

PIANO

Scholarship and Open



SELECTIONS

You are to prepare and memorize two selections—one sacred and one classical. If competing in consecutive years at national competition, choose different selections than previously used. A sample listing of appropriate music is available at www.garbcTFC.org.

MUSICAL SCORES

Supply the judges with one score of each of your selections with the measures numbered. If you alter the rhythm to coincide with your interpretation, edit those changes into the musical score provided for the judges. All musical scores for the judges must be **original music** except when the musical score is out of print and under active copyright, in which case you are to provide for the judges written permission from the publisher to photocopy the score.

TIME

You will have ten minutes of playing time to divide between the two pieces as you wish. Warm-ups are not included in the ten minutes. At the end of ten minutes, the timekeeper will stand, signifying that your playing time has ended. You will be judged on your performance to that point.

SCALES

The judges will ask you to play two major or harmonic minor scales from memory—four octaves, ascending and descending, hands together.

SIGHT-READING

The judges will ask you to sight-read a score. You will have thirty seconds to look over the music before beginning to play. If you are participating in TFC Open competition, you will be asked to sight-read, but you will not be judged in that area.

CHURCH MINISTRY

To help you prepare for state competition, you are to play one of your pieces in your church or in another ministry opportunity approved by your pastor. Prepare a church ministry statement that specifies the date and setting in which you presented your solo and submit it to the state and national judges as described under **Submissions**.

CRITERIA

Your playing will be judged in the following areas:

- **Technique**—finger dexterity, fluency, hand positions, use of pedals, precision
- **Tone**—touch, control, voicing
- **Rhythm**—accuracy, steadiness
- **Interpretation**—artistry, dynamic contrast, phrasing, style, tempo
- **Musicality**—sincerity, spirit
- **Memorization**
- **Sight-reading** (required, but not judged in Open competition)
- **Scales**
- **Difficulty of music**

DEDUCTIONS

- **Attire**—You are to wear business dress as described in the TFC guidelines: a coat and tie for men and a dress or skirt ensemble for women. Attire should be modest. A three-point deduction will be made for attire that does not follow these guidelines.
- **Required materials**—You are to provide prepared scores (and permission letter from publisher if needed) and your church ministry statement. A three-point deduction will be made for having only some of the materials; a five-point deduction for having none of the materials.

SUBMISSIONS

- **State competition**—Submit to the judges on the day of competition your musical scores with measures numbered (and permission letter from publisher if needed) and your church ministry statement.
- **National competition**—Submit your church ministry statement to GARBC/TFC by June 1, 2012 (e-mail: tfc@garbc.org; fax: 847-843-3757; mail: 1300 N. Meacham Rd., Schaumburg, IL 60173-4806). Submit to the judges on the day of competition your musical scores with measures numbered (and permission letter from publisher if needed).



2012 ADJUDICATION SHEET

PIANO—Open

Name of Contestant _____ City/State _____

Title of Classical Selection _____

Title of Sacred Selection _____

Circle the points received in each category—put the total for each section in the appropriate box at the bottom of each section and in the total boxes.

Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

						CLASSICAL	SACRED	
1	Technique <input type="checkbox"/> Finger dexterity <input type="checkbox"/> Fluency <input type="checkbox"/> Hand positions <input type="checkbox"/> Use of pedals <input type="checkbox"/> Precision	Ability to control the instrument needs significant work. 1–2	Several basic components need attention for better fluency. 3–4	Good fundamental approach. Performance lacked only fluency. 5–6	Student had appropriate control of the instrument. 7–8	Student has achieved fluent control of the instrument. 9–10		
2	Tone <input type="checkbox"/> Consistency <input type="checkbox"/> Feeling <input type="checkbox"/> Warmth <input type="checkbox"/> Control	Tactile approach to the piano was rudimentary. 1–2	Appropriate tactile approach to the piano was evident, but needs much work. 3–4	Appropriate tactile approach to the piano was evident, but lacks maturity 5–6	Appropriate tactile approach to the piano. 7–8	Exceptionally developed tactile approach to the piano. 9–10		
3	Rhythm <input type="checkbox"/> Accuracy <input type="checkbox"/> Steadiness	There were significant rhythm problems. 1–2	Rhythms were unclear in several places. 3–4	Most rhythms were correct, with only a few spots of inaccuracy. 5–6	Rhythms were accurate. 7–8	Rhythms were precise. Attacks and releases were executed exactly. 9–10		
4	Interpretation <input type="checkbox"/> Artistry <input type="checkbox"/> Dynamic contrast <input type="checkbox"/> Phrasing <input type="checkbox"/> Style <input type="checkbox"/> Tempo	There was no noticeable expression in this performance. 1–2	Expression was inhibited or too subtly conveyed to the listener. 3–4	Performance was expressive, but certain areas were still lacking. 5–6	Musical expression was evident throughout. 7–8	Performance clearly displayed musical expression. 9–10		
5	Musicality <input type="checkbox"/> Sincerity <input type="checkbox"/> Spirit	The performance did not express musical ideas effectively. 1–2	Some of the musical elements, beyond pitches and rhythms, were evident. 3–4	There was a noticeable effort to perform the selection as written. 5–6	All markings were observed and expressed through performance. 7–8	The performance expressed profound comprehension of the composer's intent. 9–10		
6	Memorization	There were noticeable lapses in memorization. 1–2	Memory lapses hindered the flow and successful expression in this performance. 3–4	The few lapses in memory did not hinder the performance. 5–6	All notes were observed and played through performance. 7–8	All notes and markings were observed and played exceptionally well. 9–10		
7	Difficulty of Music	Music selection was novice level. 1–2	Music selection was easy for student grade level. 3–4	Music selection was moderately easy for student grade level. 5–6	Music selection was suitable for student grade level. 7–8	Music selection was exceptionally difficult for student grade level. 9–10		
TOTAL								
COMBINED DIVIDED BY 2								

Circle the points received in each category—put the total for each section in the appropriate box at the bottom of each section and in the total boxes. Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							SCORE	
8	Scale #1	There were significant problems with pitches, tempo, articulation, and other components of the requirements. 1-2	There were significant problems with some of the scale requirements. 3-4	There were minor problems with some of the scale requirements. 5-6	The scale was played with all requirements. 7-8	The scale exceeded the requirements. 9-10		
9	Scale #2	There were significant problems with pitches, tempo, articulation, and other components of the requirements. 1-2	There were significant problems with some of the scale requirements. 3-4	There were minor problems with some of the scale requirements. 5-6	The scale was played with all requirements. 7-8	The scale exceeded the requirements. 9-10		
							SCALES TOTAL	
	Sight-reading	There was no noticeable adherence to the written music. 1-2	Some adherence to the written music, but needs significant improvement. 3-4	Followed written music, but lacked maturity. 5-6	Followed all musical markings. 7-8	Showed great maturity in playing written score. 9-10	N/A	

Deductions

Attire

- Does not meet TFC guidelines (-3 points)

Required Materials

- Numbered scores
- Church ministry statement
- Partial materials (-3 points)
- No materials (-5 points)

Total for sections 1-7 of first selection (70 points)	
Total for sections 1-7 of second selection (70 points)	
Average Score	
Scales (20 points)	
Sight-reading (10 points)	N/A
Total Deductions (-8 points max)	
FINAL SCORE (90 points max)	

#1 Rating—65 points or greater

#2 Rating—50 points or greater

Comments: _____

Signature of Judge



2012 ADJUDICATION SHEET

PIANO—Scholarship

Name of Contestant _____ City/State _____

Title of Classical Selection _____

Title of Sacred Selection _____

Circle the points received in each category—put the total for each section in the appropriate box at the bottom of each section and in the total boxes. Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							CLASSICAL	SACRED
1	Technique ___ Finger dexterity ___ Fluency ___ Hand positions ___ Use of pedals ___ Precision	Ability to control the instrument needs significant work. 1–2	Several basic components need attention for better fluency. 3–4	Good fundamental approach. Performance lacked only fluency. 5–6	Student had appropriate control of the instrument. 7–8	Student has achieved fluent control of the instrument. 9–10		
2	Tone ___ Consistency ___ Feeling ___ Warmth ___ Control	Tactile approach to the piano was rudimentary. 1–2	Appropriate tactile approach to the piano was evident, but needs much work. 3–4	Appropriate tactile approach to the piano was evident, but lacks maturity. 5–6	Appropriate tactile approach to the piano. 7–8	Exceptionally developed tactile approach to the piano. 9–10		
3	Rhythm ___ Accuracy ___ Steadiness	There were significant rhythm problems. 1–2	Rhythms were unclear in several places. 3–4	Most rhythms were correct, with only a few spots of inaccuracy. 5–6	Rhythms were accurate. 7–8	Rhythms were precise. Attacks and releases were executed exactly. 9–10		
4	Interpretation ___ Artistry ___ Dynamic contrast ___ Phrasing ___ Style ___ Tempo	There was no noticeable expression in this performance. 1–2	Expression was inhibited or too subtly conveyed to the listener. 3–4	Performance was expressive, but certain areas were still lacking. 5–6	Musical expression was evident throughout. 7–8	Performance clearly displayed musical expression. 9–10		
5	Musicality ___ Sincerity ___ Spirit	The performance did not express musical ideas effectively. 1–2	Some of the musical elements, beyond pitches and rhythms, were evident. 3–4	There was a noticeable effort to perform the selection as written. 5–6	All markings were observed and expressed through performance. 7–8	The performance expressed profound comprehension of the composer's intent. 9–10		
6	Memorization	There were noticeable lapses in memorization. 1–2	Memory lapses hindered the flow and successful expression in this performance. 3–4	The few lapses in memory did not hinder the performance. 5–6	All notes were observed and played through performance. 7–8	All notes and markings were observed and played exceptionally well. 9–10		
7	Difficulty of Music	Music selection was novice level. 1–2	Music selection was easy for student grade level. 3–4	Music selection was moderately easy for student grade level. 5–6	Music selection was suitable for student grade level. 7–8	Music selection was exceptionally difficult for student grade level. 9–10		
							TOTAL	

Comments: _____

Circle the points received in each category—put the total for each section in the appropriate box at the bottom of each section and in the total boxes.
Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							SCORE
8	Scale #1	There were significant problems with pitches, tempo, articulation, and other components of the requirements. 1-2	There were significant problems with some of the scale requirements. 3-4	There were minor problems with some of the scale requirements. 5-6	The scale was played with all requirements. 7-8	The scale exceeded the requirements. 9-10	
9	Scale #2	There were significant problems with pitches, tempo, articulation, and other components of the requirements. 1-2	There were significant problems with some of the scale requirements. 3-4	There were minor problems with some of the scale requirements. 5-6	The scale was played with all requirements. 7-8	The scale exceeded the requirements. 9-10	
						SCALES TOTAL	
10	Sight-reading	There was no noticeable adherence to the written music. 1-2	Some adherence to the written music, but needs significant improvement. 3-4	Followed written music, but lacked maturity. 5-6	Followed all musical markings. 7-8	Showed great maturity in playing written score. 9-10	

Deductions

Attire

- Does not meet TFC guidelines (-3 points)

Required Materials

- Numbered scores
- Church ministry statement
- Partial materials (-3 points)
- No materials (-5 points)

Total for sections 1-7 of first selection (70 points)	
Total for sections 1-7 of second selection (70 points)	
Average Score	
Scales (20 points)	
Sight-reading (10 points)	
Total Deductions (-8 points max)	
FINAL SCORE (100 points max)	

1st place must have 75 points or greater
2ns place must have 55 points or greater

Comments: _____

Signature of Judge _____