



San Diego Solo Ensemble Competition

Contest Date: 5/4/2023

Performer: _____

Score Sheet

(Circle one) Solo Small Ensemble Large Ensemble

“Credit the quality and originality of the written work
as well as achievement through the performance”

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|--|--|----------------------|--|
| <u>REPertoire/COMPOSITION</u> | | | |
| Credit the composition and effectiveness of the repertoire. Consider creativity, originality, program concept, and entertainment. Consider the pacing and the depth of the presentation through any and all equipment, movement, staging, mood, and costume. | <table border="1" style="display: inline-table; vertical-align: middle;"> <tr> <td style="padding: 5px;">100</td> <td style="width: 50px; height: 30px;"></td> </tr> </table> | 100 | |
| 100 | | | |
| <u>PERFORMANCE/SHOWMANSHIP</u> | | | |
| Reward the performers for their ability to entertain by bringing their creation to life through the successful demonstration of performance skills, emphasizing strong technique and method as well as a high level of communication, commitment, and believability in their presentation. | <table border="1" style="display: inline-table; vertical-align: middle;"> <tr> <td style="padding: 5px;">100</td> <td style="width: 50px; height: 30px;"></td> </tr> </table> | 100 | |
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| <table border="1" style="display: inline-table; vertical-align: middle;"> <tr> <td style="padding: 5px;">Sub-Total 200</td> <td style="width: 50px; height: 30px;"></td> </tr> </table> | | Sub-Total 200 | |
| Sub-Total 200 | | | |

Score Divided by 2 _____

Final Score _____

JUDGE _____

| Box 1 | Box 2 | Box 3 | Box 4 | Box 5 |
|---|--|--|---|--|
| <p>0-9—The vocabulary is not readable. The program fails to present a concept or a clear intent. Problems of performance or construction lead to minimal impact. Equipment dynamics are neither written nor understood.</p> | <p>10-29—Vocabulary is sporadic, and contains some variety and occasionally combines with movement. The intent of the program is not very clear. The interpretation through a development of body, equipment, and the skills of communication seldom seems to entertain the audience. The dynamic vocabulary occasionally enhances the technical skills, especially in weight and time. The vocabulary is lacking in development.</p> | <p>30-69—Vocabulary contains an evident range of skills including a moderate degree of variety and dimensionality, and more frequently combines with movement. The concept creates an approach to the performance that may not always keep the focus of the audience. The interpretation through a development of body, equipment, and the skills of communication may entertain the audience on occasion. Musicality and interpretation are only sometimes understood by the audience and the performer. A moderate dynamic vocabulary incorporates qualities of space, time, weight and flow to enhance the technical skills. The vocabulary is usually compatible to the individual's skills</p> | <p>70-89—Vocabulary is broad and varied with depth and a significant blend of equipment on movement. The intent of the program is generally clear. The concept creates an above average and entertaining approach to the performance. The interpretation through a development of body, equipment, and the skills of communication, entertains the audience or most of the program. Musicality and interpretation are mostly understood by the audience and the performer. A varied range of expressive dynamics, involving space, time, weight and flow provide clear enhancement of the technical skills and some advanced expressive techniques are apparent. Vocabulary is mostly compatible to the individual's skills.</p> | <p>90-100—Vocabulary is enriched with advanced challenges and provides opportunity for variety and versatility. Advanced skills involving dexterity or multiple layered responsibilities will occur. The concept creates an entertaining approach to the performance. The interpretation, through a development of body, equipment, and the skills of communication, entertains the audience throughout the program. Musicality and interpretation are clearly understood by the audience and the performer. The program is typically creative and may consider a variety of mood, staging, costuming, and character in some combination that gives strength to the concept. A full range of expressive dynamics blends with advanced skills involving gradations of space, time, and weight and flow enhancement of the technical skills. Vocabulary is fully compatible to individual's skills.</p> |
| <p>0-9—Individual/ensemble shows inadequate training in equipment principles. Training is not evident or the lack of achievement makes the training appear absent. The performer is still at the discovery stage relative to understanding breath, muscle, tension, flexion and rotation. Skills are poorly achieved. Recovery is nonexistent. There is no adherence to style.</p> | <p>10-29—Individual/ensemble displays some awareness of method and its experience in training relative to intermediate equipment principles. The interpretation through a development of body, equipment, and the skills of communication seldom seems to entertain the audience. Knowledge of breath, muscle, tension or flexion is still not fully applied at this level. Recovery is rare and concentration is sporadic. Adherence to style is not defined. The training process is in a developing stage.</p> | <p>30-69—Individual ensemble achieves a moderate degree of method. Principles are understood but may vary relative to the effort required. The concept creates an approach to the performance that may not always keep the focus of the audience. The interpretation through a development of body, equipment, and the skills of communication may entertain the audience on occasion. Musicality and interpretation are only sometimes understood by the audience and the performer. Knowledge of muscle, Tension, flexion, rotation and breath is more understood and applied. Achievement is developing during multiple or layered responsibilities and there is a growing connection between movement and equipment dynamics. Adherence to style is developing at this level. The training process is at a moderate level relative to skills.</p> | <p>70-89—Individual/Ensemble understands and maintains a strong level of method and timing. Equipment principles are consistently understood. The concept creates an above average and entertaining approach to the performance. The interpretation, through a development of body, equipment, and the skills of communication, entertains the audience or most of the program. Musicality and interpretations are mostly understood by the audience and the performer. Muscle, flexion, tension, rotation and breath work in support of moderate moves and are improving in some advanced skills. Achievement is sound during multiple or layered responsibilities and there is a good connection between movement and equipment dynamics. Adherence to style is usually consistent. Training is appropriate for this level of development.</p> | <p>90-100—Individual/ensemble applies and maintains a full sense of method and timing with skills. Advanced equipment principles are consistently understood. The intent of the program is clear. The concept creates an entertaining approach to the performance. The interpretation, through a development of body, equipment, and the skills of communication, entertains the audience throughout the program. Musicality and interpretation are clearly understood by the audience and the performer. Muscle, flexion, tension, rotation and breath work well in support of all advanced skills. Methods and techniques reflect a full degree of physical and mental development for the skills and there is a consistent connection between movement and equipment dynamics. Adherence to style is consistent. Training is full and accommodates all skills.</p> |