## Adjudication Form for NE-District II Instrumental Auditions

Name:PLEAS	:School:		Total Score:
Instrument:		Are you also auditioning voca	lly?Y / N
Piccolo: Yes		Range: Low	High
Note the use of a plus (+) of	or a minus (-) next	to the subcategories to indicate areas of excellent	ce or areas that need improvement.

## 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

SOLO

PITCH ACCURACY accidentals clarity	TD1 : C 1	SOLO					
accidentals	This performance does	Wrong pitches	Most pitches are	Virtually all	All pitches are		
clarity	not demonstrate an	detract from the	correct, with only a	pitches are correct.	correct.		
ciarity	expression of musical	performance.	few spots of				
	notation.		inaccuracy.				
	1 - 2	3 - 4	5 – 6	7 – 8 - 9	10		
RHYTHMIC	There are significant	There are several	Most rhythms are	Rhythms are	Rhythms are precise		
ACCURACY	rhythm problems.	places in which the	correct, with only a	accurate and clear.	and releases are e		
subdivision		rhythms are unclear.	few spots of		exactly.		
dotted notes			inaccuracy.				
ties	1 - 2	3 - 4	5 – 6	7 - 8	9 - 10		
TEMPO / TIME	Beat definition is not	Beat definition has	Beat definition has	Beat is clear.	Beat is clear and the		
relationships	evident.	several problems.	few problems.		tempo is solid.		
	1 - 2	3 - 4	5 – 6	7 - 8	9 - 10		
	Major problems hinder		Tone is clear, but	Tone is	Tone is well		
breath support	musical expression.	underway, but needs	lacks maturity.	characteristic of the	developed.		
embouchure		further refinement.		instrument.			
high range / dyn							
low range / dyn							
vibrato	1 - 2	3 - 4	5 – 6	7 - 8	9 - 10		
INTONATION	Intonation creates a	There are consistent	There are occasional	Intonation does not	There are few		
large intervals	barrier to playing in an	instances of	instances of	detract from the	intonation problems		
large litter vars				detract from the	intonation problems		
particular pitch	ensemble.	intonation problems.		performance.	with this		
		intonation problems.  3 - 4	intonation problems. $5-6$	performance. 7 - 8	with this performance. 9 - 10		
	ensemble.  1 - 2  The performance does	intonation problems.  3 - 4  Expression is	intonation problems.	performance.  7 - 8  Musical expression	with this performance. 9 - 10		
particular pitch	ensemble.	intonation problems.  3 - 4	intonation problems. $5-6$	performance. 7 - 8	with this performance. 9 - 10		
particular pitch EXPRESSION	ensemble.  1 - 2  The performance does	3 - 4  Expression is inhibited, or too subtly conveyed to	intonation problems.  5 - 6  Performance is	performance.  7 - 8  Musical expression is evident	with this performance. 9 - 10 Performance clearly		
EXPRESSION style	ensemble.  1 - 2  The performance does not express musical ideas effectively.	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.	5-6 Performance is expressive, but certain areas are still lacking.	performance.  7 - 8  Musical expression is evident throughout.	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.		
EXPRESSION style interpretation dynamics	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2	3 - 4 Expression is inhibited, or too subtly conveyed to the listener. 3 - 4	5-6 Performance is expressive, but certain areas are still lacking. 5-6	7 - 8  Musical expression is evident throughout.  7 - 8	with this performance. 9 - 10  Performance clearly expresses musical intent of composer. 9 - 10		
EXPRESSION  style interpretation dynamics  ARTICULATION	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2  The composer's intent	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.  3 - 4  There are many	intonation problems.  5-6  Performance is expressive, but certain areas are still lacking.  5-6  Articulation is	performance.  7 - 8  Musical expression is evident throughout.  7 - 8  Articulation is well	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.  9 - 10  Articulation		
EXPRESSION style interpretation dynamics  ARTICULATION as marked	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2  The composer's intent was not communicated	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.  3 - 4  There are many places where	intonation problems.  5 - 6  Performance is expressive, but certain areas are still lacking.  5 - 6  Articulation is mostly well	performance.  7 - 8  Musical expression is evident throughout.  7 - 8  Articulation is well performed	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.  9 - 10  Articulation enhances the		
EXPRESSION style interpretation dynamics  ARTICULATION as marked technique	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2  The composer's intent	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.  3 - 4  There are many places where articulation is an	intonation problems.  5-6  Performance is expressive, but certain areas are still lacking.  5-6  Articulation is	performance.  7 - 8  Musical expression is evident throughout.  7 - 8  Articulation is well	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.  9 - 10  Articulation		
EXPRESSION style interpretation dynamics  ARTICULATION as marked	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2  The composer's intent was not communicated well.	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.  3 - 4  There are many places where	intonation problems.  5 - 6  Performance is expressive, but certain areas are still lacking.  5 - 6  Articulation is mostly well	performance.  7 - 8  Musical expression is evident throughout.  7 - 8  Articulation is well performed	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.  9 - 10  Articulation enhances the		
EXPRESSION style interpretation dynamics  ARTICULATION as marked technique attacks / releases	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2  The composer's intent was not communicated well.  1 - 2	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.  3 - 4  There are many places where articulation is an issue.  3 - 4	intonation problems.  5 - 6  Performance is expressive, but certain areas are still lacking.  5 - 6  Articulation is mostly well executed.  5 - 6	performance.  7 - 8  Musical expression is evident throughout.  7 - 8  Articulation is well performed throughout.  7 - 8	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.  9 - 10  Articulation enhances the performance.  9 - 10		
EXPRESSION style interpretation dynamics  ARTICULATION as marked technique attacks / releases  FACILITY	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2  The composer's intent was not communicated well.  1 - 2  Ability to control the	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.  3 - 4  There are many places where articulation is an issue.  3 - 4  Several basic	intonation problems.  5 - 6  Performance is expressive, but certain areas are still lacking.  5 - 6  Articulation is mostly well executed.  5 - 6  Good fundamental	performance.  7 - 8  Musical expression is evident throughout.  7 - 8  Articulation is well performed throughout.  7 - 8  Student has	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.  9 - 10  Articulation enhances the performance.  9 - 10  Student has achieved		
EXPRESSION style interpretation dynamics  ARTICULATION as marked technique attacks / releases  FACILITY finger choices	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2  The composer's intent was not communicated well.  1 - 2  Ability to control the instrument needs	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.  3 - 4  There are many places where articulation is an issue.  3 - 4  Several basic components need	intonation problems.  5 - 6  Performance is expressive, but certain areas are still lacking.  5 - 6  Articulation is mostly well executed.  5 - 6  Good fundamental approach. Performa	performance.  7 - 8  Musical expression is evident throughout.  7 - 8  Articulation is well performed throughout.  7 - 8  Student has appropriate control	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.  9 - 10  Articulation enhances the performance.  9 - 10  Student has achieved fluent control of the		
EXPRESSION style interpretation dynamics  ARTICULATION as marked technique attacks / releases  FACILITY	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2  The composer's intent was not communicated well.  1 - 2  Ability to control the	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.  3 - 4  There are many places where articulation is an issue.  3 - 4  Several basic	intonation problems.  5 - 6  Performance is expressive, but certain areas are still lacking.  5 - 6  Articulation is mostly well executed.  5 - 6  Good fundamental	performance.  7 - 8  Musical expression is evident throughout.  7 - 8  Articulation is well performed throughout.  7 - 8  Student has	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.  9 - 10  Articulation enhances the performance.  9 - 10  Student has achieved		
EXPRESSION style interpretation dynamics  ARTICULATION as marked technique attacks / releases  FACILITY finger choices	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2  The composer's intent was not communicated well.  1 - 2  Ability to control the instrument needs significant work.	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.  3 - 4  There are many places where articulation is an issue.  3 - 4  Several basic components need attention for better facility.	intonation problems.  5-6  Performance is expressive, but certain areas are still lacking.  5-6  Articulation is mostly well executed.  5-6  Good fundamental approach. Performa nce lacks only fluency.	performance.  7 - 8  Musical expression is evident throughout.  7 - 8  Articulation is well performed throughout.  7 - 8  Student has appropriate control of the instrument.	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.  9 - 10  Articulation enhances the performance.  9 - 10  Student has achieved fluent control of the instrument.		
EXPRESSION style interpretation dynamics  ARTICULATION as marked technique attacks / releases  FACILITY finger choices hand position posture	ensemble.  1 - 2  The performance does not express musical ideas effectively.  1 - 2  The composer's intent was not communicated well.  1 - 2  Ability to control the instrument needs	intonation problems.  3 - 4  Expression is inhibited, or too subtly conveyed to the listener.  3 - 4  There are many places where articulation is an issue.  3 - 4  Several basic components need attention for better facility.  3 - 4	intonation problems.  5-6  Performance is expressive, but certain areas are still lacking.  5-6  Articulation is mostly well executed.  5-6  Good fundamental approach. Performa nce lacks only fluency.  5-6	performance.  7 - 8  Musical expression is evident throughout.  7 - 8  Articulation is well performed throughout.  7 - 8  Student has appropriate control	with this performance. 9 - 10  Performance clearly expresses musical intent of composer.  9 - 10  Articulation enhances the performance.  9 - 10  Student has achieved fluent control of the		

**TOTALS** 

SOLO	SCALES	SIGHTREADING	TOTAL	
(80 points)	(30 points)	(30 points)	(140 points)	

## **SCALES**

	1				
MAJOR SCALE #1	There are significant	There are	There are minor	The scale is played	The scale exceeds
	problems with pitches,	significant	problems with some	as per NE	the NE Handbook
	tempo, articulation and	problems with some	of the scale	Handbook	requirements.
	other components of the	of the scale	requirements.	requirements.	
	scale requirements.	requirements.			
	1 - 2		5 – 6 – 7		9 - 10
		3 - 4		8	
MAJOR SCALE #2	As above	As above	As above	As above	As above
	1 - 2	3 - 4	5 – 6 – 7	8	9 – 10
CHROMATIC	As above	As above	As above	As above	As above
SCALE				0	0.10
50122	1 - 2	3 - 4	5 – 6 – 7	8	9 - 10
On					
Scale Performances (30 points out of a total of 140)  Subtotal:					

## SIGHT READING

PITCH	The performance does	Wrong pitches detract	Most pitches are	Virtually all	All pitches are
ACCURACY	not demonstrate an	from the	correct, with only a few	pitches are	correct.
observed key	expression of musical	performance.	spots of inaccuracy.	correct.	
clarity	notation.				
	1 - 2		5 – 6		10
		3 - 4		7 – 8 - 9	
RHYTHMIC	There are significant	There are several	Most rhythms are	Rhythms are	Rhythms are
ACCURACY	rhythm problems.	places in which the	correct, with only a few	accurate.	precise. Attacks and
subdivision		rhythms are unclear.	spots of inaccuracy.		releases are executed
dotted notes					exactly.
ties	1 - 2	3 - 4	5 – 6	7 - 8	
					9 - 10
MUSICALITY	There is no noticeable	Some of the musical	There is a noticeable	All markings are	The performance
dynamics	expression in this	elements, beyond	effort to perform the	observed and	expresses profound
tempo	performance.	pitches and rhythms,	selection as written.	expressed through	comprehension of the
articulation		are evident.		performance.	composer's intent.
expression	1 - 2	3 - 4	5 – 6	7 - 8	9 - 10
Sigh	treading Performance	Subtotal:			

Comments:	
Adjudicator Signature:	