

# Adjudication Form for NE-District II Timpani Auditions

Name: \_\_\_\_\_ School: \_\_\_\_\_

Total Score: \_\_\_\_\_

Please Print Legibly

Are you also auditioning vocally? Circle: Yes / No

Note the use of a plus (+) or a minus (-) next to the subcategories to indicate areas of excellence 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

<b>PITCH ACCURACY</b> accidentals _____ clarity _____	This performance does not demonstrate an expression of musical notation. <b>1 - 2</b>	Wrong pitches detract from the performance. <b>3 - 4</b>	Most pitches are correct, with only a few spots of inaccuracy. <b>5 - 6</b>	Virtually all pitches are correct. <b>7 - 8 - 9</b>	All pitches are correct. <b>10</b>
<b>RHYTHMIC ACCURACY</b> subdivision _____ dotted notes _____ ties _____	There are significant rhythm problems. <b>1 - 2</b>	There are several places in which the rhythms are unclear. <b>3 - 4</b>	Most rhythms are correct, with only a few spots of inaccuracy. <b>5 - 6</b>	Rhythms are accurate and clear. <b>7 - 8</b>	Rhythms are precise. Attacks and releases are executed exactly. <b>9 - 10</b>
<b>TEMPO / TIME</b> relationships _____	Beat definition is not evident. <b>1 - 2</b>	Beat definition has several problems. <b>3 - 4</b>	Beat definition has few problems. <b>5 - 6</b>	Beat is clear. <b>7 - 8</b>	Beat is clear and the tempo is solid. <b>9 - 10</b>
<b>TONE</b> head position _____ choice of mallets _____	Major problems hinder musical expression. <b>1 - 2</b>	Tonal concept is underway, but needs further refinement. <b>3 - 4</b>	Tone is clear, but lacks maturity. <b>5 - 6</b>	Tone is characteristic of the instrument. <b>7 - 8</b>	Tone is well developed. <b>9 - 10</b>
<b>INTONATION</b> large intervals _____ particular pitch _____	Intonation creates a barrier to playing in an ensemble. <b>1 - 2</b>	There are consistent instances of intonation problems. <b>3 - 4</b>	There are occasional instances of intonation problems. <b>5 - 6</b>	Intonation does not detract from the performance. <b>7 - 8</b>	There are no intonation problems with this performance. <b>9 - 10</b>
<b>EXPRESSION</b> style _____ interpretation _____ dynamics _____	The performance does not express musical ideas effectively. <b>1 - 2</b>	Expression is inhibited, or too subtly conveyed to the listener. <b>3 - 4</b>	Performance is expressive, but certain areas are still lacking. <b>5 - 6</b>	Musical expression is evident throughout. <b>7 - 8</b>	Performance clearly expresses musical intent of composer. <b>9 - 10</b>
<b>ARTICULATION</b> as marked _____ technique _____	The composer's intent was not communicated well. <b>1 - 2</b>	There are many places where articulation is an issue. <b>3 - 4</b>	Articulation is mostly well executed. <b>5 - 6</b>	Articulation is well performed throughout. <b>7 - 8</b>	Articulation enhances the performance. <b>9 - 10</b>
<b>FACILITY</b> hand position _____ stick control _____ posture _____	Ability to control the instrument needs significant work. <b>1 - 2</b>	Several basic components need attention for better facility. <b>3 - 4</b>	Good fundamental approach. Performance lacks only fluency. <b>5 - 6</b>	Student has appropriate control of the instrument. <b>7 - 8</b>	Student has achieved fluent control of the instrument. <b>9 - 10</b>

Solo Performance (80 points out of a total of 140)

SUBTOTAL:

<b>SOLO</b> (80 pts)		<b>TUNING</b> (30 pts)		<b>SIGHTREADING</b> (30 points)		<b>TOTAL</b> (140 pts)	
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### ***TIMPANI TUNING***

<b>PITCH ACCURACY Tuning #1 Solo</b>	There are significant tuning problems. <b>1 - 2</b>	Wrong pitches detract from the performance. <b>3 - 4</b>	Pitches are slightly inaccurate <b>5 - 6</b>	Virtually all pitches are correct. <b>7 - 8 - 9</b>	All pitches are correct. <b>10</b>
<b>PITCH ACCURACY Tuning #2 Sight Reading</b>	There are significant tuning problems. <b>1 - 2</b>	Wrong pitches detract from the performance <b>3 - 4</b>	Pitches are slightly inaccurate <b>5 - 6</b>	Virtually all pitches are correct. <b>7 - 8</b>	All pitches are correct. <b>9 - 10</b>
<b>PITCH ACCURACY Tuning #3</b>	There are significant tuning problems <b>1 - 2</b>	Wrong pitches detract from the performance <b>3 - 4</b>	Pitches are slightly inaccurate <b>5 - 6</b>	Virtually all pitches are correct. <b>7 - 8</b>	All pitches are correct. <b>9 - 10</b>
<b>Tuning Technique (30 points out of a total of 140)</b>				<b>SUBTOTAL:</b>	

### ***SIGHT READING***

<b>NOTE ACCURACY</b> observed key ____ clarity ____	The performance does not demonstrate an expression of musical notation. <b>1 - 2</b>	Wrong pitches detract from the performance. <b>3 - 4</b>	Most pitches are correct, with only a few spots of inaccuracy. <b>5 - 6 - 7</b>	Virtually all pitches are correct. <b>8 - 9</b>	All pitches are correct. <b>10</b>
<b>RHYTHMIC ACCURACY</b> subdivision ____ dotted notes ____ ties ____	There are significant rhythm problems. <b>1 - 2</b>	There are several places in which the rhythms are unclear. <b>3 - 4</b>	Most rhythms are correct, with only a few spots of inaccuracy. <b>5 - 6 - 7</b>	Rhythms are accurate. <b>8 - 9</b>	Rhythms are precise. Attacks and releases are executed exactly. <b>10</b>
<b>MUSICALITY</b> dynamics ____ tempo ____ articulation ____ expression ____	There is no noticeable expression in this performance. <b>1 - 2</b>	Some of the musical elements, beyond pitches and rhythms, are evident. <b>3 - 4</b>	There is a noticeable effort to perform the selection as written. <b>5 - 6 - 7</b>	All markings are observed and expressed through performance. <b>8 - 9</b>	The performance expresses profound comprehension of the composer's intent. <b>10</b>
<b>Sightreading Performance (30 points out of a total of 140)</b>				<b>SUBTOTAL:</b>	

**Comments:**

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**Adjudicator Signature:** \_\_\_\_\_