

ADJUDICATION FORM FOR ALL STATE STRING AUDITIONS

Name: _____ Site: North / South

Instrument: _____ School Code: _____

Preference (rank 1 – 2 as needed): Band ___ Orchestra ___ Chorus ___ Jazz _____

NOTE: Preferences will be honored whenever possible but there is no obligation to do so.

Note the use of a plus (+) or a minus (-) next to the subcategories (under the main categories) 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

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|--|---|---|---|--|--|
| PITCH ACCURACY accidentals _____ clarity _____ | This performance did not demonstrate an expression of musical notation. 1 - 2 | Wrong pitches detracted from the performance. 3 - 4 | Most pitches were correct, with only a few spots of inaccuracy. 5 - 6 | Virtually all pitches were correct. 7 - 8 - 9 | All pitches were correct. 10 |
| RHYTHMIC ACCURACY subdivision _____ dotted notes _____ ties _____ | There were significant rhythm problems. 1 - 2 | There were several places in which the rhythms were unclear. 3 - 4 | Most rhythms were correct, with only a few spots of inaccuracy. 5 - 6 | Rhythms were accurate and clear. 7 - 8 | Rhythms were precise. Attacks and releases were executed exactly. 9 - 10 |
| TEMPO / TIME relationships _____ | Beat definition was not evident. 1 - 2 | Beat definition had several problems. 3 - 4 | Beat definition had few problems. 5 - 6 | Beat was clear. 7 - 8 | Beat was clear and the tempo was solid. 9 - 10 |
| TONE positions _____ high range / dyn _____ low range / dyn _____ vibrato _____ | Major problems hindered musical expression. 1 - 2 | Tonal concept was underway, but needs further refinement. 3 - 4 | Tone was clear, but lacked maturity. 5 - 6 | Tone was characteristic of the instrument. 7 - 8 | Tone was well developed. 9 - 10 |
| INTONATION large intervals _____ particular pitch _____ | Intonation created a barrier to playing in an ensemble. 1 - 2 | There were consistent instances of intonation problems. 3 - 4 | There were occasional instances of intonation problems. 5 - 6 | Intonation did not detract from the performance. 7 - 8 | There were few intonation problems with this performance. 9 - 10 |
| EXPRESSION style _____ interpretation _____ dynamics _____ | The performance did not express musical ideas effectively. 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 expresses musical intent of composer. 9 - 10 |
| ARTICULATION as marked _____ technique _____ attacks / releases _____ | The composer's intent was not communicated well. 1 - 2 | There were many places where articulation was an issue. 3 - 4 | Articulation was mostly well executed. 5 - 6 | Articulation was well performed throughout. 7 - 8 | Articulation enhanced the performance. 9 - 10 |
| FACILITY finger choices _____ hand position _____ bowing _____ posture _____ | Ability to control the instrument needs significant work. 1 - 2 | Several basic components need attention for better facility. 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 |
| Solo Performance (80 points out of a total of 140) | | | | | TOTAL: |

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

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|---|---|--|--|--|---|
| MAJOR SCALE _____ | There were significant problems with pitches, tempo, articulation and other components of the scale 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 - 7 | The scale was played as per All State Handbook requirements. 8 | The scale exceeds the All State Handbook requirements. 9 - 10 |
| MINOR SCALE _____ | As above 1 - 2 | As above 3 - 4 | As above 5 - 6 - 7 | As above 8 | As above 9 - 10 |
| ARPEGGIO In _____ | As above 1 - 2 | As above 3 - 4 | As above 5 - 6 - 7 | As above 8 | As above 9 - 10 |
| Scale Performances (30 points out of a total of 140) | | | | TOTAL: | |

| | | | | | |
|--|--|---|--|---|---|
| PITCH ACCURACY observed key ____ clarity ____ | The performance did not demonstrate an expression of musical notation. 1 - 2 | Wrong pitches detracted from the performance. 3 - 4 | Most pitches were correct, with only a few spots of inaccuracy. 5 - 6 | Virtually all pitches were correct. 7 - 8 - 9 | All pitches were correct. 10 |
| RHYTHMIC ACCURACY subdivision ____ dotted notes ____ ties ____ | There were significant rhythm problems. 1 - 2 | There were several places in which the rhythms were unclear. 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 |
| MUSICALITY dynamics ____ tempo ____ articulation ____ expression ____ | There was no noticeable expression in this performance. 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 expresses profound comprehension of the composer's intent. 9 - 10 |
| Sightreading Performance (30 points out of a total of 140) | | | | TOTAL: | |

Comments: _____

Adjudicators' Signature: _____