

ADJUDICATION FORM FOR ALL STATE SCHOLARSHIP AUDITIONS

Name: _____ Site: North / South

Instrument or Voice: _____ School Code: _____

Category: _____ Accompanist: _____

First Selection: _____

Composer: _____

Arranger: _____

Second Selection: _____

Composer: _____

Arranger: _____

Third Selection: _____

Composer: _____

Arranger: _____

Adjudicator Comments: _____

Adjudicator Signature: _____

CIRCLE THE POINTS RECEIVED IN EACH CATEGORY - PUT THE TOTAL AT THE BOTTOM

TONE (not rated for piano)	There was little or no apparent attempt to use tone to enhance the artistry of the performance. In places, tone was not even adequate. 4 - 5	Tone was adequate for this performance. There was no attempt, however, to use tone to enhance artistry. 6 - 7	There was a clear effort on the part of the performer to vary tone as appropriate to the music. 8 - 9	The performer used nuances and dramatic differences in tone to bring the composer's intent through to the listener. 10
EXPRESSION dynamics ____ articulations ____ diction ____	Some musical elements were being addressed, but the composer's intent was not evident from the performance. 4 - 5	The musical elements were being addressed, with additional work needed to be truly expressive. 6 - 7	All musical elements were in place, and being observed. 8 - 9	The performer conveyed the composer's intent throughout and the listener was aware of the musical integrity of the piece. 10
NOTE ACCURACY	The notes presented difficulty to the performer. 4 - 5	The occurrence of wrong notes was distracting to the listener. 6 - 7	Errors in note accuracy were not distracting to the listener. 8 - 9	All notes were accurate and performed with confidence. 10
RHYTHMIC ACCURACY	Rhythms present a problem in this performance. 4 - 5	Occasional rhythm problems distracted the listener. 6 - 7	Rhythms were accurate with only slight difficulties in interpretation. Rhythmic inconsistencies were not distracting to the listener. 8 - 9	Rhythms were performed precisely and in an appropriate tempo. 10
TECHNIQUE	Technical issue(s) got in the way of the performance. 4 - 5	There was strong evidence of work towards technical proficiency, with only general refinements needed. 6 - 7	Performance demonstrated an advanced level of technical achievement. Refinement was needed only in specific instances, such as fast runs. 8 - 9	Performance demonstrated complete control of the instrument. Fast runs and all other difficult passages were clear and even. 10
MEMORIZATION	There were significant memory problems which interfere with the continuity of the performance. 4 - 5	Memory errors were apparent, but did not interrupt the flow of the performance. 6 - 7	There were virtually no memory errors. Minor lapses were handled well. 8 - 9	There were no memory errors. 10
STAGE PRESENCE - dress code - - posture & position - - confidence -	There were issues with stage presence which detract significantly from the performance. 4 - 5	The beginnings of stage presence were evident. 6 - 7	The area of stage presence was not distracting to the listener. 8 - 9	Stage presence was quite polished. 10
INTERPRETATION - phrasing - - tempo selection - - style -	There was no evidence of the performer interpreting the composer's intent. 4 - 5	The performer was inconsistent in their interpretation of the composer's intent. 6 - 7	The performer was consistent in sharing their interpretation of the composer's intent. 8 - 9	The performer shared their interpretation with the audience completely. 10
INTONATION (not rated for piano)	Intonation presents an obstacle in this performance 4 - 5	Instances of intonation problems were distracting to the listener at times 6 - 7	There were minor intonation discrepancies, but they do not distract from the performance 8 - 9	Intonation was not a problem in this performance 10
Scholarship Performance (70 or 90 point total)				TOTAL: