

# ADJUDICATION FORM FOR ALL STATE VOCAL AUDITIONS

Name: \_\_\_\_\_ Site: North / South School Code: \_\_\_\_\_

Circle 1: Sop I Sop II Alto I Alto II Tenor I Tenor II Bass I Bass II

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**

<b>DICTION</b> clarity of consonants & vowels _____ naturalness _____	Words were not pronounced clearly, with some words unintelligible <b>4 - 5</b>	There were places in the performance where the words were not clear. <b>6 - 7</b>	All words were clear and understandable. <b>8 - 9</b>	Enunciation was clear and pronunciation showed an understanding of the context of the piece. <b>10</b>
<b>TONE</b> breathing _____ control _____ beauty _____	Major problems hindered musical expression. <b>4 - 5</b>	Tonal concept was underway, but needs further refinement. <b>6 - 7</b>	Tone was well developed. <b>8 - 9</b>	Tone quality enhanced the performance. <b>10</b>
<b>INTONATION</b> pitch _____	Intonation created a barrier to singing in an ensemble. <b>4 - 5</b>	There were consistent instances of intonation problems. <b>6 - 7</b>	Intonation did not detract from the performance. <b>8 - 9</b>	The entire performance was tuned beautifully. <b>10</b>
<b>BLEND &amp; BALANCE</b> ensemble sound _____	The voice was too discreet or too prominent compared to other members of the quartet. <b>4 - 5</b>	Some further work needs to be done to produce the quality of sound characteristic with this work. <b>6 - 7</b>	All parts were working appropriately with the others. <b>8 - 9</b>	Balance and blend were manipulated to reflect subtle changes in the text and harmony. <b>10</b>
<b>MELODIC ACCURACY</b>	This performance did not demonstrate an expression of musical notation. <b>4 - 5</b>	Wrong pitches detracted from the performance. <b>6 - 7</b>	Virtually all pitches were correct. <b>8 - 9</b>	All pitches were correct. <b>10</b>
<b>RHYTHMIC ACCURACY</b>	There were significant rhythm problems <b>4 - 5</b>	There were several places in which the rhythms were not clear. <b>6 - 7</b>	Most rhythms were correct, with only a few inaccurate spots. <b>8 - 9</b>	Rhythms were precise. Attacks and releases were executed exactly. <b>10</b>
<b>PHRASING, DYNAMICS, FOLLOWING THE SCORE</b>	The performance did not express musical ideas effectively. <b>4 - 5</b>	Expression was inhibited, or too subtle to convey to the listener <b>6 - 7</b>	Musical expression was evident throughout. <b>8 - 9</b>	Performance clearly expressed musical intent of the composer. <b>10</b>
<b>PRESENTATION</b> facial expression _____ eye contact _____ posture _____	Performer did not give consideration to the visual aspect of the performance. <b>2</b>	The performer appeared subdued or timid.; or had distracting movements <b>3</b>	Performers were including appropriate expressions with good posture. <b>4</b>	The presentation was such that the listener was fully engaged in the performance. <b>5</b>
<b>Quartet Performance (75 points out of a total of 115)</b>				<b>TOTAL:</b>

<b>QUARTET</b> <i>(75 points)</i>		<b>SOLO</b> <i>(15 points)</i>		<b>SIGHTREADING</b> <i>(25 points)</i>		<b>TOTAL</b> <i>(115 points)</i>	
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<b>MELODIC ACCURACY</b>	This performance did not demonstrate an expression of musical notation. <b>2</b>	One or two wrong pitches detracted from the performance. <b>3</b>	Virtually all pitches were correct. <b>4</b>	All pitches were correct. <b>5</b>
<b>RHYTHMIC ACCURACY</b>	There were significant rhythm problems <b>2</b>	There were several places in which the rhythms were unclear. <b>3</b>	Most rhythms were correct, with only a few spots of inaccuracy. <b>4</b>	Rhythms were precise. Attacks and releases were executed exactly. <b>5</b>
<b>TONE</b> breathing _____ control _____ beauty _____	Major problems hindered musical expression. <b>2</b>	Tonal concept was underway, but needs further refinement. <b>3</b>	Tone was well developed. <b>4</b>	Tone was manipulated to enhance the performance. <b>5</b>
<b>Solo Performance (15 points out of a total of 115)</b>			<b>TOTAL:</b>	

<b>SCALE &amp; ARPEGGIO</b>	There were significant problems with pitch and / or solfege. <b>2</b>	The scale and arpeggio were sung with three or four errors in pitch and / or solfege. <b>3</b>	The scale and arpeggio were sung with 1 or 2 errors in pitch and/or solfege. <b>4</b>	The scale and arpeggio were sung in tune and with accurate solfege. <b>5</b>
<b>SIGHTREADING - MELODIC ACCURACY</b>	There were more than 4 pitch errors. <b>3</b>	There were 3 or 4 pitch errors. <b>6</b>	There were 1 or 2 pitch errors. <b>8</b>	All pitches were correct. <b>10</b>
<b>SIGHTREADING - RHYTHMIC ACCURACY</b>	There were more than 4 rhythmic errors and / or a very unsteady beat. <b>3</b>	There were 3 or 4 rhythmic errors and / or an unsteady beat. <b>6</b>	There were 1 or 2 rhythmic errors but the beat remained steady. <b>8</b>	All rhythms were precise and executed with a steady beat. <b>10</b>
<b>Sight-singing Performance 25 points out of a total of 115)</b>			<b>TOTAL:</b>	

**Comments:** \_\_\_\_\_

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