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
Prefere	nce (ran	k 1 – 2 as	needed):	Band	_ Orchestr	a Cho	rus J	azz

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

There were places in the performance where the words were not clear.	AFFROFRIA	TE BUX AT THE BUTT	OWI OF EACH SECTION	IN AND IN THE IC	JIAL DUALS
Some words unintelligible Tonal concept was underway, but needs further refinement. Tone was well developed. Tone was well understanding of the piece. Tone was well developed. Tone was well developed. Tone was well developed. Tone was well further refinement. S - 7 S - 9 10 Tone quality enhanced the performance. Tone was well developed. Tone was well developed. Tone was well further refinement. S - 9 Tone was well developed. Tone was well developed. Tone quality enhanced the performance. S - 9 Tone was well developed. Tone quality enhanced the performance. Tone was well developed. Tone was well well developed. Tone was well well developed. Tone was well developed. Tone was well developed. Tone was well well dev					
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TONE breathing control beauty 4-5 BILEND & BALANCE ensemble sound Compared to other members of the quartet. MELODIC ACCURACY MELODIC ACCURACY PHRASING, DYNAMICS, FOLLOWING THE SCORE PPERSENTATION facial expression eye contact posture consider posture 2 TONE problems hindered musical expression. Tone was well underway, but needs to dence punderway, but needs further entire performance. To There were consistent inistances of intonation and ensemble. 4-5 There were consistent inistances of intonation problems. 6-7 A-5 MELODIC ACCURACY MELODIC ACCURACY MELODIC ACCURACY This performance did not demonstrate an expression of musical notation. 4-5 A-5 PERSENTATION facial expression eye contact posture posture posture posture posture 2 2 3 Tone was well developed. Tone quality enhanced the performance. 8-9 10 The entire performance was tunded beautifully. There were consistent inistances of intonation problems. 6-7 Rhythms were not clear. 8-9 10 Balance and blend were morbing a tunder work needs to be done to produce the quality of sound characteristic with this work. 6-7 8-9 Wirtually all pitches were correct. 8-9 Most rhythms were procise. Attacks and releases were exceuted exactly. 8-9 10 Rhythms were procise. Attacks and releases were including appropriate expression was evident throughout. 8-9 Performed did not give feetively. 4-5 Performer did not give feetively. 4-	& vowels	some words unintelligible	the words were not		understanding of the context
TONE breathing control beauty 1-5	naturalness		clear.		of the piece.
breathing		4 - 5	6 - 7	8 - 9	
Control beauty		Major problems hindered	Tonal concept was	Tone was well	Tone quality enhanced the
Intonation created a barrier to singing in an ensemble. 4 - 5 5 - 7	breathing	musical expression.		developed.	performance.
Intonation created a barrier to singing in an ensemble. 4 - 5 BLEND & BALANCE ensemble sound Ensemble sound MELODIC ACCURACY MELODIC ACCURACY This performance did not demonstrate an expression of musical notation. 4 - 5 RHYTHMIC ACCURACY PHRASING, DYNAMICS, FOLLOWING THE SCORE PRESENTATION facial expression eye contact posture PRESENTATION facial expression eye contact posture POSTURE ACCURACY PRESENTATION facial expression eye contact posture 2 Intonation created a barrier to singing in an ensemble. There were consistent instances of intonation detract from the performance. 6 - 7 8 - 9 10 All parts were working appropriately with the others. Worng pitches detractedfrom the performance. 6 - 7 8 - 9 10 All pitches were correct. Worst phythm swere correct. Worst phythm groblems 4 - 5 Expression was effectively. 4 - 5 PRESENTATION facial expression eye contact posture 2 3 Intonation did not detract from the performance. 8 - 9 10 All parts were working appropriately with the others. Worst phythm groblems were correct. 8 - 9 10 All pitches were correct. Worst phythms were correct. Worst phythms were correct. 8 - 9 10 All parts were working appropriately with the others. Worst phythms were correct. 8 - 9 10 All parts were working appropriately with the others. Worst phythms were correct. 8 - 9 10 All pitches were correct. Worst phythms were correct. 8 - 9 10 Matical expression was evident throughout. 8 - 9 10 Performance clearly expressed musical intent of the composer. 6 - 7 The performer appeared subdued or timid.; or had distracting movements 10 The performance clearly expression with good posture. 10 The presentation was such that the listener working appropriate expression with good posture. 10 The performance elearly expression with good posture. 10 The performance elearly expression with good posture. 10 The performance elearly expression with good posture. 10	control		further refinement.		
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2 3 good posture. 5	eye contact	aspect of the performance.	had distracting		engaged in the performance.
2 3 4 5	posture		movements		
				good posture.	
Quartet Performance (75 points out of a total of 115) TOTAL:		_	_	4	5
	Quartet Performa	ance (75 points out	of a total of 115)	TOTAL:	

QUARTET	SOLO	SIGHTREADING	TOTAL	
(75 points)	(15 points)	(25 points)	(115 points)	

MELODIC ACCURACY	This performance did not	One or two wrong	Virtually all pitches	All pitches were correct.
	demonstrate an expression	pitches detracted from	were correct.	
	of musical notation.	the performance.		
	2	3	4	5
RHYTHMIC	There were significant	There were several	Most rhythms were	Rhythms were precise.
ACCURACY	rhythm problems	places in which the	correct, with only a	Attacks and releases were
		rhythms were unclear.	few spots of	executed exactly.
			inaccuracy.	
	2	3	4	5
TONE	Major problems hindered	Tonal concept was	Tone was well	Tone was manipulated to
breathing	musical expression.	underway, but needs	developed.	enhance the performance.
control		further refinement.		
beauty	2	3	4	5
Solo Performance				

SCALE & ARPEGGIO	There were significant	The scale and arpeggio	The scale and	The scale and arpeggio
	problems with pitch and /	were sung with three or	arpeggio were sung	were sung in tune and with
	or solfege.	four errors in pitch and /	with 1 or 2 errors in	accurate solfege.
		or solfege.	pitch and/or solfege.	
	2	3	4	5
SIGHTREADING -	There were more than 4	There were 3 or 4 pitch	There were 1 or 2	All pitches were correct.
MELODIC ACCURACY	pitch errors.	errors.	pitch errors.	
	3	6	8	10
SIGHTREADING -	There were more than 4	There were 3 or 4	There were 1 or 2	All rhythms were precise
RHYTHMIC	rhythmic errors and / or a	rhythmic errors and / or	rhythmic errors but	and executed with a steady
ACCURACY	very unsteady beat.	an unsteady beat.	the beat remained	beat.
			steady.	
	3	6	8	10
Sight-singing Perfo				

Comments:	
Adjudicator Signature:	