

Pennsylvania Music Educators Association

Band Bylaws & Procedures

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Contents

I MEMBERSHIP	3
1 STUDENT MEMBERSHIP	3
2 DATE OF ACCEPTANCE AUDITION	3
3 QUOTA FOR ACCEPTANCE AUDITION	3
4 AUDITION MATERIAL	6
5 JUDGING FORM	6
6 TALLY	7
7 AVAILABILITY OF STUDENT SCORES	7
8 GUARANTEE OF REPRESENTATION	7
II AUDITIONS	8
9 SELECTION OF AUDITION COMMITTEES	8
10 RESPONSIBILITIES OF THE AUDITION COMMITTEE	8
11 AUDITION MECHANICS	8
III FINANCES	10
12 RESPONSIBILITIES	10
13 DISTRICT FESTIVAL	10
14 ACCEPTANCE AUDITION	10
IV DISTRICT 9 BAND FESTIVAL GUIDELINES	10
15 USE OF ACCEPTANCE AUDITION BY-LAWS	10
16 REFUNDING OF REGISTRATION FEES	11
17 HIERARCHY OF PROCEDURES	11

Part I

MEMBERSHIP

1 STUDENT MEMBERSHIP

1. Student membership in District Band, PMEA District 9, shall be determined by an Acceptance Audition.
2. At acceptance auditions, any student achieving less than 20% of the total possible score will not be accepted for the District 9 Band Festival.¹
3. All student members must be housed within the community of the festivals unless prior arrangements are made with the host director and the District President.
4. An Official Form will be sent by the Host Director requiring the signature of the director, the principal, the parent/guardian, and the students. This TYPED form must be returned by a SPECIFIED DATE with the student's registration fee to the Host Director or the 1st Alternate of that instrumental part will be accepted.²
5. Alternates³
 - (a) If a tie exists at the alternate position, both students will be contacted.

2 DATE OF ACCEPTANCE AUDITION

Acceptance Auditions will be held the third (3rd) Sunday in November. If a major conflict occurs, the fourth (4th) Sunday in November will be designated by the District President and the Audition Host.

3 QUOTA FOR ACCEPTANCE AUDITION

1. Each school may send a maximum number of students for Acceptance Auditions according to the following schedule: six (6) Clarinets, All Other Instruments three (3). However, they do not necessarily have to fill this maximum.
2. Each participating school shall return the PMEA District 9 application form together with the student audition fee to the Acceptance Audition Host.⁴ Each application will be dated on the day it is received by the Acceptance Audition Host. (CHECK MADE PAYABLE TO PMEA DISTRICT 9)
3. The size of the District Band will be standard at 164 students plus any students added for representation. Any additions or deletions must be approved before the Acceptance Auditions by the District President. All changes must be for reasons for improved performance.

¹2008, Montrose

²2008, Montrose

³2012, Lakeland

⁴2006, Elk Lake

District 9 & Region IV Band Part Assignments

Instrument	#	Total	Comments	District Band Part Assignments (based on Acceptance Auditions)	Region IV Part Assignments (based on District Auditions)
1st Flute	8	16 ⁵		Ranks 1,3,5,7,9,11,13,15	Ranks 1,2,3,4
2nd Flute	8			Ranks 2,4,6,8,10,12,14,16	Ranks 1,2,3,4
Piccolo	(1)	(1)	Piccolo is chosen at each festival from a pool of flutes ⁶	Rank 1 (chosen at District Festival Audition)	Rank 1 (chosen at Region Festival Audition)
1st Oboe	2	4	At district band, all oboes will audition on similar music. The top two players will advance to region band regardless of part assignments.	Ranks 1,3	Top 2 scorers from all Oboes
2nd Oboe	2			Ranks 2,4	
1st Bassoon	2	4	At district band, all bassoons will audition on similar music. The top two players will advance to region band regardless of part assignments.	Ranks 1,3	Top 2 scorers from all Bassoons
2nd Bassoon	2			Ranks 2,4	
1st Clarinet	10	40		Ranks 1,2,5,8,11,12,19,21, 21,22	Ranks 1,2,3,4,5
2nd Clarinet	14			Ranks 3,6,9,13,14,15,23,24,25,29,30,31,35,36	Rank 6 -1st Clarinet, Ranks 1,2,3,4,5 (2nd Clarinet)
3rd Clarinet	16			Ranks 4,7,10,16,17,18,26,27,28,32,33,34,37,38,39,40	Rank 6 -2nd Clarinet, Ranks 1,2,3,4,5,6 (3rd Clarinet)
Eb Clarinet	(1)	(1)	Eb Clarinet chosen at festival from a pool of clarinets ⁷	Rank 1(chosen at District Festival Auditions)	Rank 1 (chosen at Region Festival Auditions)
Alto Clarinet	(3)	(3)	Alto Clarinets chosen at festival from pool of clarinets ⁸	Ranks 1,2,3	Rank 1,2,3
Bass Clarinet	6	6		Ranks 1,2,3,4,5,6	Ranks 1,2,3
Contra Clarinet	4	4		Ranks 1,2,3,4	Ranks 1,2
1st Alto Saxophone	4	8		Ranks 1,3,5,7	Ranks 1,2
2nd Alto Saxophone	4			Ranks 2,4,6,8	Ranks 1,2
Tenor Saxophone	4	4		Ranks 1,2,3,4	Ranks 1,2
Baritone Saxophone	2	2		Ranks 1,2	Rank 1

Instrument	#	Total	Comments	District Band Part Assignments (based on Acceptance Auditions)	Region Band Part Assignments (based on Acceptance Auditions)
Cornet 1	6	18		Ranks 1,2,6,11,12,16	Rank 1,2,4
Cornet 2	6			Ranks 3,5,7,10,13,17	Rank 1,3,4
Cornet 3	6			Ranks 4,8,9,14,15,18	Ranks 1,2,3
Trumpet 1	(2)		At District Band, chair 3 and chair 6 from 1st Cornet receive Trumpet 1 music	Ranks 3,6 from Cornet 1	Rank 1 (Cornet 1 - Rank 3)
Trumpet 2	(2)		At District Band, chair 2 and chair 6 from 2nd Cornet receive Trumpet 2 music	Ranks 2,6 from Cornet 2	Rank 1 (Cornet 2 - Rank 2)
French Horn 1				Ranks 1,5,12	Ranks 1,2
French Horn 2				Ranks 2,6,11	Ranks 1,2
French Horn 3				Ranks 3,7,10	Ranks 1,2
French Horn 4				Ranks 4,8,9	Ranks 1,2
Trombone 1				Ranks 1,4,7,10	Ranks 1,2
Trombone 2				Ranks 2,5,8,11	Ranks 1,2
Trombone 3				Ranks 3,6,9,12	Ranks 1,2
Baritone Horn				Ranks 1,2,3,4,5,6,7	Ranks 1,2,3
Tuba				Ranks 1,2,3,4,5,6,7,8,9,10	Ranks 1,2,3,4
String Bass				Ranks 1,2	Rank 1
Snare Drum / Battery				Ranks 1,2,3,4,5	
Mallets			Percussionists receive all music parts	Ranks 1,2	Ranks 1,2,3,4 (Total Percussion) ⁹
Tympani				Ranks 1,2	

- Up to three (3) Alto Clarinet players will then be selected from the (40) member clarinet section. Alto clarinet players will be scored at the festival.¹⁰ All the clarinet players will receive alto clarinet music. Alto clarinet players play Bb clarinet on selections with no alto clarinet part.¹¹
- The host of the District 9 Band Festival shall be given the privilege of adding to the band, students from his/her school who auditioned for, but did not qualify for district band. These appointments shall be limited as follows:
 - No more than four students.
 - No more than one student per instrument part.
 - Students added as host privilege appointments will not be eligible to advance to Region Band, but must audition for chair placement.¹²
 - Students added as host privilege appointments will be seated based on their audition.¹³ It shall

¹⁰2012, Lakeland

¹¹2008, Montrose

¹²2007, Wallenpaupack

¹³2007, Wallenpaupack

be the responsibility of the host director to properly prepare his/her students for the festival.

4 AUDITION MATERIAL

1. Acceptance Audition Music shall consist of scales, sight-reading and a required solo.
2. A "SOLO LIST" will be provided yearly by an official communiqué from the District 9 Secretary/Treasurer.
3. Cadenzas will not be used in any solos in the acceptance audition rotations.¹⁴
4. The "Solo List" shall be divided into a continuing cycle of three years.
5. At the annual District Band Festival business meeting, the "Solo List" will be approved.¹⁵ Directors proposing changes to the "Solo List" must provide copies of the solo changes for review. The approved list of solos will be posted on the district 9 website within two (2) weeks following the festival date. Any directors unable to access the web site should contact the district president to obtain the approved list.¹⁶
6. Students will be rated solely on the basis of their performance. Students must complete the entire audition to qualify for participation in the festival.
7. Any music in the folder may be used for a festival seating audition.¹⁷

5 JUDGING FORM

1. All Festivals must use the OFFICIAL District 9 Judging Forms for the Acceptance Audition and for any audition held at the festival itself. See APPENDIX A)
2. The official Judging form will provide areas for the following:
 - (a) Tryout Number
 - (b) Total Points
 - (c) Rating
 - (d) Comments
 - (e) Judge's Signature
3. The official judging form will include the following six (6) areas of professional judgment:
 - (a) 1)Musicianship
 - (b) 2)Rhythm
 - (c) 3)Intonation
 - (d) 4)Technique
 - (e) 5)Tone

The articulation category is removed¹⁸

4. The following guideline should be considered when rating sightreading.¹⁹
 - (a) 9 - 10 Superior

¹⁴2006, Elk Lake

¹⁵2012, Lakeland

¹⁶2004, Coughlin

¹⁷2012, Lakeland

¹⁸2005, West Scranton

¹⁹2011, Montrose

- (b) 7 - 8 Very Good
- (c) 5 - 6 Average
- (d) 3 - 4 Fair
- (e) 0 - 2 Poor

5. The official judging form will total 50 points for the solo, 15 points for scales, 10 points for sight-reading, and 20 points for All-State. Not all categories are used at every audition and some are to be omitted for percussion auditions.²⁰

6 TALLY

1. The Tally Committee shall consist of the Host Director, one Executive Council Member, and others designated by the Festival Coordinator.²¹
2. The Tally room shall be off-limits to everyone except the Tally Committee.
3. At acceptance auditions, ties are broken first by grade level and second by last name. If a tie exist at the "cutoff" line, both tied students are accepted into the band.
4. At the District Festival, if the Tally Committee discovers any tied students in or near a regional position, students will be re-auditioned to break those ties.

7 AVAILABILITY OF STUDENT SCORES

1. No scores will be announced or posted at pre-auditions. A mass e-mail will be sent to all directors when the scores are tallied. The pre-audition results will be made available via the PMEA District 9 website.²² Changes in preferences must be declared by 11:00 p.m. on the day immediately following the pre-auditions by calling the pre-audition host.²³
2. All scores sheets for each student section shall be made available for student perusal. Individual score sheets will be distributed to the students by their director only.
3. Any school hosting a Band Acceptance Audition or Festival MUST supply each participating director with total read-outs of every student's score, ranking, and grade level.

8 GUARANTEE OF REPRESENTATION

1. Every school that participates in Acceptance Auditions shall be guaranteed one member in the District Band Festival from their pool of students that auditioned. Schools that do not participate in the Acceptance Auditions do not have this guarantee. This guaranteed representation prevails only through the posting of the results of Acceptance Auditions.²⁴
2. The Tally Committee and the SPONSORING DIRECTOR²⁵ shall select the student to represent the school. The student need not be the student with the highest number of points. The committee shall be guided by the need for a balanced group.
3. Representation students must audition and will be seated based upon their audition. They will not, however, be eligible for Region Band.²⁶

²⁰2011, Montrose

²¹2006, Elk Lake

²²2011, Montrose

²³2006, Elk Lake

²⁴2011, Montrose

²⁵2004, Coughlin

²⁶2007, Wallenpaupack

Part II

AUDITIONS

9 SELECTION OF AUDITION COMMITTEES

1. Every Band Director in District 9 must serve on an audition committee and will be asked to list his or her preference for his or her committee assignment.
2. The Festival Coordinator²⁷ shall establish the roster of Auditioning Committees.²⁸
3. Each Committee will consist of not less than three (3) directors including one (1) student advocate.²⁹ When circumstance dictates and it becomes reasonably unavoidable, a director may be required to serve on a Committee that will judge his/her students.
4. When circumstances dictate and it becomes reasonably unavoidable, a director may be required to serve on a committee that will judge his/her students.³⁰

10 RESPONSIBILITIES OF THE AUDITION COMMITTEE

1. Each committee will hear a minimum of one and one half (1-1/2) minutes of actual playing time of uniform music for every candidate. Five (5) minutes, under normal conditions, should be considered a maximum time for each candidate. Each committee may take breaks as deemed necessary.
2. The judges will be seated with their backs to the auditioning student.
3. The judges will not give musical assistance during the audition.
4. ALL JUDGES SCORES must be discussed and must be within ten (10) points, high to low. All problems should be compromised within the audition room through the guidance of the committee chairperson. Problems not resolved must immediately be brought to the attention of the host and/or district president. Scores for percussion must be within 10 points per sub-caption (i.e. battery, mallets, tympani)³¹
5. The chairperson of the committee will be in charge of insuring that judging is consistent for that committee.
6. New judging forms must be used for score changes.
7. The judges will turn off all cell phones, pagers, pdas, etc. during the auditions. ³²
8. All judges' scores must be within adjacent blocks per caption.³³

11 AUDITION MECHANICS

1. Students may not have recording devices, cell phones or pagers with them during any part of the audition process. Violation of this policy may result in students being disqualified from the auditions.³⁴

²⁷2006, Elk Lake

²⁸2010, Pittston Area

²⁹2006, Elk Lake

³⁰2011, Montrose

³¹2006, Elk Lake

³²2004, Coughlin

³³2008, Montrose

³⁴2011, Montrose

2. All students will be assigned to warm-up rooms to wait their turn as determined by the number assigned to them. Students must remain in that room until the guide comes for them at their turn.³⁵
 - (a) Acceptance Auditions
 - i. Students will be allowed to keep their own music in the holding room.
 - ii. Actual audition titles or passages to be played will not be announced to the students until each individual is in the audition room.
 - (b) District Band Auditions
 - i. Students will be directed to mark the selected passages in their own music.
 - ii. Music will then be collected by the Student Advocate
 - iii. Music will be returned to the student at the completion of the audition.
 - iv. Host Director should have copies of the music available in the audition room.³⁶
3. A student guide will escort each participant from the warm-up room to the auditioning room. The participant must take all belongings out of the warm-up room at this time since he will not be allowed to return there after the audition.
4. No communication of any kind is permitted with a student who is waiting to audition on the same part.
5. On arrival in the audition room the student advocate should announce the student's number to the audition chairman. During this time the student may have a short warm-up period – not to exceed 30 seconds. Percussion: The student is allowed a maximum of 60 seconds to tune tympani and must provide their own pitch pipe or tuning fork to tune.³⁷ The STUDENT ADVOCATE will then instruct the person on what is to be played, and in what order. If more than one instrument is being auditioned by the committee, only the information pertaining to the instrument being auditioned is to be written on a blackboard or facsimile. The student may choose to stand or sit. The student advocate will assist in adjusting the music stand to the student's preference.
6. For acceptance auditions, each student will play 2 major scales and the chromatic scale. Percussionists will play 4 rudiments, 2 of which are rolls. Major scales, rudiments, and rolls to be played will be chosen by the audition committee. All students within each section will perform the same scales/rudiments. Students must play scales/rudiments from memory, without the use of reference materials of any kind. The STUDENT ADVOCATE will collect all materials from the student prior to the playing of all scales and sight-reading (memorization precaution).³⁸
7. If any problem arises, the student advocate will act as the intermediary between the student and the judges. The desire is to keep the possibility of voice recognition on either side to a minimum. Students are NOT allowed to speak while in the auditioning room.
8. The student advocate will explain the second playing policy: "The student will be allowed one restart. Once the student has reached the midpoint of a passage, (clearly marked by the committee), the restart will occur at the midpoint. If a student restarts, only the second playing will be judged".
9. The student advocate will tell the student to begin the audition. The student will play without further instruction, the chairman of the committee speaking only if necessary.
10. At the conclusion of the audition, the student will go back to the waiting area, and cannot return to the warm-up room.
11. All directors may bring electric tuners to the Acceptance Auditions to check the starting pitch of the scales.

³⁵2012, Lakeland

³⁶2012, Lakeland

³⁷2012, Lakeland

³⁸2004, Coughlin

12. The audition committee chairperson is responsible for collecting all materials in the audition room and returning them to the Tally Committee.³⁹
13. Audition committee chairpersons are to be available after auditions until all scores have been entered by the tally committee in order to answer any questions that the tally committee may have regarding the auditions.⁴⁰

Part III

FINANCES

12 RESPONSIBILITIES

1. It is the responsibility of those directly involved with a Festival Activity, Acceptance or Festivals:
 - (a) to propose and establish reasonable fees to cover their specific expenses (and to provide a portion of the operating expenses for the District).
 - (b) to submit a check and financial statement within two (2) weeks following the District/Regional event to the Secretary/Treasurer of both District 9 and the State.

13 DISTRICT FESTIVAL

1. The District Band Host MUST submit a budget to the District President for review by the Executive Committee before their regular September Meeting.
2. The Executive Committee, at their September meeting, will review and approve all fees and establish limits where they deem necessary.⁴¹

14 ACCEPTANCE AUDITION

The Executive Committee at their September meeting, will establish the Acceptance Audition fee for the current year.

Part IV

DISTRICT 9 BAND FESTIVAL GUIDELINES

15 USE OF ACCEPTANCE AUDITION BY-LAWS

1. All Acceptance Audition By-Laws will be followed for District 9 Band Festivals unless otherwise stated or qualified below.
2. Seating Auditions
 - (a) At the festival, all students will be auditioned for chair placement.

³⁹2005, Coughlin

⁴⁰2004, Coughlin

⁴¹2011, Montrose

- (b) Only music from the concert program (and percussion excerpts when included) will be used for festival seating auditions. The festival host may not program any music performed in a PMEA District 9, Region IV, or All-State Band Festival during the previous two years. Any exception to this provision is subject to approval by the District President and the Festival Host. If duplication occurs, the final decision for the audition material will remain with the audition committee.
- (c) No scores or rankings will be posted or announced following auditions. After seating announcements are made by the host director scores and placements will be made available for director perusal.
- (d) Scores shall remain unofficial until the Region Band folders are handed out.

3. Ties

All Festival ties will be resolved by re-audition, only if it will affect Regional Festival selection. All tie breaker auditions will be decided by a consensus of the committee rather than numerical scoring. After the re-audition, the rankings will reflect the results of the tie-breaker audition.⁴²

1. A total percussion format is used to determine advancement to the Regional Band Festival (this is in alignment with current All-State selection procedure).⁴³ The current All-State part assignment procedure will also be used. (See Appendix B)
 - (a) All percussionists at the district level will be auditioned on all music in the district folder in 3 parts: battery/auxiliary, mallets and timpani.
 - (b) Composite scores will be used for ranking (highest total score is 1st chair). The four highest composite scores will advance to the Region Band Festival. Individual scores will be used to determine part assignments — i.e. highest mallets score will play mallets parts, etc.
 - (c) If the festival host, in consultation with the District chair, feels that there is not enough sufficient literature for timpani battery/auxiliary or mallets, one or more excerpts must be added, and marked as such.⁴⁴

16 REFUNDING OF REGISTRATION FEES

In the event an eligible student cannot come to the festival, the registration fee will be refunded if a qualified substitute can be obtained to take the place of the first student. If the substitute cannot be obtained, the host will endeavor to the best of his/her ability to refund as much of the fee as possible.

17 HIERARCHY OF PROCEDURES

1. If the By-Laws are silent concerning an issue, established past practice will prevail if it is known to exist.
2. If past practice does not exist, the Executive Committee (or the President and host Director) shall make a ruling regarding the situation until such time as the directors can address the matter at the regularly scheduled directors' meeting at the festival.
3. District 9 policies and procedures (By-Laws) shall be amended by a simple majority of voting members present at the regular business meeting at the District Festival.
4. The Sponsoring Director of a participant must be contacted and invited to attend any discussion regarding a student that could result in an Executive decision.⁴⁵

⁴²2004, Coughlin

⁴³Lakeland, 2012

⁴⁴2004, Coughlin

⁴⁵2004, Coughlin

APPENDIX A



PMEA District 9 Band/Orchestra Audition Scoring Sheet



Student # _____

Instrument _____

Tone Quality (Circle one number)		
Tone quality is full, rich, and characteristic of the tone quality of the instrument in all registers.	9	10
Tone quality is characteristic in most registers, but distorts in a few passages. (occasional lapses)	7	8
Tone quality exhibits some flaws in production. (i.e. slightly thin/ unfocused or forced sound)	5	6
Tone quality has several flaws in basic production. (i.e. consistently thin/ unfocused or forced sound)	3	4
Tone production is of a quality that hinders the performance.	1	2

Rhythm (Circle one number)		
Rhythms are accurate and precise throughout the performance.	9	10
Rhythms are nearly accurate; occasionally, rhythms lack precise interpretation.	7	8
Most rhythm patterns are accurate, but errors in precise are present. (approximation of written rhythms)	5	6
Many rhythms performed incorrectly or inconsistently, major errors are present in the performance.	3	4
Rhythms are consistently performed incorrectly; clarity and precision are essentially nonexistent.	1	2

Musicality (Circle one number)		
Performance demonstrates full control of tempo, dynamics, phrasing, and expression in a dramatic performance consistent with the style of the solo.	9	10
Performance demonstrates good control of tempo, dynamics, phrasing, and expression in a performance often consistent with the style of the solo; the range of expression may be somewhat limited, but rarely detracts from the performance.	7	8
Performance demonstrates basic control of tempo, dynamics, phrasing, and expression; basic attempts at dramatic performance and basic knowledge of style are evident; limited/ inconsistent range of expression prevails.	5	6
Major errors in control of tempo, dynamics, phrasing, and expression are present; the student demonstrates little attempt at dramatic performance; many stylistic inconsistencies are present.	3	4
Lack of control of tempo, dynamics, phrasing, and expression hinders the performance; attempts at dramatic and/or stylistically correct performance are unsuccessful or nonexistent.	1	2

Technique (Circle one number)		
Performance demonstrates complete mastery of the technical demands of the music, including precision, facility, and clarity of pitches and articulations/ bowing.	9	10
Performance nearly demonstrates mastery of the technical demands of the music; minor inconsistencies in precision, facility, and clarity are isolated and rarely detract from the performance.	7	8
The majority of passages are handled with reasonable technical facility; some passages include incorrect or unclear pitches and/ or articulations/ bowing; precision and/ or facility are questionable at times.	5	6
Performance demonstrates basic knowledge of the technical demands of the music; consistent, major errors are made in pitch, articulation/ bowing, facility, and precision.	3	4
Lack of accuracy of pitch, articulation/ bowing, facility, and precision seriously hinders the performance; the student's technique is not developed enough to attempt the solo passage.	1	2

Intonation (Circle one number)		
Intonation is accurate in all ranges and registers.	9	10
Intonation is mostly accurate; the student adjusts the few problem pitches to an acceptable standard.	7	8
Intonation is somewhat accurate but consistently includes out-of-tune notes; the student adjusts these pitches with fair success.	5	6
A basic sense of intonation is evident, yet major errors occur. The student makes little attempt to adjust problem pitches.	3	4
Intonation is consistently inaccurate and hinders the quality of performance.	1	2

Comments

Scale # 1 (score 1 - 5)		
Scale # 2 (score 1 - 5)		
Chromatic scale (score 1 - 5)		
Sight-reading (score 1 - 10)		
Final Score		

Judge's signature

Appendix B

PMEA Region IV-V State Orchestra Audition Scoring Sheet PERCUSSION

Student # -								
Tone Quality (Circle one number)	Snare		Battery/Aux.		Keyboards		Timpani	
Tone quality is characteristic to the instruments.	9	10	9	10	9	10	9	10
Tone quality is often characteristic to the instruments.	7	8	7	8	7	8	7	8
Tone quality exhibits some flaws in production due to implement and/or technique.	5	6	5	6	5	6	5	6
Tone quality has several flaws in production.	3	4	3	4	3	4	3	4
Tone production is of a quality that hinders the performance.	1	2	1	2	1	2	1	2
Rhythm (Circle one number)								
Rhythms are precise and at the appropriate/steady tempo(s).	9	10	9	10	9	10	9	10
Some rhythms lack precise interpretation and/or steady tempo(s).	7	8	7	8	7	8	7	8
Many rhythm patterns are not precise and/or lack steady tempo(s) (approximation of written rhythms).	5	6	5	6	5	6	5	6
Most rhythms performed are not precise and/or lack steady tempo(s).	3	4	3	4	3	4	3	4
Rhythms are consistently performed incorrectly and/or at inappropriate/unsteady tempo(s) (major errors are present).	1	2	1	2	1	2	1	2
Musicality (Circle one number)								
Performance demonstrates full control of dynamics, phrasing, and expression enhancing the performance. The performance is consistent with the style of the excerpt solo.	9	10	9	10	9	10	9	10
Performance demonstrates good control of dynamics, phrasing, and expression. The performance is mostly consistent with the style of the excerpt solo.	7	8	7	8	7	8	7	8
Performance demonstrates basic control of dynamics, phrasing, and expression. Some stylistic inconsistencies are present.	5	6	5	6	5	6	5	6
Performance is characterized by major errors in control of dynamics, phrasing, and expression. Many stylistic inconsistencies are present.	3	4	3	4	3	4	3	4
Performance is characterized by a lack of control of dynamics, phrasing, and expression. Attempts at these areas are unsuccessful or nonexistent.	1	2	1	2	1	2	1	2
Technique (Circle one number)								
Performance demonstrates complete mastery of the technical demands of the music.	9	10	9	10	9	10	9	10
Performance nearly demonstrates mastery of the technical demands of the music.	7	8	7	8	7	8	7	8
Performance is handled with reasonable technical facility. Some passages are questionable at times.	5	6	5	6	5	6	5	6
Performance demonstrates basic knowledge of the technical demands of the music; consistent, major errors are present.	3	4	3	4	3	4	3	4
Performance lacks basic development of the technical demands of the music.	1	2	1	2	1	2	1	2
Pitch Accuracy - Keyboards & Timpani (Circle one number)								
Pitches are accurate.	9	10	9	10	9	10	9	10
Pitches are mostly accurate. The student adjusts the few problems to an acceptable standard.	7	8	7	8	7	8	7	8
Pitches are somewhat accurate. The student adjusts the pitches with fair success.	5	6	5	6	5	6	5	6
Pitch errors are significant. The student makes little attempt to adjust problem pitches.	3	4	3	4	3	4	3	4
Pitches are consistently inaccurate and hinders the quality of the performance.	1	2	1	2	1	2	1	2

Totals -

ADDITIONAL COMMENTS: _____

Judge _____ Grand total -