

**IMEA AUDITION: FAST ETUDE or SNARE DRUM**

	<b>4 Pts</b>	<b>3 Pts</b>	<b>2 Pts</b>	<b>1Pt or less</b>
<b><u>TONE</u></b> Characteristic sound; consistency of sound throughout registers and dynamics; use of vibrato	Student performs with mature characteristic tone <b>most of the time</b> ; Mechanics of sound developed; Tone production is occasionally limited by range and dynamic level; Vibrato is developed at basic level.	Basic tone production <b>developed however inconsistent in extreme registers and dynamics</b> with occasional lack of control and focus of sound; Use of vibrato (if existent or appropriate) very rudimentary	Tone quality is <b>underdeveloped</b> ; Student is often <b>pushed beyond his/her ability</b> to control tone quality in varying ranges and dynamic levels, many times creating thin, unfocused, and forced tone.	Basic tonal quality <b>not present</b> . Consistently thin, unfocused, and forced: Tone production not controlled and <b>inconsistent throughout register</b> and dynamics.
<b><u>INTONATION</u></b> Consistency throughout the registral and dynamic spectrum; control; ability to make corrections	Consistent and accurate with <b>minor intonation problems that recover</b> . Demonstrates well- developed listening skills; <b>Understands intonation tendencies</b> , able to make corrections.	Accurate <b>most of the time but is marked by numerous</b> out of tune pitches that recover quickly; Evidence of listening <b>skills present but needs significant growth</b> and development.	<b>Tuning problems consistently occur</b> ; Underdeveloped listening skills; Few attempts to make corrections; <b>Little awareness</b> of tuning tendencies.	Performer demonstrates <b>no understanding</b> of tuning tendencies or sensitivity to uniform intonation; Inability to make corrections
<b><u>TECHNIQUE</u></b> Pitch accuracy; efficient and fluent coordination of mechanical elements; proper execution of articulation	Only occasional, <b>minor weaknesses in technical passages</b> ; Demonstrates understanding of correct articulations; Dexterity, facility, and flexibility are excellent with <b>only minor flaws that recover quickly</b> ; Precision and clarity at all tempos.	Some technical facility is evidence but technical passages are <b>not always precise</b> ; Manual dexterity is good but there are often <b>lapses that do not recover quickly</b> ; Articulation is appropriate but lacks clarity and /or is not consistent.	Technical passages are <b>inaccurate</b> ; Articulations are <b>inconsistent</b> ; Mechanics of articulation and pitch production are labored and inefficient; Dexterity and facility, are lacking; Attacks and releases are not performed together.	There are <b>numerous missed pitches</b> throughout; Manual dexterity and flexibility are pushed beyond ability to meet technical demands of the music; Attacks and releases are not performed together
<b><u>RHYTHM</u></b> Accuracy; stability, appropriate tempi, precise subdivision during long duration of notes, ties and rests	Rhythmic approach is <b>uniform throughout</b> ; Errors are <b>infrequent and corrected quickly</b> ; Appropriate tempi; <b>Rhythmically stable</b> throughout; Generally precise throughout long note durations, ties, and rests.	Precision/clarity are good but some passages are <b>occasionally not performed together</b> ; Subdivision of long notes, ties, and rests somewhat accurate, tempi generally appropriate; <b>stable pulse most of the time</b> .	Inconsistent performance of rhythmic patterns; <b>Inaccurate and imprecise</b> subdivision during long notes, ties, and rests; Inappropriate choice of tempi; Pulse lacks steadiness.	<b>Numerous rhythmic inaccuracies and generally unstable</b> throughout performance; inappropriate choice of tempi. Steady pulse non-existent.
<b><u>MUSICIANSHIP</u></b> Dynamics; phrase shape; stylistic elements; musical sensitivity; interpretation; attention to musical detail	Phrase shape/direction are clearly present; <b>Effective use</b> of dynamics; <b>Successful interpretation evident in most passages</b> with only occasional deficiencies; Sensitivity to musical details reflected with <b>only minor lapses</b>	Some evidence of phrase shape and direction but style is often rigid; Dynamic contrasts are <b>not always obvious</b> and/or are performed with a <b>lack of control</b> : Some questionable interpretations; Awkward use of rubato, rit., and accel.	Performance <b>lacks stylistic elements</b> , Phrases lack shape and direction, <b>Ineffective dynamic contrasts</b> : Rigid, mechanical and/or non-musical performance displaying lack of musical sensitivity, Musical details are <b>mostly ignored</b> .	<b>No attempt to address musical style</b> ; <b>No attention</b> to proper shaping/phrasing. Tempos are inadequate; <b>Little or no evidence of attempts for dynamic contrast</b> ; Musical understanding inadequate
Comments:				
				Total: _____/20

**IMEA AUDITION: SLOW ETUDE or MALLETS**

	<b>4 Pts</b>	<b>3 Pts</b>	<b>2 Pts</b>	<b>1Pt or less</b>
<b><u>TONE</u></b> Characteristic sound; consistency of sound throughout registers and dynamics; use of vibrato	Student performs with mature characteristic tone <b>most of the time</b> ; Mechanics of sound developed; Tone production is occasionally limited by range and dynamic level; Vibrato is developed at basic level.	Basic tone production <b>developed however inconsistent in extreme registers and dynamics</b> with occasional lack of control and focus of sound; Use of vibrato (if existent or appropriate) very rudimentary	Tone quality is <b>underdeveloped</b> ; Student is often <b>pushed beyond his/her ability</b> to control tone quality in varying ranges and dynamic levels, many times creating thin, unfocused, and forced tone.	Basic tonal quality <b>not present</b> . Consistently thin, unfocused, and forced: Tone production not controlled and <b>inconsistent throughout register</b> and dynamics.
<b><u>INTONATION</u></b> Consistency throughout the registral and dynamic spectrum; control; ability to make corrections	Consistent and accurate with <b>minor intonation problems that recover</b> . Demonstrates well- developed listening skills; <b>Understands intonation tendencies</b> , able to make corrections.	Accurate <b>most of the time but is marked by numerous</b> out of tune pitches that recover quickly; Evidence of listening <b>skills present but needs significant growth</b> and development.	<b>Tuning problems consistently occur</b> ; Undeveloped listening skills; Few attempts to make corrections; <b>Little awareness</b> of tuning tendencies.	Performer demonstrates <b>no understanding</b> of tuning tendencies or sensitivity to uniform intonation; Inability to make corrections
<b><u>TECHNIQUE</u></b> Pitch accuracy; efficient and fluent coordination of mechanical elements; proper execution of articulation	Only occasional, <b>minor weaknesses in technical passages</b> ; Demonstrates understanding of correct articulations; Dexterity, facility, and flexibility are excellent with <b>only minor flaws that recover quickly</b> ; Precision and clarity at all tempos.	Some technical facility is evidence but technical passages are <b>not always precise</b> ; Manual dexterity is good but there are often <b>lapses that do not recover quickly</b> ; Articulation is appropriate but lacks clarity and /or is not consistent.	Technical passages are <b>inaccurate</b> ; Articulations are <b>inconsistent</b> ; Mechanics of articulation and pitch production are labored and inefficient; Dexterity and facility, are lacking; Attacks and releases are not performed together.	There are <b>numerous missed pitches</b> throughout; Manual dexterity and flexibility are pushed beyond ability to meet technical demands of the music; Attacks and releases are not performed together
<b><u>RHYTHM</u></b> Accuracy; stability, appropriate tempi, precise subdivision during long duration of notes, ties and rests	Rhythmic approach is <b>uniform throughout</b> ; Errors are <b>infrequent and corrected quickly</b> ; Appropriate tempi; <b>Rhythmically stable</b> throughout; Generally precise throughout long note durations, ties, and rests.	Precision/clarity are good but some passages are <b>occasionally not performed together</b> ; Subdivision of long notes, ties, and rests somewhat accurate, tempi generally appropriate; <b>stable pulse most of the time</b> .	Inconsistent performance of rhythmic patterns; <b>Inaccurate and imprecise</b> subdivision during long notes, ties, and rests; Inappropriate choice of tempi; Pulse lacks steadiness.	<b>Numerous rhythmic inaccuracies and generally unstable</b> throughout performance; inappropriate choice of tempi. Steady pulse non-existent.
<b><u>MUSICIANSHIP</u></b> Dynamics; phrase shape; stylistic elements; musical sensitivity; interpretation; attention to musical detail	Phrase shape/direction are clearly present; <b>Effective use</b> of dynamics; <b>Successful interpretation evident in most passages</b> with only occasional deficiencies; Sensitivity to musical details reflected with <b>only minor lapses</b>	Some evidence of phrase shape and direction but style is often rigid; Dynamic contrasts are <b>not always obvious</b> and/or are performed with a <b>lack of control</b> : Some questionable interpretations; Awkward use of rubato, rit., and accel.	Performance <b>lacks stylistic elements</b> , Phrases lack shape and direction, <b>Ineffective dynamic contrasts</b> : Rigid, mechanical and/or non-musical performance displaying lack of musical sensitivity, Musical details <b>are mostly ignored</b> .	<b>No attempt to address musical style</b> ; <b>No attention</b> to proper shaping/phrasing. Tempos are inadequate; <b>Little or no evidence of attempts for dynamic contrast</b> ; Musical understanding inadequate
Comments:				
				Total: _____/20

**IMEA AUDITION: TIMPANI or ACCESSORIES (Percussion Only)**

	<b>4 Pts</b>	<b>3 Pts</b>	<b>2 Pts</b>	<b>1Pt or less</b>
<b><u>TONE</u></b> Characteristic sound; consistency of sound throughout registers and dynamics; use of vibrato	Student performs with mature characteristic tone <b>most of the time</b> ; Mechanics of sound developed; Tone production is occasionally limited by range and dynamic level; Vibrato is developed at basic level.	Basic tone production <b>developed however inconsistent in extreme registers and dynamics</b> with occasional lack of control and focus of sound; Use of vibrato (if existent or appropriate) very rudimentary	Tone quality is <b>underdeveloped</b> ; Student is often <b>pushed beyond his/her ability</b> to control tone quality in varying ranges and dynamic levels, many times creating thin, unfocused, and forced tone.	Basic tonal quality <b>not present</b> . Consistently thin, unfocused, and forced: Tone production not controlled and <b>inconsistent throughout register</b> and dynamics.
<b><u>INTONATION</u></b> Consistency throughout the registral and dynamic spectrum; control; ability to make corrections	Consistent and accurate with <b>minor intonation problems that recover</b> . Demonstrates well- developed listening skills; <b>Understands intonation tendencies</b> , able to make corrections.	Accurate <b>most of the time but is marked by numerous</b> out of tune pitches that recover quickly; Evidence of listening <b>skills present but needs significant growth</b> and development.	<b>Tuning problems consistently occur</b> ; Undeveloped listening skills; Few attempts to make corrections; <b>Little awareness</b> of tuning tendencies.	Performer demonstrates <b>no understanding</b> of tuning tendencies or sensitivity to uniform intonation; Inability to make corrections
<b><u>TECHNIQUE</u></b> Pitch accuracy; efficient and fluent coordination of mechanical elements; proper execution of articulation	Only occasional, <b>minor weaknesses in technical passages</b> ; Demonstrates understanding of correct articulations; Dexterity, facility, and flexibility are excellent with <b>only minor flaws that recover quickly</b> ; Precision and clarity at all tempos.	Some technical facility is evidence but technical passages are <b>not always precise</b> ; Manual dexterity is good but there are often <b>lapses that do not recover quickly</b> ; Articulation is appropriate but lacks clarity and /or is not consistent.	Technical passages are <b>inaccurate</b> ; Articulations are <b>inconsistent</b> ; Mechanics of articulation and pitch production are labored and inefficient; Dexterity and facility, are lacking; Attacks and releases are not performed together.	There are <b>numerous missed pitches</b> throughout; Manual dexterity and flexibility are pushed beyond ability to meet technical demands of the music; Attacks and releases are not performed together
<b><u>RHYTHM</u></b> Accuracy; stability, appropriate tempi, precise subdivision during long duration of notes, ties and rests	Rhythmic approach is <b>uniform throughout</b> ; Errors are <b>infrequent and corrected quickly</b> ; Appropriate tempi; <b>Rhythmically stable</b> throughout; Generally precise throughout long note durations, ties, and rests.	Precision/clarity are good but some passages are <b>occasionally not performed together</b> ; Subdivision of long notes, ties, and rests somewhat accurate, tempi generally appropriate; <b>stable pulse most of the time</b> .	Inconsistent performance of rhythmic patterns; <b>Inaccurate and imprecise</b> subdivision during long notes, ties, and rests; Inappropriate choice of tempi; Pulse lacks steadiness.	<b>Numerous rhythmic inaccuracies and generally</b> unstable throughout performance; inappropriate choice of tempi. Steady pulse non-existent.
<b><u>MUSICIANSHIP</u></b> Dynamics; phrase shape; stylistic elements; musical sensitivity; interpretation; attention to musical detail	Phrase shape/direction are clearly present; <b>Effective use</b> of dynamics; <b>Successful interpretation evident in most passages</b> with only occasional deficiencies; Sensitivity to musical details reflected with <b>only minor lapses</b>	Some evidence of phrase shape and direction but style is often rigid; Dynamic contrasts <b>are not always obvious</b> and/or are performed with a <b>lack of control</b> : Some questionable interpretations; Awkward use of rubato, rit., and accel.	Performance <b>lacks stylistic elements</b> , Phrases lack shape and direction, <b>Ineffective dynamic contrasts</b> : Rigid, mechanical and/or non-musical performance displaying lack of musical sensitivity, Musical details <b>are mostly ignored</b> .	<b>No attempt to address musical style</b> ; <b>No attention</b> to proper shaping/phrasing. Tempos are inadequate; <b>Little or no evidence of attempts for dynamic contrast</b> ; Musical understanding inadequate
Comments:				
				Total: _____/20



**Total for IMEA Audition Project**

Etude 1 Total \_\_\_\_\_

Etude 2 Total \_\_\_\_\_

Etude 3 Total \_\_\_\_\_ (Percussion only)

Scales Total \_\_\_\_\_ (Winds only)

**TOTAL** \_\_\_\_\_ / **64 (Winds) or 60 (Percussion)**