



**PMEA District 7**  
Solo Scoring Guide  
District 7 Band and Orchestra Qualifying Auditions

**Xylophone Solo**  
(total of 80 points)

<b>TONE QUALITY</b>	
<b>17-20</b>	tone quality is full, rich, and characteristic of the tone quality of the instrument in all registers
<b>13-16</b>	tone quality is characteristic in most registers, but distorts in a few passages (occasional)
<b>9-12</b>	tone quality exhibits some flaws in production (i.e. slightly thin/unfocused or forced sound)
<b>5-8</b>	tone quality has several flaws in basic production (i.e. consistently thin/unfocused or forced sound)
<b>1-4</b>	tone production is of a quality that hinders the performance

<b>RHYTHM</b>	
<b>17-20</b>	rhythms are accurate throughout the performance
<b>13-16</b>	rhythms are nearly accurate; some rhythms lack precise interpretation
<b>9-12</b>	most rhythm patterns are accurate, but errors in precision are present (approximation of written rhythms)
<b>5-8</b>	many rhythms performed incorrectly or inconsistently, major errors are present in the performance
<b>1-4</b>	rhythms are consistently performed incorrectly, clarity and precision are essentially nonexistent

<b>MUSICALITY</b>	
<b>17-20</b>	performance demonstrates full control of tempo, dynamics, phrasing, and expression in a dramatic performance consistent with the style of the solo
<b>13-16</b>	performance demonstrates some control of tempo, dynamics, phrasing, and expression in a performance often consistent with the style of the solo
<b>9-12</b>	performance demonstrates basic control of tempo, dynamics, phrasing, and expression; basic attempts at dramatic performance and basic knowledge of style are evident
<b>5-8</b>	some inconsistency in control of tempo, dynamics, phrasing, and expression is present; performance demonstrates little attempt at dramatic performance, many stylistic inconsistencies are present
<b>1-4</b>	lack of control of tempo, dynamics, phrasing, and expression hinders the performance; attempts at dramatic and/or stylistically correct performance are unsuccessful or nonexistent

<b>TECHNIQUE</b>	
<b>17-20</b>	performance demonstrates complete mastery of the technical demands of the music, including: precision, facility, and clarity of pitches and articulations
<b>13-16</b>	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
<b>9-12</b>	most passages are handled with reasonable technical facility; some passages include incorrect or unclear pitches and/or articulations; precision and/or facility are questionable at times
<b>5-8</b>	performance demonstrates basic knowledge of the technical demands of the music; consistent errors are made in pitch, articulation, facility, and precision
<b>1-4</b>	lack of accuracy of pitch, articulation, facility, and precision seriously hinders the performance; the student's technique is not developed enough to attempt the solo passage



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**Timpani Solo**  
(total of 60 points)

<b>TONE QUALITY</b>	
<b>13-15</b>	tone quality is full, rich, and characteristic of the tone quality of the instrument in all registers
<b>10-12</b>	tone quality is characteristic in most registers, but distorts in a few passages (occasional)
<b>7-9</b>	tone quality exhibits some flaws in production (i.e. slightly thin/unfocused or forced sound)
<b>4-6</b>	tone quality has several flaws in basic production (i.e. consistently thin/unfocused or forced sound)
<b>1-3</b>	tone production is of a quality that hinders the performance

<b>RHYTHM</b>	
<b>13-15</b>	rhythms are accurate throughout the performance
<b>10-12</b>	rhythms are nearly accurate; some rhythms lack precise interpretation
<b>7-9</b>	most rhythm patterns are accurate, but errors in precision are present (approximation of written rhythms)
<b>4-6</b>	many rhythms performed incorrectly or inconsistently, major errors are present in the performance
<b>1-3</b>	rhythms are consistently performed incorrectly, clarity and precision are essentially nonexistent

<b>MUSICALITY</b>	
<b>13-15</b>	performance demonstrates full control of tempo, dynamics, phrasing, and expression in a dramatic performance consistent with the style of the solo
<b>10-12</b>	performance demonstrates some control of tempo, dynamics, phrasing, and expression in a performance often consistent with the style of the solo
<b>7-9</b>	performance demonstrates basic control of tempo, dynamics, phrasing, and expression; basic attempts at dramatic performance and basic knowledge of style are evident
<b>4-6</b>	some inconsistency in control of tempo, dynamics, phrasing, and expression is present; performance demonstrates little attempt at dramatic performance, many stylistic inconsistencies are present
<b>1-3</b>	lack of control of tempo, dynamics, phrasing, and expression hinders the performance; attempts at dramatic and/or stylistically correct performance are unsuccessful or nonexistent

<b>TECHNIQUE</b>	
<b>13-15</b>	performance demonstrates complete mastery of the technical demands of the music, including: precision, facility, and clarity of pitches and articulations (timpani pitches are consistently accurate, tuning is executed correctly)
<b>10-12</b>	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 (timpani pitches are within an acceptable range of accuracy, tuning is executed acceptably)
<b>7-9</b>	most passages are handled with reasonable technical facility; some passages include incorrect or unclear pitches and/or articulations; precision and/or facility are questionable at times (some timpani pitches are inaccurate, some flaws in tuning technique are evident)
<b>4-6</b>	performance demonstrates basic knowledge of the technical demands of the music; consistent errors are made in pitch, articulation, facility, and precision (most timpani pitches are inaccurate, significant flaws in tuning technique are evident)
<b>1-3</b>	lack of accuracy of pitch, articulation, facility, and precision seriously hinders the performance; the student's technique is not developed enough to attempt the solo passage (timpani pitches are general unrecognizable, tuning technique is flawed and often detracts from the performance)



# PMEA District 7

## Scoring Guide

### District 7 Band and Orchestra Qualifying Auditions

#### Timpani Tuning/Roll

*(total of 40 points- 30 pts/tuning, 10 pts/fp roll)*

<b>TUNING</b>	
<b>9-10</b>	pitches are accurate, time limit meets or exceeds the stated requirement, tone is characteristic and clear in all registers, intonation is accurate, all intervals are correct
<b>7-8</b>	pitches are accurate (isolated errors may be present), time limit meets or exceeds the stated requirement, tone is essentially characteristic and clear (isolated errors may be present in extreme registers), intonation is accurate (isolated inaccuracies may be present), intervals are correct (isolated errors may be present)
<b>5-6</b>	pitch errors are present and affect the overall performance at times, time limit is exceeded in tuning process, tone exhibits some flaws in basic production (thin, harsh, forced, or unfocused sound is produced at times), inconsistencies in intonation are present, minimal effort to correct these errors is evident, interval errors are present and affect the overall performance at times
<b>3-4</b>	accuracy of pitches is inconsistent (it is difficult to recognize the interval), time limit is exceeded in tuning process, tone exhibits significant flaws in basic production (thin, harsh, forced, or unfocused sound is produced consistently), only basic intonation is evident (many errors occur and no effort to correct these errors is evident), most intervals are indistinct (many are unrecognizable)
<b>1-2</b>	significant errors in pitches are present (the scale/interval is essentially unrecognizable), time limit is exceeded in tuning process, tone production is consistently flawed (no characteristic tone is produced), intonation is consistently inaccurately (no sense of tonality is present intervallic relationships are unrecognizable)

<b>fp Roll</b>	
<b>9-10</b>	roll is completely characteristic, includes strong forte attack with necessary pause to allow for attack to decay, entrance on crescendo is smooth and blended with decay of attack, crescendo is even hand-to-hand and does not pass the tone center of the instrument, roll is correctly played on the drum tuned to the Major third
<b>7-8</b>	roll is nearly characteristic, may include strong attack but pause for decay may not be long enough, crescendo is not completely even hand-to-hand and passes tone center of the instrument, roll may or may not be played on correct drum
<b>5-6</b>	roll is somewhat characteristic, indications of a strong attack and pause for decay are present but not obvious, crescendo has lapses in balance and is not even, roll may or may not be played on correct drum
<b>3-4</b>	roll is not very characteristic, no clear attack and decay at all, balance hand-to-hand and evenness of crescendo is not evident, roll is played on incorrect drum
<b>1-2</b>	roll does not seem prepared at all



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**Snare Solo**  
(total of 80 points)

<b>TONE QUALITY</b>	
<b>17-20</b>	tone quality is full, rich, and characteristic of the tone quality of the instrument in all registers
<b>13-16</b>	tone quality is characteristic in most registers, but distorts in a few passages (occasional)
<b>9-12</b>	tone quality exhibits some flaws in production (i.e. slightly thin/unfocused or forced sound)
<b>5-8</b>	tone quality has several flaws in basic production (i.e. consistently thin/unfocused or forced sound)
<b>1-4</b>	tone production is of a quality that hinders the performance

<b>RHYTHM</b>	
<b>17-20</b>	rhythms are accurate throughout the performance
<b>13-16</b>	rhythms are nearly accurate; some rhythms lack precise interpretation
<b>9-12</b>	most rhythm patterns are accurate, but errors in precision are present (approximation of written rhythms)
<b>5-8</b>	many rhythms performed incorrectly or inconsistently, major errors are present in the performance
<b>1-4</b>	rhythms are consistently performed incorrectly, clarity and precision are essentially nonexistent

<b>MUSICALITY</b>	
<b>17-20</b>	performance demonstrates full control of tempo, dynamics, phrasing, and expression in a dramatic performance consistent with the style of the solo
<b>13-16</b>	performance demonstrates some control of tempo, dynamics, phrasing, and expression in a performance often consistent with the style of the solo
<b>9-12</b>	performance demonstrates basic control of tempo, dynamics, phrasing, and expression; basic attempts at dramatic performance and basic knowledge of style are evident
<b>5-8</b>	some inconsistency in control of tempo, dynamics, phrasing, and expression is present; performance demonstrates little attempt at dramatic performance, many stylistic inconsistencies are present
<b>1-4</b>	lack of control of tempo, dynamics, phrasing, and expression hinders the performance; attempts at dramatic and/or stylistically correct performance are unsuccessful or nonexistent

<b>TECHNIQUE</b>	
<b>17-20</b>	performance demonstrates complete mastery of the technical demands of the music, including: precision, facility, and clarity of pitches and articulations
<b>13-16</b>	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
<b>9-12</b>	most passages are handled with reasonable technical facility; some passages include incorrect or unclear pitches and/or articulations; precision and/or facility are questionable at times
<b>5-8</b>	performance demonstrates basic knowledge of the technical demands of the music; consistent errors are made in pitch, articulation, facility, and precision
<b>1-4</b>	lack of accuracy of pitch, articulation, facility, and precision seriously hinders the performance; the student's technique is not developed enough to attempt the solo passage



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**Snare Roll**  
*(total of 20 points)*

<b>LONG ROLL</b>	
<b>17-20</b>	roll is consistent throughout, consistent quality of sound from hand-to-hand, open roll is even and balanced, closed roll is even and full, seamless transition from open to closed to open, large degree of difference in and control of dynamic levels
<b>13-16</b>	roll is somewhat consistent throughout, quality of sound somewhat varied from hand-to-hand, open roll is somewhat uneven, closed roll is somewhat uneven and has holes in the sound, some difficulty in transition from open to closed to open, some degree of difference in and control of dynamic levels
<b>9-12</b>	roll is not very consistent throughout, quality of sound varies from hand-to-hand, open roll not even or balanced, closed roll uneven and has large holes in the sound, obvious difficulty in transition from open to closed to open, not much difference in and control of dynamic levels
<b>5-8</b>	roll has no consistency, quality of sound differs greatly from hand-to-hand, open roll very uneven and unbalanced, closed roll uneven and has large holes in the sound, tremendous difficulty in transitions from open to closed to open, no difference in or control of dynamic levels
<b>1-4</b>	long roll is completely unprepared



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**Battery Solo**  
(total of 100 points)

<b>TONE QUALITY</b>	
<b>21-25</b>	tone quality is full, rich, and characteristic of the tone quality of the instrument in all registers
<b>16-20</b>	tone quality is characteristic in most registers, but distorts in a few passages (occasional)
<b>11-15</b>	tone quality exhibits some flaws in production (i.e. slightly thin/unfocused or forced sound)
<b>6-10</b>	tone quality has several flaws in basic production (i.e. consistently thin/unfocused or forced sound)
<b>1-5</b>	tone production is of a quality that hinders the performance

<b>RHYTHM</b>	
<b>21-25</b>	rhythms are accurate throughout the performance
<b>16-20</b>	rhythms are nearly accurate; some rhythms lack precise interpretation
<b>11-15</b>	most rhythm patterns are accurate, but errors in precision are present (approximation of written rhythms)
<b>6-10</b>	many rhythms performed incorrectly or inconsistently, major errors are present in the performance
<b>1-5</b>	rhythms are consistently performed incorrectly, clarity and precision are essentially nonexistent

<b>MUSICALITY</b>	
<b>21-25</b>	performance demonstrates full control of tempo, dynamics, phrasing, and expression in a dramatic performance consistent with the style of the solo
<b>16-20</b>	performance demonstrates some control of tempo, dynamics, phrasing, and expression in a performance often consistent with the style of the solo
<b>11-15</b>	performance demonstrates basic control of tempo, dynamics, phrasing, and expression; basic attempts at dramatic performance and basic knowledge of style are evident
<b>6-10</b>	some inconsistency in control of tempo, dynamics, phrasing, and expression is present; performance demonstrates little attempt at dramatic performance, many stylistic inconsistencies are present
<b>1-5</b>	lack of control of tempo, dynamics, phrasing, and expression hinders the performance; attempts at dramatic and/or stylistically correct performance are unsuccessful or nonexistent

<b>TECHNIQUE</b>	
<b>21-25</b>	performance demonstrates complete mastery of the technical demands of the music, including: precision, facility, and clarity of articulation
<b>16-20</b>	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
<b>11-15</b>	most passages are handled with reasonable technical facility; some passages include incorrect or unclear pitches and/or articulations; precision and/or facility are questionable at times
<b>6-10</b>	performance demonstrates basic knowledge of the technical demands of the music; consistent errors are made in pitch, articulation, facility, and precision
<b>1-5</b>	lack of accuracy of pitch, articulation, facility, and precision seriously hinders the performance; the student's technique is not developed enough to attempt the solo passage