

# WOODWINDS

## Scholarship and Open

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### SELECTIONS

You are to prepare two selections—one sacred and one classical. Playing from memory is not required. If competing in consecutive years at national competition, choose different selections than previously used. A sample listing of appropriate music is available at [www.garbcTFC.org](http://www.garbcTFC.org).

### MUSICAL SCORES

Supply the judges with one score of each of your selections with the measures numbered. If you alter the rhythm to coincide with your interpretation, edit those changes into the musical score provided for the judges. If you play the piece in a transposed key, provide the judges with the score in that same key, which may be handwritten. At the competition all musical scores must be **original music** except when:

- The accompanist has the original music in the room but uses a photocopy of the music.
- The musical score is out of print and under active copyright. If so, provide for the judges written permission from the publisher to photocopy the score.

### ACCOMPANIMENT

You are to use only a piano for your accompaniment. You may provide your own piano accompanist or use a CD of piano accompaniment. If using a CD, you are to provide equipment for playing the recording. Your accompanist may assist with tuning your instrument.

### TIME

You will have ten minutes of playing time to divide between the two pieces as you wish. Tuning your instrument is not included in the ten minutes. At the end of ten minutes, the timekeeper will stand, signifying that your playing time has ended. You will be judged on your performance to that point.

### SCALES

The judges will ask you to play two major scales from memory—two octaves, ascending and descending.

### SIGHT-READING

The judges will ask you to sight-read a score. You will have thirty seconds to look over the music before beginning to play. If you are participating in TFC Open competition, you will be asked to sight-read, but you will not be judged in that area.

### CHURCH MINISTRY

To help you prepare for state competition, you are to play one of your pieces in your church or in another ministry opportunity approved by your pastor. Prepare a church ministry statement that specifies the date and setting in which you presented your solo and submit it to the state and national judges as described under **Submissions** below.

### CRITERIA

Your playing will be judged in the following areas:

- **Technique**—facility, fingering, fluency, tonguing
- **Rhythm**—accuracy, steadiness
- **Accurate interpretation**—artistry, dynamic contrast, phrasing, style, tempo
- **Articulation**—accuracy in slurring, tonguing
- **Tone**—embouchure, characteristic timbre, control, production, quality
- **Musicality**—sincerity, spirit, assurance
- **Sight-reading** (required, but not judged in Open competition)
- **Scales**
- **Difficulty of music**

### DEDUCTIONS

- **Attire**—You are to wear business dress as described in the TFC guidelines: a coat and tie for men and a dress or skirt ensemble for women. Attire should be modest. A three-point deduction will be made for attire that does not follow these guidelines.
- **Required materials**—You are to provide prepared scores (and permission letter from publisher if needed) and your church ministry statement. A three-point deduction will be made for having only some of the materials; a five-point deduction for having none of the materials.

### SUBMISSIONS

- **State competition**—Submit to the judges on the day of competition your musical scores with measures numbered (and permission letter from publisher if needed) and your church ministry statement.
- **National competition**—Submit your church ministry statement to GARBC/TFC by June 1, 2012 (e-mail: [tfc@garbc.org](mailto:tfc@garbc.org); fax: 847-843-3757; mail: 1300 N. Meacham Rd., Schaumburg, IL 60173-4806). Submit to the judges on the day of competition your musical scores with measures numbered (and permission letter from publisher if needed).



2012 ADJUDICATION SHEET

**WOODWINDS—Open**

Name of Contestant \_\_\_\_\_ City/State \_\_\_\_\_

Title of Classical Selection \_\_\_\_\_

Title of Sacred Selection \_\_\_\_\_

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.

Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							SCORE	SACRED
1	<b>Technique</b> ___ Facility ___ Fingering ___ Fluency ___ Tonguing	Ability to control the instrument needs significant work.  <b>1-2</b>	Several basic components need attention for better facility.  <b>3-4</b>	Good fundamental approach. Performance lacked only fluency.  <b>5-6</b>	Student had appropriate control of the instrument.  <b>7-8</b>	Student has achieved fluent control of the instrument.  <b>9-10</b>		
2	<b>Rhythmic Accuracy</b> ___ Subdivision ___ Dotted notes ___ Ties	There were significant rhythm problems.  <b>1-2</b>	Rhythms were unclear in several places.  <b>3-4</b>	Most rhythms were correct, with only a few spots of inaccuracy.  <b>5-6</b>	Rhythms were accurate.  <b>7-8</b>	Rhythms were precise. Attacks and releases were executed exactly.  <b>9-10</b>		
3	<b>Interpretation</b> ___ Artistry ___ Dynamic contrast ___ Phrasing ___ Style ___ Tempo	There was no noticeable expression in this performance.  <b>1-2</b>	Expression was inhibited or too subtly conveyed to the listener.  <b>3-4</b>	Performance was expressive, but certain areas were still lacking.  <b>5-6</b>	Musical expression was evident throughout.  <b>7-8</b>	Performance clearly displayed musical expression.  <b>9-10</b>		
4	<b>Articulation</b> ___ Accuracy in slurring ___ Tonguing	The performance did not express musical ideas effectively.  <b>1-2</b>	There was some adherence to articulation, but needs further refinement.  <b>3-4</b>	Followed articulation, but lacked maturity.  <b>5-6</b>	Followed all articulation markings.  <b>7-8</b>	Showed great maturity in articulation.  <b>9-10</b>		
5	<b>Tone</b> ___ Embouchure ___ Control ___ Character timbre ___ Production ___ Quality	Major tonal problems hindered musical expression.  <b>1-2</b>	Total concept was under way, but needs further refinement.  <b>3-4</b>	Tone was clear, but lacked maturity.  <b>5-6</b>	Tone was characteristic of the instrument.  <b>7-8</b>	Tone was well developed.  <b>9-10</b>		
6	<b>Musicality</b> ___ Sincerity ___ Spirit ___ Assurance	The performance did not express musical ideas effectively.  <b>1-2</b>	Some of the musical elements, beyond pitches and rhythms, were evident.  <b>3-4</b>	There was a noticeable effort to perform the selection as written.  <b>5-6</b>	All markings were observed and expressed through performance.  <b>7-8</b>	The performance expressed profound comprehension of the composer's intent.  <b>9-10</b>		
7	<b>Difficulty of Music</b>	Music selection was novice level.  <b>1-2</b>	Music selection was easy for student grade level.  <b>3-4</b>	Music selection was moderately easy for student grade level.  <b>5-6</b>	Music selection was suitable for student grade level.  <b>7-8</b>	Music selection was exceptionally difficult for student grade level.  <b>9-10</b>		
<b>TOTAL</b>								

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.  
 Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							SCORE
8	Major Scale #1 ___ Scale	There were significant problems with pitches, tempo, articulation, and other components of the scale requirements. <b>1-2</b>	There were significant problems with some of the scale requirements. <b>3-4</b>	There were minor problems with some of the scale requirements. <b>5-6</b>	The scale was played with all requirements. <b>7-8</b>	The scale exceeded the requirements. <b>9-10</b>	
9	Major Scale #2 ___ Scale	There were significant problems with pitches, tempo, articulation, and other components of the scale requirements. <b>1-2</b>	There were significant problems with some of the scale requirements. <b>3-4</b>	There were minor problems with some of the scale requirements. <b>5-6</b>	The scale was played with all requirements. <b>7-8</b>	The scale exceeded the requirements. <b>9-10</b>	
						<b>SCALES TOTAL</b>	
10	Sight-reading	Significant struggles with the rhythm and note accuracy. There was no musicality. <b>1-2</b>	Several times the rhythm and notes were not accurate. There was little musicality. <b>3-4</b>	Most rhythm and notes were accurate. There was a noticeable attention to musicality. <b>5-6</b>	Rhythm and notes were accurate. Musicality was evident throughout the piece. <b>7-8</b>	Rhythm and note accuracy were precise. Musically mirrored intent of composer. <b>9-10</b>	<b>N/A</b>

**Deductions**

- Attire  
 Does not meet TFC guidelines (-3 points)
- Required Materials  
 • Numbered scores  
 • Church ministry statement  
 Partial materials (-3 points)  
 No materials (-5 points)

Total for sections 1-7 of first selection (70 points)	
Total for sections 1-7 of second selection (70 points)	
Average Score	
Scales (20 points)	
Sight-reading (10 points)	<b>N/A</b>
Total Deductions (-8 points max)	
<b>FINAL SCORE</b> (100 points max)	

**#1 Rating**—65 points or greater  
**#2 Rating**—50 points or greater

Comments: \_\_\_\_\_  
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\_\_\_\_\_  
 Signature of Judge



2012 ADJUDICATION SHEET

**WOODWINDS—Scholarship**

Name of Contestant \_\_\_\_\_ City/State \_\_\_\_\_

Title of Classical Selection \_\_\_\_\_

Title of Sacred Selection \_\_\_\_\_

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.

Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							SCORE	SACRED
1	<b>Technique</b> ___ Facility ___ Fingering ___ Fluency ___ Tonguing	Ability to control the instrument needs significant work.  <b>1-2</b>	Several basic components need attention for better facility.  <b>3-4</b>	Good fundamental approach. Performance lacked only fluency.  <b>5-6</b>	Student had appropriate control of the instrument.  <b>7-8</b>	Student has achieved fluent control of the instrument.  <b>9-10</b>		
2	<b>Rhythmic Accuracy</b> ___ Subdivision ___ Dotted notes ___ Ties	There were significant rhythm problems.  <b>1-2</b>	Rhythms were unclear in several places.  <b>3-4</b>	Most rhythms were correct, with only a few spots of inaccuracy.  <b>5-6</b>	Rhythms were accurate.  <b>7-8</b>	Rhythms were precise. Attacks and releases were executed exactly.  <b>9-10</b>		
3	<b>Interpretation</b> ___ Artistry ___ Dynamic contrast ___ Phrasing ___ Style ___ Tempo	There was no noticeable expression in this performance.  <b>1-2</b>	Expression was inhibited or too subtly conveyed to the listener.  <b>3-4</b>	Performance was expressive, but certain areas were still lacking.  <b>5-6</b>	Musical expression was evident throughout.  <b>7-8</b>	Performance clearly displayed musical expression.  <b>9-10</b>		
4	<b>Articulation</b> ___ Accuracy in slurring ___ Tonguing	The performance did not express musical ideas effectively.  <b>1-2</b>	There was some adherence to articulation, but needs further refinement.  <b>3-4</b>	Followed articulation, but lacked maturity.  <b>5-6</b>	Followed all articulation markings.  <b>7-8</b>	Showed great maturity in articulation.  <b>9-10</b>		
5	<b>Tone</b> ___ Embouchure ___ Control ___ Character timbre ___ Production ___ Quality	Major tonal problems hindered musical expression.  <b>1-2</b>	Total concept was under way, but needs further refinement.  <b>3-4</b>	Tone was clear, but lacked maturity.  <b>5-6</b>	Tone was characteristic of the instrument.  <b>7-8</b>	Tone was well developed.  <b>9-10</b>		
6	<b>Musicality</b> ___ Sincerity ___ Spirit ___ Assurance	The performance did not express musical ideas effectively.  <b>1-2</b>	Some of the musical elements, beyond pitches and rhythms, were evident.  <b>3-4</b>	There was a noticeable effort to perform the selection as written.  <b>5-6</b>	All markings were observed and expressed through performance.  <b>7-8</b>	The performance expressed profound comprehension of the composer's intent.  <b>9-10</b>		
7	<b>Difficulty of Music</b>	Music selection was novice level.  <b>1-2</b>	Music selection was easy for student grade level.  <b>3-4</b>	Music selection was moderately easy for student grade level.  <b>5-6</b>	Music selection was suitable for student grade level.  <b>7-8</b>	Music selection was exceptionally difficult for student grade level.  <b>9-10</b>		
<b>TOTAL</b>								

