

What are the Judges looking for in my audition?

Tone Production - Think about the style of your music and make sure the quality of your sound reflects it. Really focus on the beauty as well as the focus of the sound.

Technique - How much control do you have over your instrument, based on your level of study? Facile fingers and clear articulation are important. For pianists, do you voice your chords and project your melody lines clearly? As a string player, do you make thoughtful use of your bow?

Rhythm - Are you following the rhythmic patterns that the composer has indicated? Is there forward motion to the music without the rhythm getting rushed? Is there rhythmic drive and intensity where appropriate? Does your performance show total understanding of how rhythm can be used to create dramatic tension in both its accuracy/rigidity and flexibility?

Intonation – This applies to string, brass, and woodwind musicians. It's important that you tune your instrument properly and that you play in tune. There needs to be an awareness concerning each note's function and purpose within each given chord and within the overall harmonic structure.

Interpretation - Does your interpretation reflect the style of the period and do you get the emotion that you are portraying across to your audience? Are your interpretive choices consistent with stylistic elements of the works you are playing? Does your concept of the piece inspire the listener through your understanding of the various elements of music: rhythm, melody, harmony, structure/form. Is it spontaneous and innovative, yet sincere? Is your own creative personality present, as well as that of the composer? Does your interpretation transcend technique?

Phrasing - Are the phrases balanced and not clipped? Does the way you shape the architecture of the piece lead your listener along on a journey? Is there linear intensity to your melodies?

Dynamics – Are you making full use of the dynamic range in your playing? When playing in your *piano* range, do you also use *pianissimo* and *mezzo-piano*? When playing in your *forte* range, do you also use *mezzo-forte* and *fortissimo*? We want to hear the whole range of dynamics from *pianissimo* to *fortissimo*.