MSVMA
Michigan School Vocal Music Association

State Solo & Ensemble Festival

ENSEMBLE PERFORMANCE

AFFIX LABEL HERE

INSTRUCTIONS TO JUDGES

1. The Adjudicator listens and provides written narrative feedback on the last page of this evaluation sheet.
2. On the inside pages of this evaluation sheet, the adjudicator circles the focus area descriptors that match the overall performance of each selection. There must be at least one bullet highlighted or circled for each descriptor.
3. The Adjudicator assigns a number that ***best*** describes the ensemble's performance based on the descriptors for each element.
4. The office personnel total the points and assign the appropriate rating as explained below.
5. A "Comments Only" rating is given by circling the appropriate descriptor(s) rather than listing the numbers.

REMEMBER TO LISTEN WITH AN EAR FOR WHAT IS AGE AND DEVELOPMENTALLY APPROPRIATE.

Copyright 2014
Michigan School Vocal Music Association

	1	2	3
Tone Quality Elements	• Tone is forced, unsupported, or spread. • Vowels need to be shaped correctly. • Tone requires properly produced breath energy. • Tone needs resonance and focus.	• Tone is frequently forced, unsupported, or spread. • Vowel shaping requires more consistency most of the time. • Tone requires more breath energy most of the time. • Tone requires more consistent resonance and vitality throughout.	• Tone is occasionally forced, unsupported, or spread. • Vowel shaping requires more consistency. • Breath support and management are inconsistent. • More consistent resonance and vitality, especially in extreme ranges or in difficult passages, are required
Pitch Elements	• Pitches are predominantly incorrect. • Chord tuning is inaccurate. • Pitches lack a sense of tonal center. • Pitches lack a sense of melodic and harmonic intervallic relationships.	• Frequent errors in pitches are evident. • Inaccurate chord tuning, especially at phrase endings, is evident. • Tonal center needs to be more apparent. • Many inconsistencies are evident in the melodic and harmonic intervallic relationships.	• Occasional errors in pitches are evident.` • Chord tuning requires more consistency. • Ensemble exhibits occasional lapses in a sense of tonal center. • Ensemble exhibits some inconsistencies in the melodic and harmonic intervallic relationships.
Rhythm Elements	• Many errors occur in note and/or rest values. • Performance lacks rhythmic energy and/or a sense of steady pulse. • Inaccurate attacks and releases occur. • Appropriate tempi are not observed.	• Frequent errors occur in note and/or rest values. • Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging. • Attacks and releases require better accuracy. • Appropriate tempi are rarely observed.	• Occasional errors occur in note and/or rest values. • Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging some of the time. • Attacks and releases require more consistent accuracy. • Appropriate tempi are observed some of the time.
Diction Elements	• The pronunciation of consonants and vowels is inaccurate. • Enunciation of text needs to be precise and stylistically appropriate. • Beginning and ending consonants require articulation. • Diphthongs are not observed.	• Pronunciation of consonants and vowels requires much more accuracy/ consistency. • Enunciation of text needs to be clearer, more precise, and stylistically appropriate. • Beginning and ending consonants require articulation most of the time. • Diphthongs are incorrectly sung.	• Language-appropriate pronunciation of consonants and vowels requires more consistency/accuracy. • Enunciation of text is clear, precise, and stylistically appropriate some of the time. • Beginning and ending consonants require better articulation. • Diphthongs are inconsistently sung.
Interpretation Elements	• Phrasing requires attention. • Usage of dynamic ranges is inaccurate. • Word and syllabic stresses are not being observed. • Style requires attention.	• Phrasing needs to be more apparent. • Notated dynamics are either under or over stated. • Text requires attention to syllabic and word stress. • Appropriate style is not apparent.	• Phrasing is sometimes appropriate to notation and text. • Dynamics are observed most of the time. • Syllabic and word stress are observed most of the time • Performance is stylistically appropriate some of the time.
Presentation Elements	• Tonal balance and sense of ensemble are needed. • Stage deportment, including stage entrance/exit, posture, and attention to conductor distracts from the effectiveness of the performance. • The text is not enhanced by facial expression and physical involvement. • Selection of literature is inappropriate for the strengths and/or abilities of the ensemble.	• Lapses in tonal balance and blend occur. • Attention to proper stage deportment, including stage entrance/exit, posture, and attention to conductor is needed. • The use of facial expression and physical involvement to enhance the text is inconsistent. • Selection of literature limits the strengths and/or abilities of the ensemble.	• Proper balance predominates; minor lapses may occur during extended registers and/or changing dynamic levels. • More attention to proper stage deportment, including stage entrance/exit, posture, and attention to conductor is necessary. • The text is enhanced by facial expression and physical involvement some of the time. • Selection of literature may limit the strengths and/or abilities of the choir ensemble.

4	5	Overall Determination
• Tone is free (unforced), vibrant, and age appropriate most of the time. • Vowel formation is consistently unified most of the time. • Breath support and management are deep, low, and fully expanded most of the time. • Excellent placement and focus of tone results in good resonance and energy.	• Tone is free (unforced), vibrant, and age appropriate. • Vowel formation is consistently unified. • Breath support and management are deep, low, and fully expanded. • Exemplary placement and focus of tone results in superior resonance and vitality.	
• Pitches are correct most of the time. • Good chord tuning with adjustments is being made most of the time. • Ensemble exhibits a strong sense of tonal center most of the time. • Ensemble exhibits a solid sense of melodic and harmonic intervallic relationships.	• Pitches are correct. • Chord tuning is outstanding; adjustments are made instantly. • Ensemble exhibits outstanding sense of tonal center. • Ensemble exhibits outstanding sense of melodic and harmonic intervallic relationships.	
• Note and rest values are executed correctly most of the time. • Consistent rhythmic energy and obvious sense of steady pulse are evident, and minor inconsistencies are corrected. • Attacks and releases are performed correctly most of the time. • Appropriate tempi are observed most of the time.	• Note and rest values are executed correctly. • Consistent rhythmic energy and strong sense of steady pulse are evident. • Attacks and releases are performed correctly. • Appropriate tempi are observed consistently	
• Pronunciation of consonants and vowels is correct and language-appropriate most of the time. • Enunciation of text is clear, precise, and stylistically appropriate most of the time. • Beginning and ending consonants are appropriately articulated. • Diphthongs are correctly performed most of the time.	• Pronunciation of consonants and vowels is correct and language-appropriate. • Enunciation of text is clear, precise, and stylistically appropriate. • Beginning and ending consonants are sensitively articulated. • Diphthongs are correctly performed.	
• Phrasing is appropriate to notation and text. • Dynamics are observed. • Syllabic and word stress are observed. • Performance is stylistically appropriate most of the time.	• Phrasing is appropriate to notation and text creating forward moving musical lines with fitting rise and fall. • Dynamics are observed and applied to enhance the expressiveness of the musical phrase. • Syllabic and word stress enhance the phrasing and the meaning of the text. • Performance is stylistically appropriate.	
• Tonal balance among and between sections, including accompaniment, is apparent. • An understanding of stage deportment, including stage entrance/exit, posture, and attention to conductor is displayed. • The text is enhanced by facial expression and physical involvement most of the time. • Selection of some of the literature supports the strengths and ability levels of the ensemble .	• Tonal balance among and between sections, including accompaniment, is outstanding. • Professional stage deportment, including stage entrance/exit, posture, and attention to conductor is displayed. • Facial expression and physical involvement are appropriate to the text and style of the music. • Selection of all of the literature supports the strengths and ability levels of the ensemble.	

Strengths of this performance are:

Areas for improvement are:

Additional comments may be placed in a separate envelope for the director .

Signature of Adjudicator_____

Printed Name_____