

Vocal Sight-reading Competition

TONE: Vocal

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Student performers demonstrate highly developed characteristic tone qualities within their vocal section <u>throughout</u> the performance. Pitches are centered and focused. Student performers demonstrate an <u>elevated awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section with a <u>few minor flaws</u> that are quickly corrected. There is “<u>near perfect</u>” intonation within and between sections. Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of musical tone within each section. 	<ul style="list-style-type: none"> Student performers demonstrate <u>above average</u> characteristic tone qualities for their vocal section, but there are some <u>minor lapses</u>. Student performers demonstrate excellent choral technique and vocal production, but there are <u>some flaws</u> where students are unable to control and focus tone. The ensemble demonstrates an awareness of tuning within and between sections, but there are <u>some minor</u> flaws. For the most part, student performers demonstrate an excellent concept of balanced musical line and blend within their section, but there are <u>some minor</u> lapses. 	<ul style="list-style-type: none"> Student performers demonstrate <u>average</u> tone qualities for their vocal section, however, performers lose their <u>ability to control</u> tone quality in varying dynamic ranges. Student performers demonstrate an <u>adequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, but there are <u>several flaws</u>. Sounds are <u>at times</u> harsh, thin and/or pinched. Balance and blend are present, but <u>lapses</u> consistently occur. The ensemble demonstrates <u>intermediate</u> concepts of musical line, but individual and sectional problems <u>consistently</u> occur. 	<ul style="list-style-type: none"> Student performers demonstrate <u>inadequate</u> characteristic tone qualities for their vocal section, and lose control and focus often. Student performers demonstrate <u>little awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section of the ensemble. The ensemble demonstrates <u>below average</u> concepts of balance and blend of tone, and <u>does not produce</u> a desirable or appropriate sonority within the ensemble. There are numerous flaws. There is little or no use of dynamic contrast. 	<ul style="list-style-type: none"> Student performers demonstrate <u>undesirable</u> characteristic tone qualities for their vocal section, and lose control and focus <u>most of the time</u>. Student performers demonstrate <u>little or no</u> awareness of tuning choral sections and sensitivity to uniform intonation within their section of the ensemble. The ensemble demonstrates <u>improper concepts</u> of balance and blend of tone, and produces an undesirable and inappropriate sonority within the ensemble There is <u>little or no</u> evidence of dynamic contrast

TECHNIQUE: Choral

<ul style="list-style-type: none"> Student performers sing most pitches correctly. Missed /key accidentals are corrected quickly. Vocal technique and diction are <u>near flawless</u> with only <u>minimal lapses</u> that recover quickly. Rhythmic approach and preferred method of sight-reading are uniform <u>throughout</u> the ensemble. 	<ul style="list-style-type: none"> Student performers sing <u>most</u> pitches correctly but missed key/accidentals are not corrected quickly. Vocal technique and diction are excellent within each section but there are <u>some lapses</u> that do not recover quickly. Rhythmic precision and preferred methods of sight-reading are excellent, <u>but some passages</u> are not uniform throughout the ensemble and detract from the overall performance. 	<ul style="list-style-type: none"> Students sing incorrect pitches and do not recover quickly. Vocal technique and diction are good, but <u>at times</u> individual skill is causing a consistent loss of clarity and precision. Rhythmic precision and preferred method of sight-reading are good, but not uniform <u>much of the time</u>. Attacks and releases are inconsistent throughout the performance. 	<ul style="list-style-type: none"> Students sing incorrect pitches <u>throughout</u> the performance. Vocal technique and diction are obviously missing resulting in an overall lack of clarity and precision. Rhythmic precision and preferred method of sight-reading are inconsistent <u>most</u> of the time. .Attacks and releases are not performed together <u>most</u> of the time. 	<ul style="list-style-type: none"> Student performers sing incorrect pitches and <u>do not</u> recognize use of key/accidentals. Vocal technique is <u>fundamentally</u> lacking and restricts the ability of the performer to meet the technical demands of the music. Rhythmic precision and preferred method of sight-reading are <u>fundamentally</u> lacking. Attacks and releases are <u>not</u> performed together.
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MUSICIANSHIP: Ensemble Performance

<ul style="list-style-type: none"> Student performers artistically demonstrate the appropriate markings indicated. Clear and expressive shaping of the musical line is often achieved within and between sections of the ensemble with some <u>minor errors</u>. Student performers convey an artistic and energetic, understanding of the music. 	<ul style="list-style-type: none"> Student performers artistically demonstrate the appropriate markings indicated with <u>only minor inconsistencies</u>. Clear and expressive shaping of the musical line is <u>somewhat evident</u> within and between sections of the ensemble, but there are <u>some inconsistencies</u>. <u>At times</u>, an excellent use of dynamics provides musically effective and appropriate contrast. The ensemble exhibits <u>above average</u> control of all aspects of rhythm, tempo, and tone with <u>minor lapses</u>. Students convey musical understanding <u>most</u> of the time. 	<ul style="list-style-type: none"> Student performers demonstrate the appropriate markings, but there are <u>noticeable inconsistencies</u>. Clear and expressive shaping of the musical line is <u>somewhat</u> evident within and between the sections of the ensemble, but it is <u>not consistent</u>. At times, an <u>average</u> use of dynamics provides musically effective and appropriate contrast for the music. The ensemble exhibits <u>adequate</u> control of all aspects of rhythm, tempo, and tone with <u>some lapses</u>. Performance is somewhat mechanical, and lacking in energy. 	<ul style="list-style-type: none"> Student performers do not demonstrate appropriate markings throughout <u>most</u> of the performance. <u>Little evidence</u> of clear and expressive shaping of musical passages exists within and between sections of the ensemble. A <u>below average</u> use of dynamics prove musically ineffective and results in little contrast for the music. The ensemble exhibits <u>little control</u> of all aspects of rhythm, tempo, and tone. Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills. 	<ul style="list-style-type: none"> Student performers <u>do not attempt</u> to address appropriate markings. <u>Little or no evidence</u> of clear and expressive shaping of musical passages exists within and between sections of the ensemble. An <u>inadequate</u> use of dynamics proves musically ineffective and results in little or no contrast for the music. The ensemble exhibits <u>little or no</u> control of all aspects of rhythm, tempo, and tone. Student performers’ musical understanding is <u>inadequate</u> due to a lack of most fundamental performance skills.
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