



MTVA
Middle Tennessee Vocal Association

Place Label Here

Final Rating

Tone Quality

1	2	3	
___	___	___	Resonance
___	___	___	Focus and Placement
___	___	___	Breath Support
___	___	___	Vowels
___	___	___	Consonants
___	___	___	Beauty and Freedom
___	___	___	Register adjustment
___	___	___	Control
___	___	___	Blend

Circle
One:

S
E
G
F
P

Comments:

Technical Preparation

1	2	3	
___	___	___	Intonation
___	___	___	Pitch accuracy
___	___	___	Rhythmic precision
___	___	___	Choral balance
___	___	___	Stability of pulse
___	___	___	Entrances
___	___	___	Releases
___	___	___	Balance of accompaniments

Circle
One:

S
E
G
F
P

Comments:

Musical Effect

1	2	3	
___	___	___	Proper tempo
___	___	___	Phrasing, musical line
___	___	___	Dynamics
___	___	___	Style
___	___	___	Articulation
___	___	___	Dramatic effect
___	___	___	Expression/Interpretation

Circle
One:

S
E
G
F
P

Comments:

Adjudicator will record a + or - by the factors relating to each category above, indicating exemplary work or needing improvement in this area. The absence of any such markings indicated an average performance level in this area.

General Comments (include literature selection, appearance, etc):

Signature of Adjudicator

Performance Criteria Reference

Tone Quality

S	E	G	F	P
A healthy, vibrant, resonant, and free tone that is consistently well-supported. Vowels are formed properly, resulting in a uniform, blended tone. Consonants clearly communicate the text. Register changes properly made throughout vocal range.	An energized tone that often displays focus and resonance in extreme registers. Vowel placement and formation are often consistent, with most consonants audible. Adjustments are made to correct discrepancies in volume of individual singers.	A generally good tone but sometimes breathy and with tension. Vowels are sometimes improper, creating a tone that is forced and strident. Consonants are sometimes audible, and some diphthongs not treated correctly. A few individual voices sometimes heard.	Tone seldom possesses space, resonance, and focus. Freedom and support, and/or beauty of tone are seldom achieved. Basic vowel formation is incorrect, diphthongs lack definition, most words are not clear. Some individuals dominate the ensemble	Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Sections and individuals never adjust to blending problems relating to excessive vibrato and volume.

Technical Preparation

S	E	G	F	P
Intonation and tonal center are consistent throughout vocal registers. Pitch accuracy, rhythmic precision, and pulse awareness confirm a well-prepared performance. A proper balance is consistently maintained through various dynamics, textures, and ranges.	Intonation is often accurate, with adjustments made in extreme ranges and difficult harmonic passages. Control of pulse is evident with a few minor problems. Balance problems in extreme dynamics and ranges are quickly corrected.	Pitch is sometimes correct, with problems caused by harmonic challenges and vocal faults. Accuracy of pitch and rhythm, steady pulse, and releases and entrances are at times accurate. Balance is sometimes maintained with similarities of volume and tone.	Intonation is seldom accurate, showing a lack of listening skills and understanding of vocal adjustment. Rhythmic and/or pitch accuracy is seldom achieved. Pulse is dragging or rushing most of the time. Balance problems are frequent and a sense of ensemble is lacking.	Tonal center is never established. Sense of steady pulse never occurs within the ensemble. Pitches and rhythms are poorly prepared. Entrances and releases are not executed. Sections are never in balance.

Musical Effect

S	E	G	F	P
The composer's intent regarding tempo, style, and markings are consistently followed. Dynamics, phrasing, articulations, and interpretative nuances are artistically executed. There is a consistent feeling of musical line, and a feeling of forward motion. Sensitivity and expression are evident to convey the composer's message.	A musical performance that often exhibits proper tempo and style. Markings are often followed. Dynamic contrast, artistically shaped musical line, and appropriate articulations are present most of the time. Communication between conductor and singers, and dramatic effect are often evident.	Tempo, style, and phrasing sometimes follow the composer's intent. Uses of dynamics, articulations, and nuances are sometimes stylistically correct, but contrived. Musical line sometimes achieves a climax, and at times the composer's markings are followed. Group and conductor sometimes display good communication.	Performance seldom exhibits proper tempo and style, or does not follow musical markings. Phrasing is mostly mechanical or contrived. Dynamic range is very limited and/or too much contrast is used. Sensitivity or expression is seldom achieved at any level. There is rarely any dramatic effect.	Tempo and style are never correct. There is an inaccurate use of dynamic ranges. There is never a feeling of phrase shape. The group fails to respond to conducting gestures and/or the gestures are inappropriate. There is a total absence of emotional involvement.