



MTVA
Middle Tennessee Vocal Association

Place Label Here	Final Rating
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<p><u>Rhythmic Execution</u></p> <p>___ Stability of pulse and beat</p> <p>___ Note Values</p> <p>___ Rest Values</p> <p>___ Articulations</p> <p>___ Syncopation</p> <p>___ Feeling of Meter</p>	Circle One: S E G F P	<p><i>Comments:</i></p>
<p><u>Melodic & Harmonic Accuracy</u></p> <p>___ Intervallic accuracy</p> <p>___ Sense of tonality</p> <p>___ Choral balance</p> <p>___ Chromatic alterations</p> <p>___ Melodic direction</p>	Circle One: S E G F P	<p><i>Comments:</i></p>
<p><u>Musical and Tonal Fundamentals</u></p> <p>___ Tone quality</p> <p>___ Intonation</p> <p>___ Dynamics, phrasing</p> <p>___ Response to conductor</p> <p>___ Expression</p>	Circle One: S E G F P	<p><i>Comments:</i></p>

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

Rhythm Exercise # _____

Melodic/Harmonic Exercise # _____

General Comments:

Signature of Adjudicator

Sight-reading Criteria Reference

Rhythmic Execution

S	E	G	F	P
Pulse and tempo is consistent and steady. Note values are consistently performed with proper duration. Rests are properly executed with accurate duration. Where present, accents are employed, and syncopations are skillfully performed with consistent accuracy.	Pulse is often steady, with a few variations of tempo. Durations of notes and rests are often accurate, with minor errors. Accents are often articulated when appropriate, and offbeat patterns are often performed successfully.	Tempo and pulse is sometimes constant, with occasional rushing or dragging of the beat. Note and rest values are sometimes accurate, but not well defined. Articulations are sometimes done, and syncopations are sometimes executed correctly.	Tempo and pulse seldom is steady, with frequent occurrences of rushing or dragging. Note and rest values are seldom precise. Where present, accents are seldom articulated, and syncopated rhythms are seldom performed accurately.	There is never an awareness of tempo or pulse. Note values and rest values are never articulated correctly. When called for, accents are never employed, and syncopations are never performed successfully.

Melodic and Harmonic Accuracy

S	E	G	F	P
Ensemble possesses a complete awareness of tonality. Intervals are consistently performed accurately. Listening skills are demonstrated through a consistent proper balance in the ensemble. Where present, chromatic alterations are successfully performed.	A sense of tonality is often evident. Intervals are often performed accurately. Minor problems with ensemble balance are quickly corrected. Ensemble recovers well from minor faults caused by non-diatonic pitches.	Tonality awareness is sometimes present. Execution of intervals is at times accurate. Melodic direction is sometimes followed. Balance is sometimes maintained within the ensemble. Chromatic alterations are sometimes performed successfully.	A sense of tonality is seldom achieved. There is rarely an understanding of intervallic relationships. Balance problems are frequent and a sense of ensemble is lacking. Where present, non-diatonic pitches are seldomly performed correctly.	There is never an evidence of awareness of tonality or melodic direction. Intervals are never performed successfully. Balance within the ensemble is never achieved. Chromatic alterations are never understood nor performed with accuracy.

Musical & Tonal Fundamentals

S	E	G	F	P
Ensemble possesses a healthy, vibrant, and uniformly resonant tone. Intonation is consistently accurate. Dynamics and phrasing consistently provide artistic expression. Ensemble confidently responds to the conductor's gestures.	Vocal tone often exhibits support, focus, and resonance. Intonation is often accurate. Dynamic contrasts and artistically shaped musical lines are present most of the time. Communication between conductor and singers is often evident.	A generally good tone but sometimes breathy and with tension. Tonal center is sometimes established. Use of dynamics and phrasing is sometimes evident. Group and conductor sometimes display good communication. At times the ensemble performs confidently.	Tone seldom possesses space, resonance, and focus. Intonation is seldom precise. Dynamic contrasts and phrasing are seldom present. Expression is seldom achieved at any level. Ensemble rarely responds to the conductor, due to lack of confidence.	Tone completely lacks space, support, focus, freedom, and beauty. Tonal center is never established. There is a total absence of dynamic contrasts and phrase shape. The group fails to respond to conducting gestures and/or the gestures are inappropriate.