

# Choral Large Ensemble Assessment – Sight Reading – Grading Criteria

	<b>A – Superior</b> “Consistently”	<b>B – Excellent</b> “Mostly”	<b>C – Very Good</b> “Sometimes”	<b>D – Good</b> “Rarely”	<b>E – Poor</b> “Never”
<b>PERFORMANCE FUNDAMENTALS</b>	<ul style="list-style-type: none"> <li>▪ Tone is <b>consistently</b> characteristic and performers match within their sections.</li> <li>▪ The ensemble <b>consistently</b> demonstrates an awareness of tuning with only minor errors that are corrected quickly.</li> <li>▪ The ensemble <b>consistently</b> demonstrates the ability to sing in complete phrases.</li> <li>▪ Performers <b>consistently</b> achieve proper balance and blend within and across sections with only minor lapses that are quickly corrected.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>mostly</b> characteristic and most performers match within their sections.</li> <li>▪ The ensemble <b>mostly</b> demonstrates an awareness of tuning but there are numerous minor flaws. Some adjustments are made.</li> <li>▪ The ensemble <b>mostly</b> demonstrates the ability to sing in complete phrases.</li> <li>▪ Performers <b>mostly</b> achieve proper balance and blend within and across sections but there are flaws that do not recover quickly.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>sometimes</b> characteristic and performers do not match within their section.</li> <li>▪ The ensemble <b>sometimes</b> demonstrates an awareness of tuning but there are numerous flaws that remain uncorrected.</li> <li>▪ The ensemble <b>sometimes</b> demonstrates the ability to sing in complete phrases.</li> <li>▪ Performers <b>sometimes</b> achieve balance and blend within and across sections.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>rarely</b> characteristic and weak with no tonal center; performers do not match within their section.</li> <li>▪ The ensemble <b>rarely</b> demonstrates an awareness of tuning and there are significant flaws that remain uncorrected.</li> <li>▪ The ensemble <b>rarely</b> demonstrates the ability to sing in complete phrases.</li> <li>▪ Performers <b>rarely</b> achieve balance and blend within and across sections.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tone is <b>never</b> characteristic and is poor due to incorrect breath support and/or undeveloped embouchures.</li> <li>▪ The ensemble <b>never</b> demonstrates an awareness of tuning.</li> <li>▪ The ensemble <b>never</b> demonstrates the ability to sing in complete phrases.</li> <li>▪ Performers <b>never</b> achieve balance and blend within and across sections.</li> </ul>
<b>TECHNICAL ACCURACY</b>	<ul style="list-style-type: none"> <li>▪ Most pitches are correct and any missed key/accidentals are corrected quickly.</li> <li>▪ There is <b>consistently</b> a uniform interpretation of rhythmic patterns with few, if any, errors that recover quickly.</li> <li>▪ There is <b>consistently</b> a uniform interpretation and clarity of articulation with few, if any, errors that recover quickly.</li> <li>▪ Performers <b>consistently</b> demonstrate vocal dexterity and flexibility with only minor flaws in precision that recover quickly.</li> <li>▪ Entrances and releases are <b>consistently</b> together.</li> <li>▪ Performers <b>consistently</b> display an awareness of pulse, control of tempo, and transitions.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Most pitches are correct and any missed key/accidentals are not corrected quickly.</li> <li>▪ There is <b>mostly</b> a uniform interpretation of rhythmic patterns with few errors that do not recover quickly.</li> <li>▪ There is <b>mostly</b> a uniform interpretation and clarity of articulation with few errors that do not recover quickly.</li> <li>▪ Performers <b>mostly</b> demonstrate vocal dexterity and flexibility but there are often lapses in precision that do not recover quickly.</li> <li>▪ Entrance and releases are <b>mostly</b> together; there may be occasional anticipation/false entrances or individual lapses on releases.</li> <li>▪ Performers <b>mostly</b> display an awareness of pulse, control of tempo, and transitions.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers miss numerous pitches and do not recover quickly.</li> <li>▪ There is <b>sometimes</b> a uniform interpretation of rhythmic patterns and numerous errors that do not recover quickly.</li> <li>▪ There is <b>sometimes</b> a uniform interpretation and clarity of articulation and numerous errors that do not recover quickly.</li> <li>▪ Performers <b>sometimes</b> demonstrate vocal dexterity and flexibility but there is a consistent loss of precision that does not recover quickly.</li> <li>▪ Entrance and releases are <b>sometimes</b> together; there is frequent anticipation/false entrances and individual lapses on releases.</li> <li>▪ While performers <b>sometimes</b> have an awareness of pulse and control of tempo, recovery takes too much time and transitions are sometimes problematic.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers miss/do not sing a significant number of pitches.</li> <li>▪ There is <b>rarely</b> a uniform interpretation of rhythmic patterns and significant errors.</li> <li>▪ There is <b>rarely</b> a uniform interpretation and clarity of articulation and significant errors.</li> <li>▪ Performers <b>rarely</b> demonstrate vocal dexterity and flexibility and there is an overall loss of precision.</li> <li>▪ Entrances and releases are <b>rarely</b> together; anticipation/false entrances and individual lapses on releases are evident throughout.</li> <li>▪ Performers <b>rarely</b> have an awareness of pulse and control of tempo with little to no recovery. Transitions are usually problematic.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Performers miss/do not sing an overwhelming majority of pitches.</li> <li>▪ There is <b>never</b> a uniform interpretation of rhythmic patterns.</li> <li>▪ There is <b>never</b> attention to interpretation or clarity of articulation.</li> <li>▪ Precision and clarity are <b>never</b> present.</li> <li>▪ Entrances and releases are <b>never</b> together.</li> <li>▪ Performers <b>never</b> maintain a steady pulse or control tempo. Transitions are problematic.</li> </ul>
<b>MUSICIANSHIP</b>	<ul style="list-style-type: none"> <li>▪ There is <b>consistently</b> clear musical communication between conductor and ensemble. Changes in tempo, dynamics and phrasing are clearly communicated and followed.</li> <li>▪ Style and tempos are <b>consistently</b> appropriate.</li> <li>▪ Dynamic contrast is <b>consistently</b> obvious and effective.</li> <li>▪ Fluency in the melodic line and accompaniment parts is <b>consistently</b> heard.</li> <li>▪ Performers <b>consistently</b> make an obvious attempt at expressive phrasing through the shaping of musical phrases.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>mostly</b> clear musical communication between conductor and ensemble. Group responds fairly well to changes in tempo, dynamics and phrasing.</li> <li>▪ Style and tempos are <b>mostly</b> appropriate.</li> <li>▪ Dynamic contrast is <b>mostly</b> obvious and effective.</li> <li>▪ Fluency in the melodic line and accompaniment parts is <b>mostly</b> heard.</li> <li>▪ Performers <b>mostly</b> make an attempt at expressive phrasing through the shaping of musical phrases.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>sometimes</b> clear musical communication between conductor and ensemble. Group responds to some changes in tempo, dynamics and phrasing, but eye contact/awareness are inconsistent.</li> <li>▪ Style and tempos are <b>sometimes</b> appropriate.</li> <li>▪ Dynamic contrast is <b>sometimes</b> obvious and effective.</li> <li>▪ Fluency in the melodic line and accompaniment parts is <b>sometimes</b> heard.</li> <li>▪ Performers <b>sometimes</b> make an attempt at expressive phrasing through the occasional shaping of musical phrases.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>rarely</b> clear musical communication between conductor and ensemble. Group lacks eye contact/awareness.</li> <li>▪ Style and tempos are <b>rarely</b> appropriate.</li> <li>▪ Dynamic contrast is <b>rarely</b> obvious and effective.</li> <li>▪ Fluency in the melodic line and accompaniment parts is <b>rarely</b> heard.</li> <li>▪ Performers <b>rarely</b> attempt musical expression.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is <b>never</b> clear musical communication between conductor and ensemble. Group lacks eye contact/awareness.</li> <li>▪ Style and tempos are <b>never</b> appropriate.</li> <li>▪ Dynamic contrast is <b>never</b> obvious and effective.</li> <li>▪ Fluency in the melodic line and accompaniment parts is <b>never</b> heard.</li> <li>▪ Performers <b>never</b> attempt musical expression.</li> </ul>