



FLORIDA VOCAL
ASSOCIATION

Music Performance Assessment (MPA) 2019–2020 OMNIBUS

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OVERVIEW OF MUSIC PERFORMANCE ASSESSMENTS

What is Music Performance Assessment?

Music Performance Assessment (MPA) events are sponsored by the Florida Vocal Association (FVA) under the supervision of the Florida School Music Association (FSMA). There are two types of MPA at the District level: Solo & Ensemble (S&E), and Choral. A State level exists for high school events only.

The purpose of MPAs is to offer a performance experience with trained adjudicators giving quality feedback and a rating based on an established rubric. At the Choral MPA, there is an additional evaluation of the choir's sight-reading of a rhythmic exercise and a melodic exercise based on an established rubric.

In order to participate in Music Performance Assessment, the school must be a member of FSMA by September 15. Some schools pay this individually and some school districts pay the fee for the entire school district. Membership in FVA is **not** required to participate in MPA.

Further purposes of MPA are...

- to provide guided listening experiences for students and directors in a positive concert setting.
- to promote the development of musicianship and artistry through the choral experience
- to promote and encourage the use of quality choral literature of varying styles and periods
- to encourage the study of the voice and piano as solo instruments with the use of worthy solo literature
- to provide motivation and guidance for directors to improve their professional and musical effectiveness.

District MPA Registration

Each FVA district has its own calendar of deadlines for Music Performance Assessment. Please consult with the District Chair for a specific calendar. Every FVA District Chair can be reached via the website: fva.net. The login information is the same as each member's Florida Music Education Association (FMEA) login. Failure to register on time can result in late fees or inability to participate in the MPA. Registration takes place at MPAOnline:

www.flmusiced.org/mpaonline

Student Rosters

Before registering for an MPA, it will be necessary to enter every student name, grade, and voice part into the MPAOnline program. Follow the instructions on the main screen of MPAOnline to enter this information in manually or upload this information using the provided spreadsheet. This student list will be utilized to populate the registered event. The information submitted will appear on adjudication sheets, so please provide accurate, correctly spelled information. **Please note: DO NOT USE ALL CAPS or no caps.**

Original Scores Requirement

Original music must be provided for EACH performance adjudicator (one original score at Solo & Ensemble MPA, three original scores at Choral MPA) and used by any accompanying instruments and the conductor. **The use of photocopied music is grounds for disqualification.**

- Solo & Ensemble events require one original copy for the adjudicator and original copies for any accompanying instruments.
- Choral events require an original copy for each adjudicator and original copies for any accompanying instruments.
- Pianists may play from photocopies for page-turning purposes with the original present at the piano. Photocopies made for this purpose should be destroyed immediately following the MPA.

- The scores provided must match the arrangement and voicing being performed at the event, with the exception of Vocal Solo scores with a High Key/Low Key option, but are otherwise identical.
- Music that is in the public domain may be used with evidence provided that it is no longer in copyright.
- Manuscript scores may be used with a letter attached from the composer/arranger granting permission for use.
- Print on Demand/E-Print scores may be used with a copy of the receipt of purchase. The receipt must show a purchase of the number of scores for 50% of the number of singers in the event, plus conductor and accompanist (if accompanied.) (Example: A choir of 40 singers would need a receipt showing the purchase of AT LEAST 22 E-Print scores.) The receipt must show that the music was purchased at least 4 weeks before the MPA performance.
- In instances where music is backordered, the director must provide evidence that the music was ordered at least 4 weeks before the MPA performance. The receipt must show a purchase of the number of scores for 50% of the number of singers in the event, plus conductor and accompanist (if accompanied.) (Example: A choir of 40 singers would need a receipt showing the purchase of AT LEAST 22 E-Print scores.)

Please contact the District Chair if there are questions or concerns about the original score requirement.

Out-of-District Requests

Schools finding it necessary to perform out of the assigned district must receive permission from the District Chair of both the assigned district and the requested district. The school will then be “invited” to register for the new district’s MPA using MPAOnline. Requests to perform out of district should be made at least one week before the MPA registration is due.

Student Academic Eligibility

Due to the co-curricular nature of music education, Music Performance Assessment is a co-curricular activity and, as of the 2019–2020 school year, academic eligibility is no longer a requirement. Please see the *Every Student Succeeds Act* for more information.

FVA Eligibility Requirements

A student participating in any FVA activity must be considered a registered student of the school, or home-schooled and an active participant in the choral program of his/her registered school (regular school day and/or extracurricular activities.)

- Students entered in District S&E events as vocal soloists, singing members of an ensemble, or student conductors, are required to sing in a chorus at Choral MPA.
- Schools entering district for the first time or those who have not entered for at least three years are allowed to enter solos and/or ensembles without entering a chorus, for one year only.
- Students in the 9th grade are high school students. All 6–8 grade students are in the JH/MS division. JH/MS students may participate in MPA on the district level but not on the state level. Seventh and eighth grade students who are members of a 7–12 school's combined chorus which qualifies for state MPA may participate in the chorus at State, but may NOT participate in State Solo & Ensemble events.
- If a registered school has a chorus entered, then students enrolled and participating in a keyboard class that meets at that school are eligible to perform in the piano solo category only.

Fees

- Entry fees for specific categories are based on the projected costs of the event, determined by the districts/state individually. A minimum entry fee may be charged.

- Part of the district's cost of MPA is an assessment of \$.68 per participant registered. \$.58 remains with the FVA state office; \$.10 is sent to FSMA for component support. Choral participants are assessed EACH time they appear in a chorus. Additionally, each solo and/or ensemble member is counted as one for each event entered.
- ANY SCHOOL SCHEDULED FOR AN MPA SHALL PAY ITS PRO-RATA SHARE OF THE COSTS EVEN IF THEY ACTUALLY FAIL TO PARTICIPATE.

Attendance Requirement

- A vital part of the evaluation is listening to other groups perform. Districts will establish their own policies regarding attendance requirements in the performance block. Choirs are required to remain in the auditorium for the entire block at State MPA. Violation of attendance policies will result in disqualification.

Rules of Conduct

- The District Chair or other FVA officer will report infractions of MPA rules to the director involved as soon as possible. The DC or FVA officer may speak directly to the students, if necessary.
- All participating students must be supervised by their director both on and off the performance site. In the event a director is not able to attend with his students, the school principal must write a letter on school letterhead stating the reasons for the director's non-attendance and designating a specific representative to be in charge of the students. The letter should be addressed to the District Chair or Executive Director (for State MPA).
- Reasonable quiet should be maintained at all times around the MPA site
- Chaperones should collect cell phones during the MPA block and be sure they are turned off.
- No one is to enter or leave an adjudication room while a performance is in progress.
- No flash pictures may be taken during any performance.
- No food or drink is permitted in any adjudication or warm-up room.
- Individual schools are responsible for any property damage that is caused by any of their participants.
- Violation of conduct rules should be reported to and handled by the FVA Officer in charge.
- Schools found in violation of the conduct rules may be disciplined by one, or any combination, of the following:
 - A verbal reprimand to the students and director
 - A written reprimand sent to the director and copied to the school's principal
 - A fine to recover physical damage to any property

Disqualification

An individual event or a school may be disqualified for any of the following infractions. The District Chair may choose to disqualify or send the issue to the Executive Board for review.

- Music copyright violation
- Time infraction/Choral or Special Category event performance greater than 15 minutes
- Failure to have the correct number of chaperones (FVA and FSMA require one chaperone for every ten students)
- Unprofessional behavior by students during a performance block
- Ineligible students performing (student does not meet FVA eligibility requirements)
- Failure to pay registration fees and late fees

Repertoire Disqualification NEW

If the Choral MPA stage adjudication panel finds that the repertoire performed by a choir at District Choral MPA is outside the scope of acceptable repertoire as stated in FVA governing documents, the panel members will confer. If the majority (2 of 3) agrees that the repertoire is inappropriate, they will make a recommendation to the District


Chair to disqualify the choir. The District Chair will carry out the disqualification, unless the Chair had previously approved the repertoire upon the request of the director.

What Happens After Disqualification

- Ratings and adjudication sheets are held by the District Chair. However, the director may read the adjudicators' comments.
- In the case of a disputed disqualification the director must contact the FVA President and/or the Ex Director (State MPA) within 48 hours.
- Any disputed disqualification will mean that the final ratings and judging sheets will be withheld until the following board meeting at which time appropriate action will be taken. If the Board overturns the DQ, the sheets and ratings will be given to the director.
- Entries found to be in violation of regulations, even though reported after the fact or after the ratings being posted, can be disqualified by the Executive Board.
- In extraordinary cases the officer may recommend to the FVA Ethics Committee that the violation be examined for appropriate disciplinary action by the FVA Board which may include disqualification, a letter of reprimand, and/or suspension from participation the following year.

Ratings and Choirs of Distinction

FVA MPA events use a rating system of Superior with Distinction, Superior, Excellent, Good, Fair, and Poor. At Choral MPA, the four ratings (three stage and one sight-reading) are combined for the overall rating.


 Adjudicators will be briefed prior to MPA as to the expected standard of Superior with Distinction at both state and district MPA. Adjudicators will be expected to confer with each other prior to awarding a Superior with Distinction.

High School Choirs of Distinction – State level only. Two of three adjudicators must indicate a rating of Superior with Distinction (SD) to earn this rating. High School Choirs of Distinction recorded performances are distributed to all choirs who participated in State MPA. These recordings can also be purchased from the FVA Executive Director. High School Choirs of Distinction are recognized at the FVA Summer Conference Awards Ceremony.

Middle School Choirs of Distinction – District level only. Two of three adjudicators must indicate a rating of SD to earn this rating. The choir must also earn a rating of Superior or Excellent in Sight-Reading. Middle School Choirs of Distinction are recognized at the FVA Summer Conference Awards Ceremony.

Sight-Reading Superior with Distinction – District level only. The Sight-Reading SD is only eligible on the indicated exercises. SD does have an effect on the overall MPA rating.

Accompaniment Guidelines

- If the piano part states “for rehearsal only” or if the intent is for *a cappella* singing, the accompaniment must not be used. If the piano part is intended for accompaniment then it must be used.
- Pre-recorded, taped, and/or pre-programmed accompaniments are prohibited in all categories, except Special Category **Ensembles**. All sounds in other categories must be actuated in live performance including **Musical Theatre/Vocal Jazz Solos**.
- Entries whose accompanists use duplicated, copyrighted material without the original in their possession will be disqualified.
- **Conducting versus Accompanying** 
 - The director may accompany their students on any event at Solo & Ensemble MPA.
 - The director will conduct the chorus at Choral MPA. Exceptions must be submitted to the District Chair for approval. This includes the use of university interns.

Performance Guidelines

- The performance time for the MPA selections should not exceed 15 minutes in length. A minimum of 10 minutes will be provided for warm-up.
- High School choirs may perform pieces from the Middle School All-State repertoire.
- Middle School choirs may perform pieces from the High School All-State repertoire.
- FVA defines a choir as having 17 or more members. Ensembles of less than 17 are encouraged to perform at Solo & Ensemble. If there is a special consideration (small program, new program, etc.), the director may apply to their District Chair for permission to perform at Choral MPA.
- Schools with grades 6–12 may use a combination of Middle and High School students and participate at the High School level at District MPA. A mixed level choir earning a Superior at the District level may also participate at the State level.
- A school may enter as many choirs as it wishes without regard to membership or voicing; however, a student may only participate in a maximum of three choirs.
- All music must be memorized. Conductors and accompanying instrumentalists may use a score.
- The director may not sing with the chorus.
- A director may choose to perform for COMMENTS ONLY and not receive a rating. The COMMENTS ONLY request must be stated to the District Chair at or before check-in. The request to go COMMENTS ONLY does not exempt the event from adhering to all other rules and regulations.

Choosing Repertoire

Choirs at both the Middle School and High School level perform at least two contrasting selections at Choral MPA. It is a requirement that one of the selections come from the FVA Music List, the UIL List, or be approved by the District Chair. Links to the prescribed music lists can be found on the FVA website. Repertoire is expected to be from the art music repertoire (music by “Classical” composers from any style period, folk songs, and spirituals.) Popular music arrangements and theatre music are not considered to be acceptable Choral MPA repertoire.

Directors are encouraged to carefully consider their repertoire choices for MPA events. Choosing inappropriate literature may result in Disqualification of the event. The term “art music” is used in this document to describe music that comes from the Western European tradition, sacred or secular, as well as music of other cultures and folk traditions that have been formally arranged for performance by a choir, ensemble, or vocal soloist. Performance opportunities for Musical Theatre, Vocal Jazz, Popular music, Pop *a cappella*, Barbershop, and Gospel music exist at Solo & Ensemble MPA and these styles of music are NOT APPROPRIATE for performance at Choral MPA.

Examples of quality choral literature can be viewed by consulting past programs from District and State MPAs. This information is available by navigating to MPAOnline (www.flmusiced.org/mpaonline) and, without logging in, click on “Ratings, Programs and Event Dates by District.” Consulting with experienced directors and District Chairs or other FVA officers is also an excellent way to find MPA-quality literature. If the director is unsure about the propriety of literature, the director is advised to contact the District Chair for approval. Clinics on selecting repertoire are often available at the FMEA Professional Development Conference in January and the FVA Summer Conference in July.

Further considerations...

- The difficulty of the repertoire is not a factor in the MPA adjudication process.
- Chorus music used in MPA may not be used by any other chorus from the same school in the same school year and until three more years have passed. (Year 1 – initial use; Years 2, 3, and 4 – may not be used; Year 5 – may be used again) Three-year schools may use the same selection in Year 4.

- Song cycles and works by one composer published under one cover will be counted as one selection regardless of the number of movements performed.
- If a chorus chooses literature featuring a vocal soloist or small ensemble, these performers must be members of the performing chorus.
- It is permissible to change any composition between district and state, but all rules still apply.
- Choirs should perform acoustically without the aid of any amplification, including any soloists.

Before the MPA

- Meet the District deadlines for the submission of online registration, submission of paper forms and rosters signed by the school's principal, and payment.
- Communicate clearly with the District Chair during the scheduling process about school-specific scheduling concerns. Every attempt will be made to accommodate these requests, but it is unrealistic to expect your ideal schedule every time.
- Clearly mark all scores with every measure numbered, the school name, and any changes that are being made at the MPA performance. Changes may include adjusting part for range concerns with middle school singers, correcting errata, etc. Any changes made should be listed on the Auxiliary Information Sheet for the adjudicators' information.
- Prepare one Announcer Sheet for each choir performing at the MPA.
- Prepare four Auxiliary Information Sheets for each choir performing at the MPA.
- Organize the Auxiliary Information Sheets and scores into paper-clipped packets for each adjudicator. It is not necessary to submit scores for the Sight-Reading Adjudicator, though they should receive an Auxiliary Information Sheet. (Note: Follow the District Chair's instructions for submitting the score packets. Some Districts and the State level utilize an onstage clinician and will require an additional packet of original scores.)
- Examine the FVA Sight-Reading Rubric and select the Sight-Reading exercises for each choir performing at the MPA.

At the MPA

Choral MPAs are organized into performance blocks of multiple choirs. Choirs are expected to stay for the entire block in which they are performing, and failure to do so may result in disqualification. Scheduling and busing issues should be directed to the District Chair. In general, each choir will receive 10 minutes in a warm-up room, 15 minutes on stage, and 15 minutes in the Sight-Reading room. These times include travel time. In some districts, there is an additional on-stage clinic time.

Students are expected to exhibit appropriate audience behavior while in the performance space. Mobile devices of any kind are not permitted and should be set to the "Off" position. Chaperones should collect and secure all mobile devices before the performance block begins. Inappropriate behavior in the performance space may result in disqualification.

After the MPA

Every choir should receive original copies of three Choral Performance adjudication sheets, one Choral Sight-Reading adjudication sheet, and an audio recording of the MPA performance. Some districts may also include recorded adjudicator comments and/or video recordings of the MPA performance. Medals and plaques may be ordered for events rated Superior or Excellent. The award order form should be provided to you with your eligible events clearly marked and signed by the District Chair at the time of check-out from the final District MPA event of the year.

Middle School choirs that earn an overall Superior rating will receive a plaque. If there are multiple choirs from the same school earning a Superior, they will receive one plaque and would need to purchase the additional plaques.

FVA welcomes feedback on adjudicators and their effectiveness. All members are invited to submit feedback using the Adjudicator Feedback Survey which is distributed via email each spring.

MPA SIGHT-READING PROCEDURES & POLICIES

The MPA Sight-Reading Procedures were revised beginning in the 2017 MPA cycle.

Sight-Reading Procedures and Rules

- Directors are to select their sight-reading examples for their groups and have their selections recorded by the chairman at check-in.
- Spectators are not permitted in the sight-reading room.
- Students are to enter the room prepared to go to a predesignated seating arrangement and should not rearrange themselves between exercises.
- The adjudicator will welcome the group with an introduction, confirm the selected exercises with the director(s), and provide a time to answer any questions regarding procedures.
- Only the director or adjudicator can instruct students to open sight-reading books to designated exercises.
- The adjudicator should offer feedback following performances, and it is at their sole discretion to request any subsequent performance of passages for the purpose of further evaluation and/or clarification.

Rhythmic Exercise

- The rhythmic exercise is performed first.
- If the director wishes to establish a pitch or chord for rhythm reading, they are to do so before instructing students to open their books.
- The rhythmic exercise must be performed verbally such that the attack, duration and release of pitch is clear to the adjudicator. Any verbal system such as counting, singing, or recitation of syllables is acceptable.
- Only the accuracy of the performance is to be adjudicated, and not the correct usage of any chosen reading methodology.
- Clapping, snapping or any other body percussion for the performance of rhythm is not allowable.
- The chorus and director have one minute to study the rhythmic exercise. The one minute of study begins once the adjudicator has determined that students are on the correct exercise and student study has begun.
- Study time may be utilized in any variety of scenarios such as individual student rehearsal, sectional rehearsal, director led rehearsal or silent study time as long as the director and/or student leaders do not actualize any rhythms verbally or nonverbally for the purpose of demonstration for the group.
- During study time, the director and/or student leaders are permitted to provide verbal feedback and/or description provided they do not actualize or indicate the performance of any rhythm.
- During study time, directors are permitted to actualize (verbalize, snap, clap, etc.) a steady pulse and/or conduct a standard beat pattern to pace student study.
- Once prompted that study time is complete by the adjudicator, directors may count in the chorus audibly.
- During student performance, the director shall not give any audible or non-verbal assistance to the chorus and may only use a STANDARD CONDUCTING PATTERN, (i.e. no Kodaly hand signs or directing of rhythmic patterns through any form of sub-division.) A final cut-off should be indicated.
- The director is not permitted to speak during the performance of the exercise.

Melodic Exercise

- The melodic exercise is performed second.
- The director should establish key before instructing students to open the sight-reading books to the melodic exercise.
- Directors may use the keyboard and/or sing along with their group to establish the key and to provide starting pitches.
- Establishment of key may include the ascending and descending form of the scale (or chromatic scale) along with some form of arpeggiated skips of significant tonal harmonies. The vocal patterns may also be supported by piano accompaniment.
- The chorus and director have two minutes to study the melodic exercise. The two minutes of study begins once the adjudicator has determined that students are on the correct exercise and student study has begun.
- Study time may be utilized in any variety of scenarios such as individual student rehearsal, sectional rehearsal, director led rehearsal, or silent study time as long as the director and/or student leaders do not actualize any melodic material or rhythms verbally or nonverbally for the purpose of demonstration for the group.
- During study time, the director and/or student leaders are permitted to provide verbal feedback and/or description provided they do not actualize or indicate the performance of any pitch or rhythm.
- During study time, directors are permitted to actualize (verbalize, snap, clap, etc.) a steady pulse or conduct a standard beat pattern to pace student study.
- For isolating a section of study, directors may establish pitches for starting homophonic voicings at measures one (1), five (5), 9 (nine) and/or thirteen (13). These pitches are not to be provided in any real time rehearsal or performance. 24
- Once prompted that study time is complete by the adjudicator, directors may count in the chorus audibly.
- During student performance, the director shall not give any audible or non-verbal assistance to the chorus and may only use a STANDARD CONDUCTING PATTERN, (i.e. no Kodaly hand signs or directing of rhythmic patterns through any form of sub-division.) A final cut-off should be indicated.
- The director is not permitted to speak during the performance of the exercise.

Sight-Reading Superior With Distinction

- The Sight-Reading Superior with Distinction rating (SD) can be awarded to outstanding sight-reading performances on the choir's initial attempt, where the choir sings with exemplary tone, phrasing and utmost precision on exercises marked as eligible for Superior with Distinction.
- The Sight-Reading Superior with Distinction rating has the effect of raising the **specific** stage rating of "S E E" (only) to an overall Superior rating.
 - A choir that receives "S E E" on stage and "S" in sight-reading earns an overall Excellent.
 - A choir that receives "S E E" on stage and "**SD**" in sight-reading earns an overall Superior.
 - A choir that receives any other Excellent stage rating besides "S E E", and an "SD" in sight-reading earns an Excellent.

Voicing Requirements

A first year student is defined by FVA as a student who is in their first year of choral study in the program. A student who has been in the program, but is now in a different choir, is not a "first year student." Any exceptions to these procedures must be requested and granted in writing from the District Chair at least 4 weeks prior to MPA. Please note: A director has the option to choose a higher voicing in the sight-reading room than what is required.

Types of Exercises

Below are the **minimum** requirements for choosing melodic exercises for sight-reading at District MPA.

NOTE: A director has the option to choose a higher voicing in the sight-reading room than what is required.

Junior High/Middle School Criteria:

<i>If the choir on stage is ...</i>	<i>Then in the sight-reading room perform...</i>
Unison	Unison voicing
More than 50% first year AND both songs have the same voicing	Stage voicing or one voicing less
More than 50% first year AND songs have different voicing	The lower stage voicing or one voicing less
Less than 50% first year AND both songs are two-part voicing	Two-part voicing
Less than 50% first year AND songs have different voicing	HIGHEST stage voicing or one voicing less
Less than 50% first year AND both songs are three or more voice parts	Stage voicing or one voicing less

Senior High Criteria:

<i>If the choir on stage is...</i>	<i>Then in the sight-reading room perform...</i>
More than 50% first year singers	Beg. HS exercise of the lower stage voicing
Less than 50% first year singers AND both songs have the same voicing	HS Exercise of the stage voicing
A male or female chorus of more than 50% first year singers that meets as a mixed group or in separate classes except for MPA	Beg. HS Two-part, SA, or TB exercise
A male or female chorus of less than 50% first year singers that meets as a mixed group or in separate classes except for MPA	Stage voicing or one voicing less
Performing SAT or SAB pieces	Beg. HS SAT, SAB, or Three-part exercise
More than 50% first year and songs have different voicing	The lower stage voicing
Less than 50% first year AND songs have different voicing	HIGHEST stage voicing or one voicing less

Any exceptions to these procedures must be requested and granted in writing from the district chair at least 4 weeks prior to MPA.

2020 Superior with Distinction Eligible Sight-Reading Exercises

<i>Exercise Number</i>	<i>Voicing</i>	<i>Middle School</i>	<i>High School</i>
14	SSA	X	
15	SSAA	X	
16	SSA	X	X
17	SSA	X	X
19	TTBB	X	
21	TBB	X	X
26	SATB	X	
27	SATB	X	X
28	SATB	X	X
29	SATB	X	X
30	SATB	X	X

Concert Performance Ratings In Every Possible Combination

Superior	Excellent	Good	Fair	Poor
SSS	SEE	SGG	SFF	SPP
SSE	SEG	SGF	SFP	EPP
SSG	SEF	SGP	EFF	GPP
SSF	SEP	EGG	EFP	FPP
SSP	EEE	EGF	GFF	PPP
	EEG	EGP	GFP	
	EEF	GGG	FFF	
	EEP	GGF	FFP	
		GGP		

Final Rating Performance and Sight-Reading Ratings Combined

Superior		Excellent		Good		Fair		Poor	
Perf	SR	Perf	SR	Perf	SR	Perf	SR	Perf	SR
S	S	S	G	E	F	G	P	P	F
S	E	S	F	E	P	F	G	P	P
E*	SD	S	P	G	E	F	F		
		E	S	G	G	F	P		
		E	E	G	F	P	S		
		E	G	F	S	P	E		
		G	S	F	E	P	G		

*The Sight-Reading Superior with Distinction rating has the effect of raising the **specific stage rating** of “**S E E**” (only) to an overall Superior rating.

- A choir that receives “**S E E**” on stage and “S” in sight-reading earns an overall Excellent.
- A choir that receives “**S E E**” on stage *and* “**SD**” in sight-reading earns an overall Superior.
- A choir that receives any other Excellent stage rating besides “S E E”, and an “SD” in sight-reading earns an Excellent.

FVA Choral MPA Sight-Reading Criteria (rev. January 2020)

Ex #	Voicing	Level	Meter	Keys up to...	Melodic Motion	Rhythmic Values Added
1	Rhythm	MS	$\frac{2}{4}$			
2	Rhythm	MS / Beg HS	$\frac{4}{4}$			
3	Rhythm	MS / HS	$\frac{4}{4}$			
4	Rhythm	HS	$\frac{3}{4}$ $\frac{4}{4}$			
5	Rhythm	HS	$\frac{3}{4}$ $\frac{4}{4}$			
6	Rhythm	HS	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$			Add ties,
7	Rhythm	HS	$\frac{6}{8}$			Add different 8 th and 16 th configurations
8	Unison	MS	$\frac{2}{4}$	1 # or ♭	Stepwise	
9	Unison/Treble	MS	$\frac{4}{4}$	1 # or ♭	Skip of 3rd	
10	SA/Treble	MS	$\frac{2}{4}$	1 # or ♭	Stepwise	
11	SA/Treble	MS / Beg HS	$\frac{2}{4}$	1 # or ♭	Stepwise	
12	SSA/SAC	MS / Beg HS	$\frac{2}{4}$	1 # or ♭	Stepwise	
13	SSA/SAC	MS / Beg HS	$\frac{3}{4}$ $\frac{4}{4}$	1 # or ♭	Stepwise	
14	♫ SSA	HS	$\frac{3}{4}$ $\frac{4}{4}$	2 # or ♭	I- Arpeggiated skips	Add anacrusis,
15	♫ SSAA	HS	$\frac{3}{4}$ $\frac{4}{4}$	3 # or ♭	I- Arpeggiated skips	
16	♫ ♪ SSA	HS	$\frac{3}{4}$ $\frac{4}{4}$	2 # or ♭	I-V Arpeggiated skips, stepwise chromaticism	
17	♫ ♪ SSA	HS	$\frac{3}{4}$ $\frac{4}{4}$	Minor: 3 # or ♭	I-V Arpeggiated skips, stepwise chromaticism	
18	TB	MS / Beg HS	$\frac{2}{4}$	1 # or ♭	Stepwise	
19	♫ TTBB	HS	$\frac{3}{4}$ $\frac{4}{4}$	3 # or ♭	I- Arpeggiated skips	
20	TTB	MS / Beg HS	$\frac{3}{4}$ $\frac{4}{4}$	1 # or ♭	Stepwise	
21	♫ ♪ TBB	HS	$\frac{3}{4}$ $\frac{4}{4}$	2 # or ♭	I-V Arpeggiated skips, stepwise chromaticism	
22	SAT	MS / Beg HS	$\frac{4}{4}$	1 # or ♭	Stepwise	
23	SAB	MS / Beg HS	$\frac{4}{4}$	1 # or ♭	Stepwise	
24	SATB	MS	$\frac{4}{4}$	1 # or ♭	Stepwise	
25	SATB	MS / Beg HS	$\frac{4}{4}$	1 # or ♭	Stepwise	
26	♫ SATB	MS / Beg HS	$\frac{3}{4}$ $\frac{4}{4}$	1 # or ♭	Some I- Arpeggiated skips	
27	♫ ♪ SATB	HS	$\frac{3}{4}$ $\frac{4}{4}$	3 # or ♭	I- Arpeggiated skips	
28	♫ ♪ SATB	HS	$\frac{3}{4}$ $\frac{4}{4}$	4 # or ♭	I-V Arpeggiated skips, stepwise chromaticism	Add anacrusis,
29	♫ ♪ SATB	HS	$\frac{2}{2}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	5 # or ♭	I-IV-V Arpeggiated skips, stepwise chromaticism, eighth note arpeggiated skip on chords	Add syncopation
30	♫ ♪ SATB	HS	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	Minor: 5 # or ♭	i-iv-V Arpeggiated skips (including to leading tone), stepwise chromaticism, eighth note arpeggiated skip on chords	

- Individual voice parts should not exceed the outer limits of the vocal range for the intended age level.
- Intervals should not exceed an octave between neighboring voices.
- Accidentals within the key signature should not be re-designated within the exercise.
- Sight Reading Superior with Distinction (SD) eligible exercises notated by the following symbols:
 for middle school, for high school. (MS may choose to read any eligible HS exercise.)

SOLO & ENSEMBLE MPA

Types of Solo & Ensemble Events

ENSEMBLE EVENTS

Small Ensembles perform art music repertoire with no conductor, 2–7 singers

Large Ensembles perform art music repertoire with no conductor, 8–16 singers

- The ensemble shall not increase in size between District and State. Substitutions may be made when deemed necessary by the director.
- Directors shall not conduct or sing with ensembles.
- All music must be memorized.
- All ensembles are required to perform two (2) numbers if on the senior high level or one (1) if on the junior high-middle school level.
- All-State High School repertoire may be performed for district MPA by a middle school ensemble in the same calendar year. All-State Middle School repertoire may be performed by a high school ensemble in the same calendar year.
- Ensembles may perform music which has been learned by the chorus during the year provided the same music is not being used for MPA performance by the chorus.
- No ensemble or duets from the same school may sing the same number.
- Music used in MPA one year may not be used by the same ensemble the following year.

SOLO EVENTS

Vocal Solos perform traditional classical literature or art song repertoire with piano accompaniment, 1 singer

Piano Solos perform art music repertoire, 1 pianist

- All vocal and piano soloists must perform from memory.
- Music used in one year may not be used by the same student in any subsequent year.
- Total performance time may not exceed 15 minutes.

Student Conductor performs art music repertoire with a demonstration choir, *a cappella* or with piano accompaniment, 1 conductor

- Student conductors may conduct from the score and all choral singers may use scores. FVA policies regarding original scores apply to the Student Conductor event.
- Student conductors conduct only one selection. Various conducting patterns (4, 3, 2) may also be requested by the adjudicator.
- The student conductor shall be in complete charge of all organizational matters during the student conducting preparation/process.
- The choral director may critique the techniques of the student conductor, but shall not actually interpret the music by conducting the chorus in the music chosen by the student conductor.
- Music Selection:
 - The student conductor will conduct one selection for adjudication.
 - The music may be selected from any source other than the current FMEA All-State Concert Music of the same level.
 - The student conductor shall not select music which has been rehearsed in the current school year.
 - The music selected must have tempo change and varying dynamic levels.
 - No one number shall be conducted by more than one student conductor from the same school.
- Student conductors that participate in District Concert MPA and then continue to State MPA will only be able to participate at State Solo/Ensemble MPA. The group is allowed to reduce to ensemble size for State Solo/Ensemble MPA.

- It is strongly suggested that the student conductor choirs memorize their music; however, this is not required.
- The student conductor must be able to identify key signatures and be familiar with basic terminology.
- In the event that a chorus is not eligible to attend State MPA, but the student conductor is eligible, the choral director may select a balanced choir of no more than seventeen (17) members to attend, even if more than one student conductor qualifies.

SPECIAL CATEGORY EVENTS

Special Category events are fostered by FVA to encourage high quality performance by performers in the popular, show, and entertainment mediums. Solo performance or an emphasis of solo style is not appropriate to Special Category ensembles. This category allows for a variety of instrumentation and choreography depending on its appropriateness to the style. However, directors are reminded that vocal quality is still of prime importance and urges all directors to use careful discretion in all entries. All Special Category high school entries earning a Superior are eligible for State Solo & Ensemble MPA, including solos and duets.

Special Category Ensemble performs repertoire from outside the art music repertoire (show choir, vocal jazz, pop *a cappella*, barbershop, gospel) *a cappella* or with live/recorded accompaniment and with no conductor, 2–40 singers plus instrumentalists.

*NOTE: Some districts categorize Special Category events into Duet, Small Ensemble, and/or Large Ensemble. There is usually a difference in the fee schedule for those events; however, all of those events are adjudicated using the **Special Category Ensemble** adjudication sheet.*

All singing participants will be limited to three (3) entries in this category.

- High school entries are required to sing minimum of two selections or ten minutes of music.
- Junior High/Middle School entries are required to sing one selection.
- Total set-up, performance, and breakdown time shall not exceed twenty (20) minutes with the following exception:
 - When there are two or more consecutive ensemble entries from the same school, a ten (10) minute set-up time may be given prior to the first entry.
- The director may accompany entries in this category. ALL other instrumental participants except keyboard must be members of the student body of the entering school.
- Pre-recorded, taped, and/or pre-programmed accompaniments are allowed in Special Category Ensembles; however, all pre-recorded or sequenced sounds must be instrumental in nature.
- Barbershop quartets are considered Special Category entries.
- The adjudicator must be provided with charts or music with traditional notation for every vocal line. Any alterations/improvisations must be clearly marked.
- Special Category groups may not be conducted.

Musical Theatre/Vocal Jazz Solos & Duets perform theatre or jazz repertoire from the prescribed list.

- Soloists must perform from memory. Solo entries, 1 singer. Duet entries, 2 singers.
- Music used in one year may not be used by the same student in any subsequent year.
- Total performance time may not exceed 15 minutes.
- The one required piece should be selected from the Musical Theatre Resource found at fva.net/mpa/music-list

Solo & Ensemble Accompaniment Guidelines

- Pre-recorded, taped, and/or pre-programmed accompaniments are prohibited in all categories, except Special Category **ensembles**. All sounds in other categories must be actuated in live performance including Musical Theatre/Vocal Jazz Solo.

- Entries whose accompanists use duplicated, copyrighted material without the original in their possession will be disqualified.
- **Conducting versus Accompanying** NEW
 - The director may accompany their students on any event at Solo & Ensemble MPA.

Choosing Repertoire

Directors are encouraged to carefully consider their repertoire choices for MPA events. Choosing inappropriate literature may result in Disqualification of the event. The term “art music” is used in this document to describe music that comes from the Western European tradition, sacred or secular, as well as music of other cultures and folk traditions that have been formally arranged for performance by a choir, ensemble, or vocal soloist. Performance opportunities for Musical Theatre, Vocal Jazz, Popular music, Pop *a cappella*, Barbershop, and Gospel music exist at Solo & Ensemble MPA as Special Category Events.

If the director is unsure about the propriety of literature, the director is advised to contact the District Chair for approval. Clinics on selecting repertoire are often available at the FMEA Professional Development Conference in January and the FVA Summer Conference in July. The difficulty of the repertoire is not a factor in the MPA adjudication process.

Before Solo & Ensemble

- Meet the District deadlines for the submission of online registration, submission of paper forms and rosters signed by the school’s principal, and payment.
- Communicate clearly with the District Chair during the scheduling process about school-specific scheduling concerns. Every attempt will be made to accommodate these requests, but it is unrealistic to expect your ideal schedule every time.
- Clearly mark all scores with every measure numbered, the school name, and any changes that are being made at the MPA performance. Changes may include adjusting part for range concerns with Middle School singers, correcting errata, etc. Any changes should be pointed out directly to the adjudicator and briefly discussed.
- Secure an accompanist early and put the correct accompanist names into the Online Registration system. This is essential to avoid conflicts in the schedule.

At Solo & Ensemble

Solo & Ensemble MPA performance slots can last between 8–15 minutes, with Special Category Ensemble performances often given more time to set up and tear down. Consult with the District Chair about the timing in that district.

Students are expected to exhibit appropriate audience behavior while in performance spaces. Cell phones are not permitted and should be set to the “Off” position. Inappropriate behavior in the performance space may result in disqualification.

After Solo & Ensemble

Every event should receive an original copy of the Adjudication sheet for that event. It is the responsibility of the director to confirm that all written scores have been entered correctly into the online system. Medals and plaques may be ordered for events rated Superior or Excellent. This form should be provided to you with your eligible events clearly marked and signed by the District Chair at the time of check-out from the final District MPA event of the year.

The FVA welcomes feedback on adjudicators and their effectiveness. All members are invited to submit feedback using the Adjudicator Feedback Survey which is distributed via email each spring.

STATE CHORAL MPA (HIGH SCHOOL ONLY)

State Registration

State MPA registration for High School Choral, Solo, and Ensemble events that have earned a Superior at the District level are eligible for State MPA. These events must be registered two weeks after the end of the District-level MPA (Example: District Solo & Ensemble ends on February 12, the deadline to register at the State-level is February 26.) Please note that State Choral registrations are due no later than March 18. Some districts with later District Choral MPAs may need to work with the Executive Director on scheduling for State Choral MPA.

State Repertoire

For State Choral MPA, choirs perform three contrasting art music selections and do not sight-read. A clinic is provided for each choir after the MPA performance. For State Solo & Ensemble MPA, the number of selections performed stays the same, but it is acceptable to switch out repertoire between District and State.

State Location Assignments

Districts 1–5	NORTH SITE
Districts 6–12	CENTRAL SITE
Districts 13–18	SOUTH SITE

Requests to attend out of the assigned site should be submitted to the Executive Director by January 15.

2020 State MPA Dates

Solo & Ensemble

North: March 20–21, 2020 at Jacksonville University (Jacksonville)

Central: March 26–28, 2020 at Seminole State College (Sanford))

South: April 2–4, 2020 at Palm Beach Atlantic University (West Palm Beach)

Choral MPA

North: April 13–14, 2020 at Faith Presbyterian Church (Tallahassee)

South: April 15–17, 2020 at American Heritage School (Plantation)

Central: April 20–24, 2020 at First Presbyterian Church (Lakeland)

2020 State Fees

- Chorus, \$185.00
- Large Special Category, \$55.00
- Small Special Category, \$40.00
- Musical Theatre/Vocal Jazz Solos, \$30.00
- Large Ensembles, \$40.00
- Small Ensemble, \$35.00
- Vocal Solo, \$30.00
- Piano Solo, \$30.00
- Student Conductor, \$35.00
- Choir of Distinction Recording, \$15.00



FLORIDA VOCAL
ASSOCIATION

Adjudicator Information

Adjudication, defined in its most basic terms, is teaching, and is intended for directors as well as students. A judging assignment is an opportunity to evaluate, teach, and motivate. It is the objective of MPA adjudication to provide choral music teachers and their students with guidance to improved positive musical effectiveness.

The Adjudicator's Evaluation Form

The adjudication form is divided into three equally-weighted categories that encompass the essential rudiments of choral and vocal tone, technical performance preparation, and musical artistry. (*Sing well, sing the right notes at the right time, and make music!*)

The adjudicator will circle a letter grade for each category, as defined by the criteria on the back of the form. The adjudicator will record a + or - by the elements within each category that are especially strong or those needing improvement, in relation to the letter grade assigned. Performance elements that are of an average performance level do not require any marking. The top of each column is numbered 1 through 3, so that the adjudicator may indicate strengths or elements needing improvement for each of the two or three selections. **The grade for each category is not determined by the balance of pluses or minuses, but rather by the criteria on the back of the form.**

The adjudicator will identify two or three weaknesses and strengths within each category, and provide suggestions and recommendations for improvement through written commentary. He/she should also encourage and reinforce the positive elements of the performance with written comments.

The general comment section at the bottom of the page may include any of the above categories, but it is here that commentary not related to the above categories should be written.

Final Ratings

Criteria referenced adjudication requires that the appropriate grade, based upon the descriptions under each category, be applied to each category without bias. There is a "gray area" in which the adjudicator may consider other factors. The adjudicator must be satisfied that the final rating is the result of the three categorical ratings. If the final rating is not what the adjudicator intended, it may be necessary for him/her to revisit the categorical grades. However, any changes must be warranted and reflect oral or written commentary.

A final rating **must** be assigned based on the grades of the three categories, in any order of the following:

<i>Superior</i>	<i>Excellent</i>	<i>Good</i>	<i>Fair</i>	<i>Poor</i>
AAA	AAC	ABE	AEE	DEE
AAB	AAD	ACD	BDE	EEE
	AAE	ACE	BEE	
	ABB	ADD	CCE	
	ABC	ADE	CDD	
	ABD	BBD	CDE	
	ACC	BBE	CEE	
	BBB	BCC	DDD	
	BBC	BCD	DDE	
		BCE		
		BDD		
		CCC		
		CCD		

Superior — The best conceivable performance for the event and class of participants being adjudicated; exhibiting outstanding musical quality demonstrating exceptional knowledge of appropriate concepts. Criteria are performed on a “consistent” level.

Excellent — A distinctive, above-average performance in most respects; minor defects. Criteria are performed “often.”

Good — A commendable, average performance; showing promise, but lacking in the execution of some fundamental concepts. Criteria are “sometimes” executed.

Fair — A below-average performance; generally weak and uncertain; revealing numerous errors in most fundamental concepts. Criteria are “seldom” evident in performance.

Poor — A performance revealing almost a complete lack of preparedness and understanding of fundamental concepts. Criteria are “rarely” or “never” performed.

A Few General Reminders

You may be asked to provide recorded audio commentary. The advantage of recorded commentary *during* a performance is that it allows the adjudicator and the director to analyze the performance as it occurs with instant reinforcement or critique. Impression and analysis are recorded immediately and simultaneously. The adjudicator should keep comments concise, have an open ear to the performance as he/she speaks, and be flexible enough to stop commentary when segments of the performance need to be heard more intently. The disadvantage of this technique is that many feel that the adjudicator’s ability to hear portions of the performance is hindered as he/she is providing commentary.

Recorded commentary *following* a performance obviously allows the adjudicator to listen without speaking. It would be important for the adjudicator using this method to place markings in the score and take notes for later commentary. The disadvantage to this technique is that sometimes impressions are not recalled, and the director cannot hear the immediate responses and critiques to the performance.

The adjudicator should choose the technique for recorded commentary with which he/she is most comfortable. The best evaluation occurs when the adjudicator is relaxed, focused, and not pressured.

- Begin with a pleasant but functional greeting, that should include the event, your name, and that you are looking forward to hearing the performance.
- Clear, specific dialog is important. Avoid using vocabulary that is not clearly understood, and at the same time, use a wide range of terminology. The tone of your voice speaks more than words. Don’t babble – be concise, clear, and succinct. Tone of voice reflects attitude and personality – work to develop a variety of voice inflections, volumes, and mannerisms to maintain interest. Keep your vocabulary appropriate, honest, and positive that will inspire the listener.
- Be consistent in your commentary. Be certain that your written comments reflect your oral commentary.
- Evaluate only the tangible elements of the performance with concrete statements. Avoid making judgments concerning performers’ attitudes, commitment, or dedication.
- Use the “Triple C” approach: COMPLIMENT, provide CRITICISM, and conclude with a COURSE OF ACTION that will inspire the director and students to improve.
- Remember, no matter how weak a performance, the director and students have worked hard to achieve it! Even comments concerning weaknesses should be laced with empathy.
- Quick decisions and responses are essential. There is no time to observe, mull over, contemplate, and make suggestions at the **next** rehearsal. Judgments and teaching must be done **now**, on the spot. A good adjudicator instantly recognizes the primary target for improvement and makes meaningful comments.
- Be very specific in your observations of weaknesses and their causes. Do not get bogged down with a single issue. Offer clear suggestions and recommendations for improvement. This may best be done following the performance.
- Short, concise words of praise during the performance should be used at every opportunity.
- Adjudicators should avoid proving how high their standards are by assigning low ratings and giving negative comments. Adjudication is all about evaluating, teaching, motivating, and inspiring. Demeaning or rude comments are unacceptable.

This form can be found in an input-ready .PDF file on the FVA website.

Choral MPA Announcer Sheet

Please spell phonetically any names that could be mispronounced.

“The next choir to perform is the _____
(name of chorus)

from _____.
(name of school)

The director is _____,
(name of director)

Their accompanist is _____.
(name of accompanist)

Their program will include:

_____ **by** _____
(Title of piece #1) (composer/arranger)

and _____ **by** _____
(Title of piece #2) (composer/arranger)

Please welcome the _____
(name of school + name of chorus)

with a round of applause!”

This form can be found in an input-ready .PDF file on the FVA website.

FLORIDA VOCAL ASSOCIATION

AUXILIARY INFORMATION SHEET FOR JUDGES

Name of Chorus: _____ Grade Level: _____

School: _____ Enrollment: _____

Director: _____ Years of teaching experience: _____

Years at above school: _____ Age of above school: _____

Did this chorus perform at festival last year? _____

Number of students participating in this chorus today: _____

Number of students enrolled in this chorus at school: _____

Number of practice hours per week on school time: _____

Number of practice hours per week not on school time: _____

Method used to select singers for this chorus:

Additional information of value to the judges:

This form can be found in an input-ready .PDF file on the FVA website.

FLORIDA VOCAL ASSOCIATION
State MPA Announcer Sheet

Please spell phonetically any names that could be mispronounced.

“The next choir to perform is the _____
(group name)

from _____
(school name)

They are directed by: _____
(name of director)

They are accompanied by: _____
(name of accompanist)

Their program will include:

_____ by _____,
(Title #1) (Composer / Arranger)

_____ by _____, and
(Title #2) (Composer / Arranger)

_____ by _____,
(Title #3) (Composer / Arranger)

Please welcome the _____ from _____
(group name) (school name)

to the stage with a round of applause!”

DISTRICT MEDALS/PLAQUES

FLORIDA VOCAL ASSOCIATION

Date of order: _____

School: _____

School address: _____

Director: _____

Telephone: _____

Email _____

District # _____

Verification:

I verify that the above named school has earned the medals/plaques indicated below.

District Chairman's Signature _____

Senior High District Medals	# Students Eligible	#Medals Ordered	Unit Price	Total
Choruses			\$3.00	
Ensembles			\$3.00	
Solos			\$3.00	
JH/MS District Medals	# Students Eligible	# Medals Ordered	Unit Price	Total
Choruses			\$3.00	
Ensembles			\$3.00	
Solos			\$3.00	
JH/MS Superior Chorus	# Choruses Eligible	# Plaques Ordered	Unit Price	Total
			\$20.00	

Shipping Charges

0-\$75=7.50

\$76-125=9.50

\$126-200=11.50

\$201-300=15.00

\$301+=6% of purchase

Orders must be postmarked by April 15th. In order to assure delivery by the end of the school year. Purchase orders accepted .

Make all checks payable to: Florida Vocal Association, 7122 Tarpon Court Fleming Island, FL 32003

Florida Vocal Association

Choral Performance

Final Rating

Time _____ Date _____ *Use no + or - in final rating*
 Name of Ensemble _____
 School _____ Number of Singers _____
 City _____ District _____ School Enrollment _____
 Selections _____

<p style="text-align: center;">Tone Quality</p> <p style="text-align: center;">1 2 3</p> <p>___ ___ ___ Resonance</p> <p>___ ___ ___ Focus and Placement</p> <p>___ ___ ___ Breath Support</p> <p>___ ___ ___ Vowels</p> <p>___ ___ ___ Consonants</p> <p>___ ___ ___ Beauty and Freedom</p> <p>___ ___ ___ Register adjustment</p> <p>___ ___ ___ Control</p> <p>___ ___ ___ Blend</p>	Circle one: A B C D E	Comments:
<p style="text-align: center;">Technical Preparation</p> <p style="text-align: center;">1 2 3</p> <p>___ ___ ___ Intonation</p> <p>___ ___ ___ Pitch accuracy</p> <p>___ ___ ___ Rhythmic precision</p> <p>___ ___ ___ Choral balance</p> <p>___ ___ ___ Stability of pulse</p> <p>___ ___ ___ Entrances</p> <p>___ ___ ___ Releases</p> <p>___ ___ ___ Balance of accompaniments</p>	Circle one: A B C D E	Comments:
<p style="text-align: center;">Musical Effect</p> <p style="text-align: center;">1 2 3</p> <p>___ ___ ___ Proper tempo</p> <p>___ ___ ___ Phrasing, musical line</p> <p>___ ___ ___ Dynamics</p> <p>___ ___ ___ Style</p> <p>___ ___ ___ Articulations</p> <p>___ ___ ___ Dramatic effect</p> <p>___ ___ ___ Expression</p> <p>___ ___ ___ Interpretation</p> <p>___ ___ ___ Response to conductor</p>	Circle one: A B C D E	Comments:

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 indicates an average performance level in this area.

General Comments: (Include literature selection, appearance, misc.)

Signature of Adjudicator 7/16/07

Choral Performance

Criteria Reference

Tone Quality

A	B	C	D	E
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

A	B	C	D	E
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

A	B	C	D	E
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.

Florida Vocal Association

Choral Sight-Reading

Final Rating

Time _____ Date _____

Name of Ensemble _____ *Use no + or - in final rating*

School _____ Number of Singers _____

City _____ District _____ School Enrollment _____

Concert Selections _____ Voicing _____

_____ Voicing _____

Percentage of first-year students in this choir: _____

<p style="text-align: center;"><i>Rhythmic Execution</i></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>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p>Comments:</p>
<p style="text-align: center;"><i>Melodic and Harmonic Accuracy</i></p> <p>___ Interval accuracy</p> <p>___ Sense of tonality</p> <p>___ Choral balance</p> <p>___ Chromatic alterations</p> <p>___ Melodic direction</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p>Comments:</p>
<p style="text-align: center;"><i>Musical and Tonal Fundamentals</i></p> <p>___ Tone quality</p> <p>___ Intonation</p> <p>___ Dynamics, phrasing</p> <p>___ Response to conductor</p> <p>___ Confidence</p> <p>___ Expression</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p>Comments:</p>
<p><i>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 indicates an average performance level in this area.</i></p>		

Rhythm Exercise # _____ Melodic/Harmonic Exercise # _____

General Comments:

Choral Sight-Reading

Criteria Reference

Rhythmic Execution

A	B	C	D	E
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 off-beat 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

A	B	C	D	E
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 seldom 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 and Tonal Fundamentals

A	B	C	D	E
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.

Florida Vocal Association

Ensemble Performance

Final Rating

Time _____

Date _____

Use no + or - in final rating

Name of Ensemble _____

School _____ Number of Singers _____

City _____ District _____ School Enrollment _____

Selections _____

<p style="text-align: center;"><i>Tone Quality</i></p> <p>1 2</p> <p>___ ___ Resonance</p> <p>___ ___ Focus and Placement</p> <p>___ ___ Breath Support</p> <p>___ ___ Vowels</p> <p>___ ___ Consonants</p> <p>___ ___ Beauty and Freedom</p> <p>___ ___ Register adjustment</p> <p>___ ___ Control</p> <p>___ ___ Blend</p>	Circle one: A B C D E	Comments:
<p style="text-align: center;"><i>Technical Preparation</i></p> <p>1 2</p> <p>___ ___ Intonation</p> <p>___ ___ Pitch accuracy</p> <p>___ ___ Rhythmic precision</p> <p>___ ___ Ensemble balance</p> <p>___ ___ Stability of pulse</p> <p>___ ___ Entrances</p> <p>___ ___ Releases</p> <p>___ ___ Balance of accompaniments</p>	Circle one: A B C D E	Comments:
<p style="text-align: center;"><i>Musical Effect</i></p> <p>1 2</p> <p>___ ___ Proper tempo</p> <p>___ ___ Phrasing, musical line</p> <p>___ ___ Dynamics</p> <p>___ ___ Style</p> <p>___ ___ Articulations</p> <p>___ ___ Dramatic effect</p> <p>___ ___ Expression</p> <p>___ ___ Interpretation</p> <p>___ ___ Sense of ensemble</p>	Circle one: A B C D E	Comments:
<p style="text-align: center;"><i>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 indicates an average performance level in this area.</i></p>		

General Comments: (Include literature selection, appearance, misc.)

Signature of Adjudicator

Ensemble Performance

Criteria Reference

Tone Quality

A	B	C	D	E
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. Individual voices are 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. Individuals often dominate the ensemble.	Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Sections and/or individuals never adjust to blending problems relating to excessive vibrato and volume.

Technical Preparation

A	B	C	D	E
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.	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

A	B	C	D	E
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 singers and dramatic effect are often evident.	Tempo, style, and phrasing sometimes follows 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. There is sometimes a good sense of ensemble.	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 singers fail to establish a feeling of togetherness. There is a total absence of emotional involvement.

Florida Vocal Association

Special Category - Ensemble

<i>Final Rating</i>

Time _____

Date _____

Use no + or - in final rating

Name of Ensemble _____

School _____ Number of Singers _____

City _____ District _____ School Enrollment _____

Selections _____

<p style="text-align: center;"><i>Tone Quality</i></p> <p>1 2</p> <p>___ ___ Resonance</p> <p>___ ___ Focus and Placement</p> <p>___ ___ Breath Support</p> <p>___ ___ Vowels</p> <p>___ ___ Consonants</p> <p>___ ___ Beauty and Freedom</p> <p>___ ___ Register adjustment</p> <p>___ ___ Control</p> <p>___ ___ Blend</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p><i>Comments:</i></p>
<p style="text-align: center;"><i>Technical Preparation</i></p> <p>1 2</p> <p>___ ___ Intonation</p> <p>___ ___ Pitch accuracy</p> <p>___ ___ Rhythmic precision</p> <p>___ ___ Ensemble balance</p> <p>___ ___ Stability of pulse</p> <p>___ ___ Entrances</p> <p>___ ___ Releases</p> <p>___ ___ Balance of accompaniments</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p><i>Comments:</i></p>
<p style="text-align: center;"><i>Musical Effect</i></p> <p>1 2</p> <p>___ ___ Proper tempo</p> <p>___ ___ Phrasing, musical line</p> <p>___ ___ Dynamics</p> <p>___ ___ Style</p> <p>___ ___ Articulations</p> <p>___ ___ Dramatic effect</p> <p>___ ___ Staging/Movement</p> <p>___ ___ Expression</p> <p>___ ___ Interpretation</p> <p>___ ___ Sense of ensemble</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p><i>Comments:</i></p>
<p><i>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 indicates an average performance level in this area.</i></p>		

General Comments: (Include literature selection, appearance, misc.)

Signature of Adjudicator

Special Category - Ensemble

Criteria Reference

Tone Quality

A	B	C	D	E
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. Individual voices are 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. Individuals often dominate the ensemble.	Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Sections and/or individuals never adjust to blending problems relating to excessive vibrato and volume.

Technical Preparation

A	B	C	D	E
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.	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

A	B	C	D	E
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. Expression is evident to convey the composer's message. Staging and movement consistently reflect the style of the music.	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 singers and dramatic effect are often evident. Staging and movement is often appropriate to the style of the music.	Tempo, style, and phrasing sometimes follows the composer's intent. Uses of nuance, dynamics, and articulations are sometimes stylistically correct, but contrived. Musical line sometimes achieves a climax, and at times the composer's markings are followed. There is sometimes a good ensemble feeling. Movement is sometimes appropriate.	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. Staging and movement seldom relate to the music.	Tempo and style are never correct. There is an inaccurate use of dynamic ranges. There is never a feeling of phrase shape. The singers fail to establish a feeling of togetherness. There is a total absence of emotional involvement. Movement and staging never relate to the nature of the music.

Florida Vocal Association

Student Conductor

Final Rating

Time _____

Date _____

Use no + or - in final rating

Name _____ Grade _____

School _____ City _____ State _____ District _____

Selection _____

<p><i>Conducting Technique</i></p> <p><input type="checkbox"/> Right hand position</p> <p><input type="checkbox"/> Accuracy of beat pattern</p> <p><input type="checkbox"/> Left hand position</p> <p><input type="checkbox"/> Command and confidence</p> <p><input type="checkbox"/> Subdivision (when needed)</p> <p><input type="checkbox"/> Pattern size and energy</p> <p><input type="checkbox"/> Posture</p> <p><input type="checkbox"/> Hand/wrist/elbow coordination</p> <p><input type="checkbox"/> Visual contact</p> <p><input type="checkbox"/> Independence of hands</p>	Circle one: A B C D E	Comments:
<p><i>Technical Preparation</i></p> <p><input type="checkbox"/> Familiarity with score</p> <p><input type="checkbox"/> Entrances and releases</p> <p><input type="checkbox"/> Preparatory gesture</p> <p><input type="checkbox"/> Tempo changes/fermatas</p> <p><input type="checkbox"/> Meter changes</p> <p><input type="checkbox"/> Conducting plane</p> <p><input type="checkbox"/> Baton effectiveness (when used)</p>	Circle one: A B C D E	Comments:
<p><i>Conductor's Musical Effect</i></p> <p><input type="checkbox"/> Facial expression</p> <p><input type="checkbox"/> Phrasing, musical line</p> <p><input type="checkbox"/> Dynamics</p> <p><input type="checkbox"/> Style (legato/marcato)</p> <p><input type="checkbox"/> Accents/syncopation</p> <p><input type="checkbox"/> Dramatic effect</p> <p><input type="checkbox"/> Expression</p> <p><input type="checkbox"/> Interpretation</p> <p><input type="checkbox"/> Proper tempo</p>	Circle one: A B C D E	Comments:
<p><i>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 indicates an average performance level in this area.</i></p>		

General Comments: (Include literature selection, appearance, misc.)

Signature of Adjudicator

Student Conductor Criteria Reference

Conducting Technique

A	B	C	D	E
<p>Beat patterns have a consistently appropriate position, size, and accuracy. Wrist is firm, yet flexible, elbows are flexible and not too close to the body, allowing palms of hands to face the floor. Fingers are consistently close together. Use of left hand is used only when needed for effective expression, and held in a non-distracting manner until needed. Good posture is maintained, as well as consistent eye contact for confident command of the ensemble.</p>	<p>Clarity of beat is often evident, as well as proper position and size of pattern. Coordination of wrist, elbow and hand is often maintained for freedom of movement. Left hand movement is often used effectively, and mostly held discreetly until needed. Posture and eye contact often provide the conductor with command of the singers. There is often energy, tension, and release within the conducting pattern.</p>	<p>A generally good beat pattern but sometimes unclear or not properly centered in front of the body. The wrist is sometimes firm, or elbows are sometimes too close to the body, or extended too far outwardly. Hand position is sometimes proper, or fingers may be at times spread out. Left hand either mirrors the right hand, or is overused at times. Eye contact and good posture is at times maintained.</p>	<p>Beat pattern seldom possesses appropriate position, size, or accuracy. There is seldom coordination of wrist, elbow, and hand, creating unclear definition of beat or pulse. Posture seldom reflects singers' posture, and a lack of confidence and command is evident. Use of left hand is seldom effective due to overuse. Conductor seldom has a visual connection with the ensemble.</p>	<p>Proper accuracy, size, and position of conducting pattern is rarely achieved. There is hardly ever a coordination of wrist, elbow, and hand. Left hand is rarely used effectively, but is distracting, overused or consistently mirrors the right hand. Conductor is timid and uncertain, and rarely establishes visual contact with the singers.</p>

Technical Preparation

A	B	C	D	E
<p>Preparatory gesture consistently indicates tempo and character of the music. Conducting plane is appropriate to the size of the ensemble. Conductor demonstrates familiarity with the score through effective cues for entrances and releases. Meter and/or tempo changes are consistently demonstrated. When used, the baton is properly used as a straight extension of the arm.</p>	<p>The conductor often exhibits familiarity with the score, and most of the time provides timely and characteristic cues to the singers. Preparatory gestures often reflect the tempo, style, and dynamic desired, and the conductor quickly recovers from minor errors in meter and/or tempo changes. Baton use is often effective and properly utilized.</p>	<p>Familiarity with the score is sometimes evident, but entrance and release cues are insecure at times. Preparatory gestures sometimes demonstrate the tempo and character of the music. Tempo and meter changes are sometimes executed. Conducting plane is sometimes appropriate to the eye level of the ensemble. Use of the baton is sometimes proper.</p>	<p>Preparatory gestures seldom reflect the tempo, style, and dynamic level of the music. The conductor seldom demonstrates familiarity with the score, as evidenced by failed entrance and release cues. Meter and tempo changes are seldom mastered, and conducting plane is rarely appropriate to the size and eye level of the singers. Baton is seldom held or used properly.</p>	<p>Conductor rarely provides effective cues for entrances and releases, demonstrating a lack of score preparation. Preparatory gestures are not often effective or timely. There is a lack of understanding of the score's demands for tempo or meter changes. When used, a baton is rarely utilized effectively or appropriately.</p>

Conductor's Musical Effect

A	B	C	D	E
<p>Conductor consistently demonstrates style, tempo, phrasing, dynamics, articulations, and artistry through gesture and facial expression. Singers respond to a consistent visual expression of the music. Conductor provides a consistent gesture that interprets the composer's intent of the musical expression.</p>	<p>Style, tempo, phrasing, dynamics, articulations, and artistry are often conveyed by the conductor's gesture and facial expression. The conductor frequently provides a visual interpretation of the composer's intent of the musical expression.</p>	<p>Tempo, style, phrasing, dynamics, expression, artistry, and articulations are sometimes provided to the singers through a visual interpretation by the conductor's facial expression and conducting gestures. Singers are sometimes provided with gesture that reflects the composer's intent.</p>	<p>Conductor seldom provides the singers with gestures or facial expression that interprets the music's style, tempo, phrasing, dynamics, artistry, or articulations. The conductor seldom provides a visual representation of the composer's intent of musical expression.</p>	<p>Tempo, style, phrasing, dynamics, expression, artistry, and articulations are rarely demonstrated by the conductor's gestures or facial expressions. There is rarely a visual model of the music. Singers are rarely provided a visual interpretation of the composer's intent of musical expression.</p>

Florida Vocal Association

Vocal Solo

Final Rating

Time _____

Date _____

Use no + or - in final rating

Name _____

School _____ City _____ State _____ District _____

Selections _____

<p><i>Tone Quality</i></p> <p>1 2</p> <p>___ ___ Resonance</p> <p>___ ___ Focus and Placement</p> <p>___ ___ Posture</p> <p>___ ___ Breath</p> <p>___ ___ Vowels</p> <p>___ ___ Consonants</p> <p>___ ___ Beauty and Freedom</p> <p>___ ___ Register adjustment</p> <p>___ ___ Control</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p>Comments:</p>
<p><i>Technical Preparation</i></p> <p>1 2</p> <p>___ ___ Intonation</p> <p>___ ___ Pitch accuracy</p> <p>___ ___ Rhythmic precision</p> <p>___ ___ Stability of pulse</p> <p>___ ___ Memorization</p> <p>___ ___ Score preparation</p> <p>___ ___ Balance of accompaniments</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p>Comments:</p>
<p><i>Musical Effect</i></p> <p>1 2</p> <p>___ ___ Proper tempo</p> <p>___ ___ Phrasing, musical line</p> <p>___ ___ Dynamics</p> <p>___ ___ Style</p> <p>___ ___ Articulations</p> <p>___ ___ Dramatic effect</p> <p>___ ___ Expression</p> <p>___ ___ Interpretation</p> <p>___ ___ Communication and poise</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p>Comments:</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 indicates an average performance level in this area.

General Comments: (Include literature selection, appearance, misc.)

Signature of Adjudicator

Vocal Solo Criteria Reference

Tone Quality

A	B	C	D	E
A healthy, vibrant, resonant, and free tone that is consistently well-supported. Vowels are formed properly, resulting in a free, unforced 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. Extremes in volume and register do not hinder the overall beauty of tone.	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. Problems sometimes occur in extremes of volume or range.	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. Beauty of tone is seldom present in extremes of registers and volume.	Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Freedom and beauty of tone is not achieved due to forced volumes and inappropriate register adjustments.

Technical Preparation

A	B	C	D	E
Intonation and tonal center are consistent throughout vocal registers. Pitch accuracy, rhythmic precision, and pulse awareness confirm a well-prepared performance. Melodic and rhythmic execution is 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. Recovery from any memorization problems is immediate.	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, indicating average preparation of the musical score.	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. Multiple memorization errors demonstrate deficient preparation.	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. There may be an overall lack of understanding of the score due to poor preparation.

Musical Effect

A	B	C	D	E
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. Singer is mostly poised and confident, and communicates well with the audience	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. Artistry is sometimes evident, but hindered by lack of confidence.	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 singer is not engaged in the music nor communicates with the audience. There is a total absence of emotional involvement.

Florida Vocal Association

Musical Theatre/Vocal Jazz - Vocal Solo

Final Rating

Time _____

Date _____

Use no + or - in final rating

Name _____

School _____ City _____ State _____ District _____

Selections _____ AMT' ___ Vocal Jazz ___

_____ AMT' ___ Vocal Jazz ___

<p style="text-align: center;">Tone Quality</p> <p style="text-align: center;">1 2</p> <p>___ ___ Resonance</p> <p>___ ___ Focus and Placement</p> <p>___ ___ Posture</p> <p>___ ___ Breath</p> <p>___ ___ Vowels</p> <p>___ ___ Consonants</p> <p>___ ___ Beauty and Freedom</p> <p>___ ___ Register adjustment</p> <p>___ ___ Control</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p>Comments:</p>
<p style="text-align: center;">Technical Preparation</p> <p style="text-align: center;">1 2</p> <p>___ ___ Intonation</p> <p>___ ___ Pitch accuracy</p> <p>___ ___ Rhythmic precision</p> <p>___ ___ Stability of pulse</p> <p>___ ___ Memorization</p> <p>___ ___ Score preparation</p> <p>___ ___ Balance of accompaniments</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p>Comments:</p>
<p style="text-align: center;">Musical Effect</p> <p style="text-align: center;">1 2</p> <p>___ ___ Proper tempo</p> <p>___ ___ Phrasing, musical line</p> <p>___ ___ Dynamics</p> <p>___ ___ Style</p> <p>___ ___ Articulations</p> <p>___ ___ Dramatic effect</p> <p>___ ___ Expression</p> <p>___ ___ Interpretation</p> <p>___ ___ Staging/Movement</p>	<p>Circle one:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p>Comments:</p>
<p><i>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 indicates an average performance level in this area.</i></p>		

General Comments: (Include literature selection, appearance, misc.)

Signature of Adjudicator

Musical Theatre/Vocal Jazz - Vocal Solo

Criteria Reference

Tone Quality

A	B	C	D	E
<p>A healthy, vibrant, resonant, and free tone that is consistently well-supported. Vowels are formed properly, resulting in a free, unforced tone. Consonants clearly communicate the text. Register changes properly made throughout vocal range.</p>	<p>An energized tone that often displays focus and resonance in extreme registers. Vowel placement and formation are often consistent, with most consonants audible. Extremes in volume and register do not hinder the overall beauty of tone.</p>	<p>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. Problems sometimes occur in extremes of volume or range.</p>	<p>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. Beauty of tone is seldom present in extremes of registers and volume.</p>	<p>Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Freedom and beauty of tone is not achieved due to forced volumes and inappropriate register adjustments.</p>

Technical Preparation

A	B	C	D	E
<p>Intonation and tonal center are consistent throughout vocal registers. Pitch accuracy, rhythmic precision, and pulse awareness confirm a well-prepared performance. Melodic and rhythmic execution is maintained through various dynamics, textures, and ranges.</p>	<p>Intonation is often accurate, with adjustments made in extreme ranges and difficult harmonic passages. Control of pulse is evident with a few minor problems. Recovery from any memorization problems is immediate.</p>	<p>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, indicating average preparation of the musical score.</p>	<p>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. Multiple memorization errors demonstrate deficient preparation.</p>	<p>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. There may be an overall lack of understanding of the score due to poor preparation.</p>

Musical Effect

A	B	C	D	E
<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. Movement is consistently appropriate.</p>	<p>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. Staging and movement is often natural and appropriate to the music.</p>	<p>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. Staging and movement sometimes relate to the music.</p>	<p>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. Movement is seldom appropriate.</p>	<p>Tempo and style are never correct. There is an inaccurate use of dynamic ranges. There is never a feeling of phrase shape. The singer is not engaged in the music nor communicates with the audience. There is a total absence of emotional involvement. Movement and staging is never appropriate, nor relates to the style of the music.</p>

Florida Vocal Association

Vocal Duet

Final Rating

Time _____

Date _____

Use no + or - in final rating

Name _____ Grade ___ Age ___ / Name _____ Grade ___ Age ___

School _____ City _____ State _____ District _____

Selections _____

<p style="text-align: center;"><i>Tone Quality</i></p> <p>1 2</p> <p>___ ___ Resonance</p> <p>___ ___ Focus and Placement</p> <p>___ ___ Posture</p> <p>___ ___ Breath</p> <p>___ ___ Vowels</p> <p>___ ___ Consonants</p> <p>___ ___ Beauty and Freedom</p> <p>___ ___ Register adjustment</p> <p>___ ___ Control</p>	Circle one:	A B C D E	Comments:
<p style="text-align: center;"><i>Technical Preparation</i></p> <p>1 2</p> <p>___ ___ Intonation</p> <p>___ ___ Pitch accuracy</p> <p>___ ___ Rhythmic precision</p> <p>___ ___ Stability of pulse</p> <p>___ ___ Memorization</p> <p>___ ___ Score preparation</p> <p>___ ___ Balance of accompaniments</p> <p>___ ___ Balance of voices</p>	Circle one:	A B C D E	Comments:
<p style="text-align: center;"><i>Musical Effect</i></p> <p>1 2</p> <p>___ ___ Proper tempo</p> <p>___ ___ Phrasing, musical line</p> <p>___ ___ Dynamics</p> <p>___ ___ Style</p> <p>___ ___ Articulations</p> <p>___ ___ Dramatic effect</p> <p>___ ___ Expression</p> <p>___ ___ Interpretation</p> <p>___ ___ Sense of ensemble</p>	Circle one:	A B C D E	Comments:

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 indicates an average performance level in this area.

General Comments: (Include literature selection, appearance, misc.)

Signature of Adjudicator

Vocal Duet

Criteria Reference

Tone Quality

A	B	C	D	E
A healthy, vibrant, resonant, and free tone that is consistently well-supported. Vowels are formed properly, resulting in a free, unforced 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. Extremes in volume and register do not hinder the overall beauty of tone.	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. Problems sometimes occur in extremes of volume or range.	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. Beauty of tone is seldom present in extremes of registers and volume.	Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Freedom and beauty of tone is not achieved due to forced volumes and inappropriate register adjustments.

Technical Preparation

A	B	C	D	E
Intonation and tonal center are consistent throughout vocal registers. Pitch accuracy, rhythmic precision, and pulse awareness confirm a well-prepared performance. Melodic and rhythmic execution is maintained through various dynamics, textures, and ranges. A consistent balance between singers is present.	Intonation is often accurate, with adjustments made in extreme ranges and difficult harmonic passages. Singers often maintain a good balance between each other. Control of pulse is evident with a few minor problems. Recovery from any memorization problems is immediate.	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, indicating average preparation of the musical score. Good vocal balance is sometimes evident between singers.	Intonation is seldom accurate, showing a lack of listening skills and understanding of vocal adjustment. Rhythmic and/or pitch accuracy is seldom achieved. Proper balance between voices is rarely present. Pulse is dragging or rushing most of the time. Multiple memorization errors demonstrate deficient preparation.	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. One voice consistently dominates the other. There may be an overall lack of understanding of the score due to poor preparation.

Musical Effect

A	B	C	D	E
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, as well as a consistent sense of ensemble.	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. Singers often communicate well to present a cohesive performance.	Tempo, style, and phrasing sometimes follow the composer's intent. Uses of dynamics, nuance, and articulations are sometimes stylistically correct, but contrived. Musical line sometimes achieves a climax, and at times the composer's markings are followed. Together the singers sometimes achieve a sense of ensemble.	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 or feeling of cohesion.	Tempo and style are never correct. There is an inaccurate use of dynamic ranges. There is never a feeling of phrase shape. The singer is not engaged in the music nor communicates with the audience. There is a total absence of emotional involvement. A sense of ensemble never exists between the singers.

Florida Vocal Association

Musical Theatre/Vocal Jazz - Vocal Duet

<i>Final Rating</i>

Time _____

Date _____

Use no + or - in final rating

Name _____

School _____ City _____ State _____ District _____

Selections _____ AMT ___ Vocal Jazz ___

_____ AMT ___ Vocal Jazz ___

<p style="text-align: center;"><i>Tone Quality</i></p> <p>1 2</p> <p>___ ___ Resonance</p> <p>___ ___ Focus and Placement</p> <p>___ ___ Posture</p> <p>___ ___ Breath</p> <p>___ ___ Vowels</p> <p>___ ___ Consonants</p> <p>___ ___ Beauty and Freedom</p> <p>___ ___ Register adjustment</p> <p>___ ___ Control</p>	<p><i>Circle one:</i></p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p><i>Comments:</i></p>
<p style="text-align: center;"><i>Technical Preparation</i></p> <p>1 2</p> <p>___ ___ Intonation</p> <p>___ ___ Pitch accuracy</p> <p>___ ___ Rhythmic precision</p> <p>___ ___ Stability of pulse</p> <p>___ ___ Memorization</p> <p>___ ___ Score preparation</p> <p>___ ___ Balance of accompaniments</p> <p>___ ___ Balance of voices</p>	<p><i>Circle one:</i></p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p><i>Comments:</i></p>
<p style="text-align: center;"><i>Musical Effect</i></p> <p>1 2</p> <p>___ ___ Proper tempo</p> <p>___ ___ Phrasing, musical line</p> <p>___ ___ Dynamics</p> <p>___ ___ Style</p> <p>___ ___ Articulations</p> <p>___ ___ Dramatic effect</p> <p>___ ___ Expression</p> <p>___ ___ Interpretation</p> <p>___ ___ Staging/Movement</p> <p>___ ___ Sense of ensemble</p>	<p><i>Circle one:</i></p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p><i>Comments:</i></p>
<p><i>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 indicates an average performance level in this area.</i></p>		

General Comments: (Include literature selection, appearance, misc.)

Signature of Adjudicator

Musical Theatre/Vocal Jazz - Vocal Duet

Criteria Reference

Tone Quality

A	B	C	D	E
A healthy, vibrant, resonant, and free tone that is consistently well-supported. Vowels are formed properly, resulting in a free, unforced 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. Extremes in volume and register do not hinder the overall beauty of tone.	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. Problems sometimes occur in extremes of volume or range.	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. Beauty of tone is seldom present in extremes of registers and volume.	Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Freedom and beauty of tone is not achieved due to forced volumes and inappropriate register adjustments.

Technical Preparation

A	B	C	D	E
Intonation and tonal center are consistent throughout vocal registers. Pitch accuracy, rhythmic precision, and pulse awareness confirm a well-prepared performance. Melodic and rhythmic execution is maintained through various dynamics, textures, and ranges. A consistent balance between singers is present.	Intonation is often accurate, with adjustments made in extreme ranges and difficult harmonic passages. Singers often maintain a good balance between each other. Control of pulse is evident with a few minor problems. Recovery from any memorization problems is immediate.	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, indicating average preparation of the musical score. Good vocal balance is sometimes evident between singers.	Intonation is seldom accurate, showing a lack of listening skills and understanding of vocal adjustment. Rhythmic and/or pitch accuracy is seldom achieved. Proper balance between voices is rarely present. Pulse is dragging or rushing most of the time. Multiple memorization errors demonstrate deficient preparation.	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. There may be an overall lack of understanding of the score due to poor preparation. One voice consistently dominates the other.

Musical Effect

A	B	C	D	E
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, as well as a consistent sense of ensemble. Movement is consistently appropriate.	A 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. Singers often communicate well to present a cohesive performance. Staging and movement is often appropriate to the music.	Tempo, style, and phrasing sometimes follow the composer's intent. Articulations, dynamics, and nuances are sometimes stylistically correct. Musical line sometimes achieves a climax, and at times the composer's markings are followed. Staging/movement sometimes relate to the music. The singers sometimes achieve ensemble.	Performance seldom exhibits proper tempo and style, or does not follow musical markings. Phrasing is mostly mechanical or contrived. Dynamic range is limited and/or too much contrast is used. Sensitivity or expression is seldom achieved at any level. There is rarely any dramatic effect or feeling of cohesion. Movement is seldom appropriate.	Tempo and style are never correct. There is a lack of use of dynamics. There is never a feeling of phrase shape. The singer does not communicate with the audience. There is a total absence of emotional involvement. A sense of ensemble never exists between the singers. Movement and staging are never appropriate, nor relate to the musical style.



Florida Vocal Association
a component organization of Florida Music Education Association

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