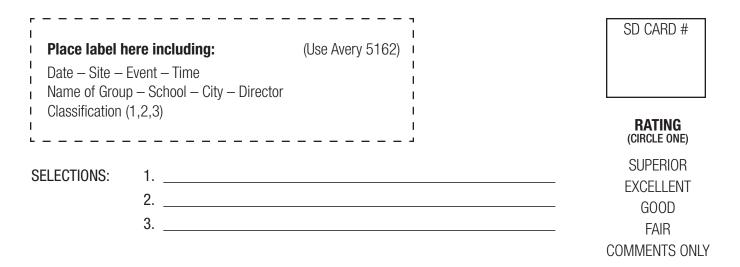
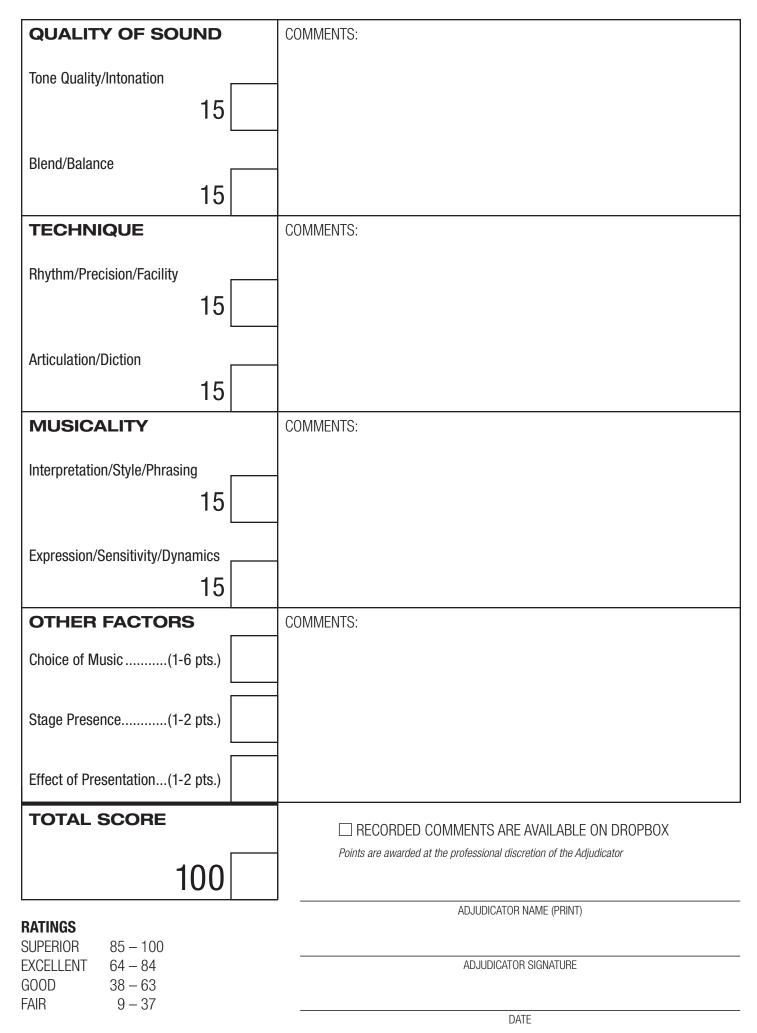
CALIFORNIA MUSIC EDUCATORS ASSOCIATION – BAY SECTION CHORAL PERFORMANCE SCORES AND COMMENTS





CMEA – BAY SECTION CHORAL PERFORMANCE RUBRIC

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CLASSIFICATION 1 FAIR GOOD 1 2 3 4 5	6 7	8	EXCELLENT 9	10	11	12	SUPERIOR 2 13	14		15		
CLASSIFICATION 2 FAIR 1 2 3	GOOD 4 5	6	7	8	EXCELLENT 9	10	11	12	SUPERIOR 13	14		15
CLASSIFICATION 3 FAIR 1 2	3 4	GOOD 5	6	7		8	EXCELLENT 9	10	11	12	SUPERIOR 13	1
1 2 3 4 5 QUALITY OF SOUND Image: Colspan="2">QUALITY OF SOUND Image: Colspan="2">Optical interviewed		shape levelopment. tly. oment. e seldom eveloped. ention.					10 11 12 13 QUALITY OF SOUND Tone Quality/Intonation Consistent tone quality and vowel uniformity achieved most of the time. Problems in breath support and management are minor and quickly corrected. The ensemble is in tune most of the time. Melodic and harmonic intonation is consistent; errors occur during dynamic changes or in extreme registers. Listening and adjusting skills are advanced and the ensemble is able to correct most pitch problems. Blend/Balance Blend within individual sections and across the ensemble is evident. Balance between melodic and harmonic lines reflects developing listening skills. Characteristic ensemble sound fully achieved most of the time, with occasional problems in register extremes and dense textures.				Tone Quality Superlat through Tone is a and unif Exceptic Perform of tonal Melodic Highly d Blend/Balan Blend an uniform Balance exceptic and text	
evident. Flexibility and good vocal technique need further development. Articulation/Diction Pronunciation of consonants and vowels is inaccurate. Articulations are seldom evident. MUSICALITY Interpretation/Style/Phrasing	TECHNIQUE Rhythm/Precision/Facility Fundamental note accuracy and rhythmic precision need development. Basic vocal technique needs further development. A basic understanding of musical elements is lacking. A basic understanding of musical elements is lacking. Articulation/Diction Articulation and diction skills require further development. 			 TECHNIQUE Rhythm/Precision/Facility Note accuracy is sometimes evident; occasional errors occur. Attacks and releases require more consistent accuracy. Rhythmic precision and note accuracy are evident; occasional errors occur. Singers demonstrate some awareness of pulse and tempo, although lapses occur. Technical facility is evident some of the time; minor mistakes are noticeable. Articulation/Diction Articulation, diction, and technique are somewhat uniform, but lack consistency. Diction is somewhat clear and stylistically appropriate some of the time. Diphthongs are performed correctly some of the time. 				 TECHNIQUE Rhythm/Precision/Facility Note accuracy and precision are evident; minor mistakes occur during difficult passages. Pulse and tempo are under control most of the time. Technical facility is well developed; minor flaws occur during the most demanding passages. Articulation/Diction Pronunciation of consonants and vowels are appropriate, but not always uniform. Enunciation of text is clear, precise, and stylistically appropriate most of the time. Diphthongs are performed correctly most of the time. 				Rhythm/Pro Ensemt Remark patterns Precisio Attacks Technic
 Musicality concepts lack refinement. Expression/Sensitivity/Dynamics Effort in concentration and attentiveness to the conductor need attention. Phrasing, dynamics, expression, and style are rarely evident in the performance. 												Articulation Pronund and lan Enuncia appropr Diphtho
OTHER FACTORS = 10 POINTS	MUSIC	ALITY			MUSICA	LITY			MUSIC	ALITY		
 Choice of Music (1–6 points) Appropriateness for the ensemble's ability level. Quality and suitability for the festival. Variety of selections (styles, tempos, periods). Overall programming effect. Sub-total points	 Interpretation/Style/Phrasing Effort in concentration and attentiveness to the conductor need attention. Musicality concepts lack refinement. Phrasing, dynamics, expression, and style are underdeveloped. Breath support and management require further development. 			 Interpretation/Style/Phrasing Performers pay attention to the conductor much of the time, but are inconsistent. Interpretation and style are appropriate some of the time. Tempos are fairly consistent, but may not always be stylistically accurate. Phrasing concepts are developing. Inconsistencies in phrase length and contour affect the overall performance. 				 Interpretation/Style/Phrasing Performers pay attention and follow the conductor most of the time. Appropriate style is demonstrated most of the time and the performance is very musical, but slightly inconsistent. Tempos are stylistically appropriate most of the time. Expressive shaping and contouring of phrases are appropriate, with minor inconsistencies. 			Interpretati Perform Stylistic perform Tempo c Mature, phrases	
 Appearance (uniformity, posture). Voicing. Sub-total points	 Expression/Sensitivity/Dynamics Limited ability to perform beyond the technical aspects of the music. Some limited use of accents and word stress. Attempts at dynamic contrasts are not effective. The ensemble has limited understanding of dynamic range. 			 Appropriate use of accents and word stress at times, but not always consistent. Expression/Sensitivity/Dynamics Communication between the conductor and ensemble is developing. Eye contact and response to conductor's gestures is inconsistent. Attempts are made to perform with dynamic contrasts within a limited range. Crescendos, diminuendos, and other dynamic indications are inconsistently performed. Dynamic extremes are not always performed tastefully. 				 Expression/Sensitivity/Dynamics Effective communication between conductor and ensemble is evident. Overall performance is expressive, sensitive, and tasteful most of the time. Effective use of dynamics, but the full range is not completely explored. Crescendos, diminuendos, and other dynamic indications are performed tastefully most of the time. 				Expression/ Exempla and ens perform Expressi Extraord dynamic

14	15
SUPERIOR 2 13	14 15
	 14 15 CALLITY OF SOUND Superlative tone quality and vowel uniformity achieved throughout the performance. Tone is consistently focused, full, clear, resonant, and uniform. Exceptional breath support and management. Performers demonstrate outstanding sense of tonal center. Melodic and harmonic intonation is always evident. Highly developed listening and adjusting skills. Blend and tone across the ensemble are consistently uniform. Balance between melodic and harmonic lines reflects exceptional listening skills. Exceptional blend and balance in all registers and textures.
ent; minor jes. ost of the time. inor flaws occur	TECHNIQUE Rhythm/Precision/Facility Ensemble cohesiveness is outstanding at all times. Remarkable control of pulse, tempo, and rhythmic patterns. Precision and clarity are exemplary. Attacks and releases are performed correctly. Technical facility is superb.
els are nd stylistically nost of the time.	 Articulation/Diction Pronunciation of consonants and vowels is correct and language-appropriate. Enunciation of text is clear, precise, and stylistically appropriate. Diphthongs are performed correctly.
ne conductor st of the time but slightly nost of the time. phrases are es.	 MUSICALITY Interpretation/Style/Phrasing Performers intently follow the conductor all of the time. Stylistic elements are always appropriate and the performance is highly musical. Tempo choices are tasteful and appropriate. Mature, expressive, and dynamic shaping of musical phrases at all times.
nductor nsitive, range is not dynamic lost of the time. dent.	 Expression/Sensitivity/Dynamics Exemplary communication between conductor and ensemble creates a polished and professional performance. Expression is authentic, sensitive, and highly effective. Extraordinary performance that explores the entire dynamic spectrum. Facial expressions are evident.