

	V	IV	III
Tone Quality Elements	<ul style="list-style-type: none"> • Tone is forced, unsupported, or spread. • Vowels need to be shaped correctly. • Tone requires properly produced breath energy. • Tone needs resonance and focus. 	<ul style="list-style-type: none"> • Tone is frequently forced, unsupported, or spread. • Vowel shaping requires more consistency most of the time. • Tone requires more breath energy most of the time. • Tone requires more consistent resonance and vitality throughout. 	<ul style="list-style-type: none"> • Tone is occasionally forced, unsupported, or spread. • Vowel shaping requires more consistency. • Breath support and management are inconsistent. • More consistent resonance and vitality, especially in extreme ranges or in difficult passages, are required
Pitch Elements	<ul style="list-style-type: none"> • Pitches are predominantly incorrect. • Chord tuning is inaccurate. • Pitches lack a sense of tonal center. • Pitches lack a sense of melodic and harmonic intervallic relationships. 	<ul style="list-style-type: none"> • Frequent errors in pitches are evident. • Inaccurate chord tuning, especially at phrase endings, is evident. • Tonal center needs to be more apparent. • Many inconsistencies are evident in the melodic and harmonic intervallic relationships. 	<ul style="list-style-type: none"> • Occasional errors in pitches are evident. • Chord tuning requires more consistency. • Ensemble exhibits occasional lapses in a sense of tonal center. • Ensemble exhibits some inconsistencies in the melodic and harmonic intervallic relationships.
Rhythm Elements	<ul style="list-style-type: none"> • Many errors occur in note and/or rest values. • Performance lacks rhythmic energy and/or a sense of steady pulse. • Inaccurate attacks and releases occur. • Appropriate tempi are not observed. 	<ul style="list-style-type: none"> • Frequent errors occur in note and/or rest values. • Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging. • Attacks and releases require better accuracy. • Appropriate tempi are rarely observed. 	<ul style="list-style-type: none"> • Occasional errors occur in note and/or rest values. • Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging. • Attacks and releases require more consistent accuracy. • Appropriate tempi are observed some of the time.
Diction Elements	<ul style="list-style-type: none"> • The pronunciation of consonants and vowels is inaccurate. • Enunciation of text needs to be precise and stylistically appropriate. • Beginning and ending consonants require articulation. • Diphthongs are not observed. 	<ul style="list-style-type: none"> • Pronunciation of consonants and vowels requires much more accuracy/consistency. • Enunciation of text needs to be clearer, more precise, and stylistically appropriate. • Beginning and ending consonants require articulation most of the time. • Diphthongs are incorrectly sung. 	<ul style="list-style-type: none"> • Language-appropriate pronunciation of consonants and vowels requires more consistency/accuracy. • Enunciation of text is clear, precise, and stylistically appropriate some of the time. • Beginning and ending consonants require better articulation. • Diphthongs are inconsistently sung.
Interpretation Elements	<ul style="list-style-type: none"> • Phrasing requires attention. • Usage of dynamic ranges is inaccurate. • Word and syllabic stresses are not being observed. • Style requires attention. 	<ul style="list-style-type: none"> • Phrasing needs to be more apparent. • Notated dynamics are either under or over stated. • Text requires attention to syllabic and word stress. • Appropriate style is not apparent. 	<ul style="list-style-type: none"> • Phrasing is sometimes appropriate to notation and text. • Dynamics are observed most of the time. • Syllabic and word stress are observed most of the time • Performance is stylistically appropriate some of the time.
Presentation Elements	<ul style="list-style-type: none"> • Tonal balance and sense of ensemble are needed. • Stage deportment, including stage entrance/exit, posture, and attention to conductor distracts from the effectiveness of the performance. • The text is not enhanced by facial expression and physical involvement. • Selection of literature is inappropriate for the strengths and/or abilities of the ensemble. 	<ul style="list-style-type: none"> • Lapses in tonal balance and blend occur. • Attention to proper stage deportment, including stage entrance/exit, posture, and attention to conductor is needed. • The use of facial expression and physical involvement to enhance the text is inconsistent. • Selection of literature limits the strengths and/or abilities of the ensemble. 	<ul style="list-style-type: none"> • Proper balance predominates; minor lapses may occur during extended registers and/or changing dynamic levels. • More attention to proper stage deportment, including stage entrance/exit, posture, and attention to conductor is necessary. • The text is enhanced by facial expression and physical involvement some of the time. • Selection of literature may limit the strengths and/or abilities of the choir ensemble.

II	I	Overall Determination
<ul style="list-style-type: none"> • Tone is free (unforced), vibrant, and age appropriate most of the time. • Vowel formation is consistently unified most of the time. • Breath support and management are deep, low, and fully expanded most of the time. • Excellent placement and focus of tone results in good resonance and energy. 	<ul style="list-style-type: none"> • Tone is free (unforced), vibrant, and age appropriate. • Vowel formation is consistently unified. • Breath support and management are deep, low, and fully expanded. • Exemplary placement and focus of tone results in superior resonance and vitality. 	
<ul style="list-style-type: none"> • Pitches are correct most of the time. • Good chord tuning with adjustments is being made most of the time. • Ensemble exhibits a strong sense of tonal center most of the time. • Ensemble exhibits a solid sense of melodic and harmonic intervallic relationships. 	<ul style="list-style-type: none"> • Pitches are correct. • Chord tuning is outstanding; adjustments are made instantly. • Ensemble exhibits outstanding sense of tonal center. • Ensemble exhibits outstanding sense of melodic and harmonic intervallic relationships. 	
<ul style="list-style-type: none"> • Note and rest values are executed correctly most of the time. • Consistent rhythmic energy and obvious sense of steady pulse are evident, and minor inconsistencies are corrected. • Attacks and releases are performed correctly most of the time. • Appropriate tempi are observed most of the time. 	<ul style="list-style-type: none"> • Note and rest values are executed correctly. • Consistent rhythmic energy and strong sense of steady pulse are evident. • Attacks and releases are performed correctly. • Appropriate tempi are observed consistently 	
<ul style="list-style-type: none"> • Pronunciation of consonants and vowels is correct and language-appropriate most of the time. • Enunciation of text is clear, precise, and stylistically appropriate most of the time. • Beginning and ending consonants are appropriately articulated. • Diphthongs are correctly performed most of the time. 	<ul style="list-style-type: none"> • Pronunciation of consonants and vowels is correct and language-appropriate. • Enunciation of text is clear, precise, and stylistically appropriate. • Beginning and ending consonants are sensitively articulated. • Diphthongs are correctly performed. 	
<ul style="list-style-type: none"> • Phrasing is appropriate to notation and text. • Dynamics are observed. • Syllabic and word stress are observed. • Performance is stylistically appropriate most of the time. 	<ul style="list-style-type: none"> • Phrasing is appropriate to notation and text creating forward moving musical lines with fitting rise and fall. • Dynamics are observed and applied to enhance the expressiveness of the musical phrase. • Syllabic and word stress enhance the phrasing and the meaning of the text. • Performance is stylistically appropriate. 	
<ul style="list-style-type: none"> • Tonal balance among and between sections, including accompaniment, is apparent. • An understanding of stage deportment, including stage entrance/exit, posture, and attention to conductor is displayed. • The text is enhanced by facial expression and physical involvement most of the time. • Selection of some of the literature supports the strengths and ability levels of the ensemble . 	<ul style="list-style-type: none"> • Tonal balance among and between sections, including accompaniment, is outstanding. • Professional stage deportment, including stage entrance/exit, posture, and attention to conductor is displayed. • Facial expression and physical involvement are appropriate to the text and style of the music. • Selection of all of the literature supports the strengths and ability levels of the ensemble. 	

Final Rating:
I
II
III
IV
V