



# Choral Large Ensemble Assessment

## Sight Reading - *Rhythm Only*

Rating

*Use no + or - in final rating*

Event No./Time \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

School/Name of Organization \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ District \_\_\_\_\_ School Enrollment \_\_\_\_\_ Number of Players \_\_\_\_\_

Selection \_\_\_\_\_

*Adjudicator will grade principal items A, B, C, D, or E in the respective squares for each caption.*

**A - Superior** - "Consistently" | **B - Excellent** - "Mostly" | **C - Good** - "Sometimes" | **D - Fair** - "Rarely" | **E - Poor** - "Never"

### TECHNICAL ACCURACY

- ☐ Rhythmic Accuracy
- ☐ Precision

### PERFORMANCE FUNDAMENTALS

- ☐ Entrances
- ☐ Releases
- ☐ Phrasing
- ☐ Stability of pulse
- ☐ Blend

### MUSICIANSHIP

- ☐ Response to director
- ☐ Use of dynamics
- ☐ Ability to recover

### OTHER FACTORS (Confidence, Utilization of Time, Ensemble Engagement, Stage Presence, Discipline, Appearance)

Signature of Adjudicator \_\_\_\_\_

# Choral Large Ensemble Assessment – Sight Reading (Rhythm Only) – Grading Criteria

|                          | A – Superior<br>“Consistently”   | B – Excellent<br>“Mostly”   | C – Good<br>“Sometimes”   | D – Fair<br>“Rarely”   | E – Poor<br>“Never”   |
|--------------------------|--|---|---|--|---|
| TECHNICAL ACCURACY       | <ul style="list-style-type: none"> <li>Most rhythms are correct and any missed rhythms are corrected quickly.</li> <li>There is <b>consistently</b> a uniform interpretation and clarity of rhythms with few, if any, errors that recover quickly.</li> <li>Performers <b>consistently</b> demonstrate rhythmic precision with only minor flaws and quick recovery.</li> <li>Entrances and releases are <b>consistently</b> together.</li> </ul> | <ul style="list-style-type: none"> <li>Most rhythms are correct and any missed rhythms are not corrected quickly.</li> <li>There is <b>mostly</b> a uniform interpretation and clarity of rhythms with few errors that do not recover quickly.</li> <li>Performers <b>mostly</b> demonstrate rhythmic precision but there are often lapses in precision that do not recover quickly.</li> <li>Entrance and releases are <b>mostly</b> together; there may be occasional anticipation/false entrances or individual lapses on releases.</li> </ul> | <ul style="list-style-type: none"> <li>Performers miss numerous rhythms and do not recover quickly.</li> <li>There is <b>sometimes</b> a uniform interpretation and clarity of rhythms and numerous errors that do not recover quickly.</li> <li>Performers <b>sometimes</b> demonstrate rhythmic precision but there is a consistent loss of precision that does not recover quickly.</li> <li>Entrance and releases are <b>sometimes</b> together; there is frequent anticipation/false entrances and individual lapses on releases.</li> </ul> | <ul style="list-style-type: none"> <li>Performers miss a significant number of rhythms.</li> <li>There is <b>rarely</b> a uniform interpretation and clarity of rhythms and significant errors.</li> <li>Performers <b>rarely</b> demonstrate rhythmic precision. There is an overall loss of precision.</li> <li>Entrances and releases are <b>rarely</b> together; anticipation/false entrances and individual lapses on releases are evident throughout.</li> </ul> | <ul style="list-style-type: none"> <li>Performers miss an overwhelming majority of rhythms.</li> <li>There is <b>never</b> attention to interpretation or clarity of rhythms.</li> <li>Precision and clarity are <b>never</b> present.</li> <li>Entrances and releases are <b>never</b> together.</li> </ul>  |
| PERFORMANCE FUNDAMENTALS | <ul style="list-style-type: none"> <li>The ensemble <b>consistently</b> demonstrates the ability to chant or clap rhythms in complete phrases.</li> <li>Performers <b>consistently</b> achieve proper performance fundamentals within and across sections or phrases with only minor lapses that are quickly corrected.</li> <li>Performers <b>consistently</b> display an awareness of pulse, control of tempo, and transitions.</li> </ul>     | <ul style="list-style-type: none"> <li>The ensemble <b>mostly</b> demonstrates the ability to chant or clap rhythms in complete phrases.</li> <li>Performers <b>mostly</b> achieve proper performance fundamentals within and across sections or phrases but there are flaws that do not recover quickly.</li> <li>Performers <b>mostly</b> display an awareness of pulse, control of tempo, and transitions.</li> </ul>  | <ul style="list-style-type: none"> <li>The ensemble <b>sometimes</b> demonstrates the ability to chant or clap rhythms in complete phrases.</li> <li>Performers <b>sometimes</b> achieve performance fundamentals within and across sections or phrases.</li> <li>While performers <b>sometimes</b> have an awareness of pulse and control of tempo, recovery takes too much time and transitions are sometimes problematic.</li> </ul>   | <ul style="list-style-type: none"> <li>The ensemble <b>rarely</b> demonstrates the ability to chant or clap rhythms in complete phrases.</li> <li>Performers <b>rarely</b> achieve performance fundamentals within and across sections or phrases.</li> <li>Performers <b>rarely</b> have an awareness of pulse and control of tempo with little to no recovery. Transitions are usually problematic.</li> </ul>   | <ul style="list-style-type: none"> <li>The ensemble <b>never</b> demonstrates the ability to chant or clap rhythms in complete phrases.</li> <li>Performers <b>never</b> achieve performance fundamentals within and across sections or phrases.</li> <li>Performers <b>never</b> maintain a steady pulse or control tempo. Transitions are problematic.</li> </ul> |
| MUSICIANSHIP             | <ul style="list-style-type: none"> <li>There is <b>consistently</b> clear musical communication between conductor and ensemble. Changes in dynamics and phrasing are clearly communicated and followed.</li> <li>Tempos are <b>consistently</b> appropriate.</li> <li>Dynamic contrast is <b>consistently</b> obvious and effective.</li> </ul>  | <ul style="list-style-type: none"> <li>There is <b>mostly</b> clear musical communication between conductor and ensemble. Group responds fairly well to changes in dynamics and phrasing.</li> <li>Tempos are <b>mostly</b> appropriate.</li> <li>Dynamic contrast is <b>mostly</b> obvious and effective.</li> </ul>   | <ul style="list-style-type: none"> <li>There is <b>sometimes</b> clear musical communication between conductor and ensemble. Group responds to some changes in dynamics and phrasing, but eye contact/awareness are inconsistent.</li> <li>Tempos are <b>sometimes</b> appropriate.</li> <li>Dynamic contrast is <b>sometimes</b> obvious and effective.</li> </ul>   | <ul style="list-style-type: none"> <li>There is <b>rarely</b> clear musical communication between conductor and ensemble. Group lacks eye contact/awareness.</li> <li>Style and tempos are <b>rarely</b> appropriate.</li> <li>Dynamic contrast is <b>rarely</b> obvious and effective.</li> </ul>   | <ul style="list-style-type: none"> <li>There is <b>never</b> clear musical communication between conductor and ensemble. Group lacks eye contact/awareness.</li> <li>Style and tempos are <b>never</b> appropriate.</li> <li>Dynamic contrast is <b>never</b> obvious and effective.</li> </ul>   |