



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