

VOCAL SCORING RUBRIC (WMEA)

TONE	<b>RESONANCE/SUPPORT</b>								
	0 Tone is void of proper support, space and focus; resulting in a non-energized and/or very forced, unacceptable sound.	1 Tone lacks consistent support, space and focus; tension and a forced tone quality and/or breathy and/or spread tone is present most of the time.	2 A good tone quality with adequate supopr, vibrance and resonance present most of the time. Lack of breath energy and/or tension occasionally creates a forced and/or breathy and/or spread tone.	3 A well supported, energized tone with excellend placement and focus; lapses in rsonance infrequent, usually occuring in extreme ranges or difficult rhythmic passages.	4 A pleasing, free vibrant tone in character with the age of the singers and the selections. Proper support, placement and focus resulting in the ultimate in resonance without being forced or pushed.	5	6	7	8
	<b>VOWELS/CONSONANTS</b>								
	0 Basic vowels incorrect, diphthongs and tone line non-existent, words cannot be identified.	1 Basic vowels usually incorrect, diphthongs lack definition and precision. Words are difficult to discern.	2 Basic vowels and consonants usually formed correctly. Some problems with diphthongs and some inconsistencies in vowels, most words are easily discernable.	3 Excellent vowels and tone line with slight inconsistencies in extended registers, some consonants inaudible.	4 Properly formed vowels and consonants, in all registers; result in a clear linear tone line in all sections with very clear diction.	5	6	7	8
FUNDAMENTALS	<b>BLEND</b>								
	0 Singers are "on their own" resulting in an unacceptable tone quality. The individual sounds range from inaudible to over singing.	1 Individual voices are heard much of the time. Sections have some similarities of tone.	2 A good blend, most of the time, individuals are occasionally heard due to a different tone, unique vibrato and/or volume.	3 There is a strong consistency of tone by individuals and sections, adjustments are made rapidly to correct problems.	4 Individuals reach the ultimate in tone production, while remaining in character with the other singers. Sections display a cohesive tone, while matching the tone of the other sections.	5	6	7	8
	<b>INTONATION</b>								
	0 Tonal center is lacking; problems with melodic and harmonic intonation occur throughout.	1 Frequent pitch problems; result in conflicts with the accompaniment and/or inappropriate modulations.	2 Pitch is correct, most of the time, occasional problems with wide intervalic relationships and/or range extremes; adjustments are made.	3 Accurate intonation, some problems in extreme ranges and/or difficult sections; adjustments made rapidly.	4 Superb clarity of pitch in melodic and harmoic intervals in all registers; necessary adjustments made instantly.	5	6	7	8
EXPRESSION	<b>PULSE/RHYTHM</b>								
	0 Inconsistent pulse and rhythmic incuracies present throughout; corrections seldom made.	1 Rhythmic precision is lacking and/or basic rhythms are incorrect and/or the pulse is inconsistent; corrections are occasionally made.	2 Rushing and/or dragging affects the rhythmic precision and/or inaccurate rhythms occur; corrections are made rapidly.	3 Excellent control fo the pulse; rhythmic inconsistencies are corrected immediately.	4 Exemplary consistency of the pulse; rhythmic precision is nearly flawless.	5	6	7	8
	<b>BALANCE</b>								
	0 Balance problems throughout; adjustments seldom made; very little feeling of ensemble.	1 Balance problems frequently occur; some adjustments are made; the sense of ensemble is usually lacking.	2 Adquate balance, most of the time; problems occasionally occur in extended ranges, at changing dynamic levels and at textures; adjustments are made.	3 Proper balance predominates; minor lapses occur during extended registers and/or extreme dynamic levels; adjustments are rapidly made.	4 Appropriate balance between sections, during varying dynamics, textures, ranges and accompaniments render a perpetual sense of ensemble.	5	6	7	8
OTHER	<b>INTERPRETATION/STYLE</b>								
	0 Tempos and/or stylistic elements are incorrect throughout.	1 A mechanical or contrived presentation, most of the time, with inaccurate tempos and/or little use of stylistic elements.	2 A good performance; however, the use of tempos, ritards, rubatos, and nuances are somewhat stylistically inconsistent and/or mechanical.	3 A very musical performance; there are some inaccuracies and/or inconsistencies regaring tempo, music markings and style.	4 The composer's original intent regarding tempo, style and music symbols is adhered to throughout. Interpretative divices, consisting of rubatos, nuances, shadings, word color, and syllabic stress are executed very artistically within the paramaters of the composer's original intent.	5	6	7	8
	<b>PHRASING/DYNAMICS</b>								
	0 An inaccurate use of dynamic ranges; most words are performed separately; no feeling of forward motion.	1 The range of dynamics is very limited and/or too much contrast is used. The phrasing is very mechanical; many words are performed sepearately.	2 Good volume variation with a fairly consistent musical line, occasional inaccurate dynamic levels are present.	3 A very good demonstration of forward motion and dynamic contrast, ranges usually reached and a feeling of forward motion present most of the time.	4 A thorough display of an artistically shaped musical line containing an accurate use of dynamic levels based on music markings, rise and fall of the line and word stress perpetuating a feeling of forward motion.	5	6	7	8
LITERATURE/APPEARANCE	<b>COMMUNICATION</b>								
	0 An ineffective performance due to a total imbalance of emotional involvement and mechanics. The group fails to respond to the conducting gestures and/or the gestures are incorrect.	1 Usually an incorrect balance of music elements and drama and/or the group fails to respond to conducting gestures and/or the gestures are questionable.	2 A good representation of music elements and drama; occasional lapses in communication between group and conductor.	3 An excellent combination of fundamental sensitivity and group-conductor communication; occasional lapses in the dramatic affect are corrected immediately.	4 A supurb balance of fundamentals, sensitify and expression is attained to successfully convey the composer's messages to the listeners by the performers through an artistic conductor.	5	6	7	8
	<b>LITERATURE/APPEARANCE</b>								
	0 An inappropriate selection of literature, that is too difficult or fails to allow the group to display its musical abilities. A lack of proper posture, attentiveness, stage presence and appearance severely distracts from the effectiveness of the performance.	1 The literature selected limits the display of the group's abilities and/or is too difficult. Most of the members' posture, attentiveness, stage presence and appearance is inadequate.	2 The selection of literature somewhat limits the group in displaying its range of musical abilities. Mos of the group has good stage presence and appearance.	3 A good selection of literature that allows the group to display most of its performance strengths while usually remaining within its musical limitations. The state presence and appearance are very commendable.	4 A nearly perfect selection of quality literature that thoroughly displays the performance strengths of a group that possesses an exemplary stage presence and appearance.	5	6	7	8