QUALITY OF SOUND

TONE QUALITY: Achieves supertonal tone quality. Tone is well focused. Full, resonant, and consistent in all registers and dynamic levels at all times. Utmost clarity is achieved with uniform color, texture and sonority throughout the choir.

INTONATION: Melodic and harmonic intonation is superior. Ability to control difficult tuning situations is well-developed. Great control of pitch in all registers.

VOWEL UNIFORMITY-BLEND-BALANCE: Superior blend and balance maintained at all times, both between and within sections. Vowels are consistent and uniform throughout. Extremes in register and volume do not detract from proper placement of vowels.

RHYTHM-PRECISION: Proper selection of tempo. Superb control of pulse, tempo and rhythmic patterns. Attacks and releases are precise. Precision and clarity are exemplary. Ensemble cohesiveness is outstanding. Flaws, if any, are minor and quickly corrected.

DICTATION-ARTICULATION: Consonants occur with precision and with correct syllabification of the melodic line. Melismatic syllables well controlled and precise. Important syllables in the text emphasized consistently. Accents demonstrated accurately and uniformly throughout the choir.

FACILITY: Technical facility is superb. Superior flexibility and dexterity exhibited by entire ensemble. Only minor flaws happen during most demanding and complex passages. Concentration and preparation of parts is superior, creating an extremely polished performance.

TECHNIQUE

RHYTHM-PRECISION: Proper selection of tempo. Excellent control of pulse, tempo, and rhythmic patterns with infrequent lapses usually in more difficult passages. Attacks and releases usually precise. Ensemble cohesiveness is excellent most of the time.

DICTATION-ARTICULATION: Most consonants occur with precision and singers show correct syllabification of the melodic line except in the most difficult passages. Melismatic syllables usually well controlled and precise. Important syllables in the text emphasized most of the time. Accents usually demonstrated.

FACILITY: Technical facility is well developed. Flexibility and dexterity exhibited at most times. Concentration and preparation of parts is excellent and singers respond to director very well.

MUSICALITY

INTERPRETATION-STYLE: Meaningful and uniform interpretation some of the time. Style is good most of the time, but can be often rigid and mechanical. Stylistic accuracy is demonstrated at times.

PHRASING: Phrasing is basic, uniform, and somewhat consistent some of the time, although not always natural; often mechanical.

EXPRESSION: Expressive shaping and contouring of phrases and passages is sometimes apparent. Communication is good with many lapses.

SENSITIVITY: Good use of accents, stress, rubato, and flexibility in phrasing to create a free-flowing performance most of the time. Good demonstration of skills necessary to transcend technical and mechanical aspects creating artistic results most of the time.

DYNAMICS: Good use of dynamics throughout the performance with some lack of dynamic control. Good “d” and “p”, but full dynamic range not completely explored.

INTERPRETATION-STYLE: Very little meaningful interpretation of musical passages. Superb technical control and mechanical aspects evident. Little communication and meaningful interpretation most of the time.

PHRASING: Phrasing is uniform, and meaningful interpretation some of the time.

EXPRESSION: Expressive shaping and contouring of phrases and passages is sometimes apparent. Communication is good with many lapses.

DYNAMICS: Some successful attempts at basic dynamic variation though limited scope and range. Lower dynamic levels not well-used. Upper dynamic levels not always performed tastefully.

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DYNAMICS: Little meaningful interpretation at basic dynamic variation though limited scope and range. Lower dynamic levels not well-used. Upper dynamic levels not always performed tastefully.

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