



Name: \_\_\_\_\_ MUSV \_\_\_\_\_ Date: \_\_\_\_\_  
Major: \_\_\_\_\_ Minor: \_\_\_\_\_ Year: \_\_\_\_\_ Instructor: \_\_\_\_\_

List your literature here. Place a checkmark in the box if you have previously performed the piece.

- Title: \_\_\_\_\_ Composer: \_\_\_\_\_
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<p style="text-align: center;"><b>Tone Quality</b></p> <p><b>1    2</b></p> <p>____ ____ Resonance</p> <p>____ ____ Focus and Placement</p> <p>____ ____ Posture</p> <p>____ ____ Breath</p> <p>____ ____ Vowels</p> <p>____ ____ Consonants</p> <p>____ ____ Beauty and Freedom</p> <p>____ ____ Register Adjustment</p> <p>____ ____ Control</p>	<p><b>Circle One:</b></p> <p><b>A</b></p> <p><b>B</b></p> <p><b>C</b></p> <p><b>D</b></p> <p><b>E</b></p>	<p><b>Comments:</b></p>
<p style="text-align: center;"><b>Technical Preparation</b></p> <p><b>1    2</b></p> <p>____ ____ Intonation</p> <p>____ ____ Pitch Accuracy</p> <p>____ ____ Rhythmic Precision</p> <p>____ ____ Stability of Pulse</p> <p>____ ____ Memorization</p> <p>____ ____ Score Preparation</p> <p>____ ____ Balance of accompaniment</p>	<p><b>Circle One:</b></p> <p><b>A</b></p> <p><b>B</b></p> <p><b>C</b></p> <p><b>D</b></p> <p><b>E</b></p>	<p><b>Comments:</b></p>
<p style="text-align: center;"><b>Musical Effect</b></p> <p><b>1    2</b></p> <p>____ ____ Proper Tempo</p> <p>____ ____ Phrasing, Musical Line</p> <p>____ ____ Dynamics</p> <p>____ ____ Style</p> <p>____ ____ Articulations</p> <p>____ ____ Dramatic Effect</p> <p>____ ____ Expression</p> <p>____ ____ Interpretation</p> <p>____ ____ Communication and poise</p>	<p><b>Circle One:</b></p> <p><b>A</b></p> <p><b>B</b></p> <p><b>C</b></p> <p><b>D</b></p> <p><b>E</b></p>	<p><b>Comments:</b></p>
<p><i>Faculty will record a + or - by the factors relating to each category, indicating exemplary work or needing improvement in this area. The absence of such markings indicates an average performance level in this area.</i></p>		

\_\_\_\_\_  
Faculty Signature

## *Tone Quality*

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
A healthy, vibrant, resonant, and free tone that is consistently well-supported. Vowels are formed properly, resulting in a free, unforced tone. Consonants clearly communicate the text. Register changes properly made throughout vocal range.	An energized tone that often displays focus and resonance in extreme registers. Vowel placement and formation are often consistent, with most consonants audible. Extremes in volume and register do not hinder the overall beauty of tone.	A generally good tone but sometimes breathy and with tension. Vowels are sometimes improper, creating a tone that is forced and strident. Consonants are sometimes audible, and some diphthongs not treated correctly. Problems sometimes occur in extremes of volume or range.	Tone seldom possesses space, resonance, and focus. Freedom and support, and/or beauty of tone are seldom achieved. Basic vowel formation is incorrect, diphthongs lack definition, most words are not clear. Beauty of tone is seldom present in extremes of registers and volume.	Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Freedom and beauty of tone is not achieved due to forced volumes and inappropriate register adjustments.

## *Technical Preparation*

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Intonation and tonal center are consistent throughout vocal registers. Pitch accuracy, rhythmic precision, and pulse awareness confirm a well-prepared performance. Melodic and rhythmic execution is maintained through various dynamics, textures, and ranges.	Intonation is often accurate, with adjustments made in extreme ranges and difficult harmonic passages. Control of pulse is evident with a few minor problems. Recovery from any memorization problems is immediate.	Pitch is sometimes correct, with problems caused by harmonic challenges and vocal faults. Accuracy of pitch and rhythm, steady pulse, and releases and entrances are at times accurate, indicating average preparation of the musical score.	Intonation is seldom accurate, showing a lack of listening skills and understanding of vocal adjustment. Rhythmic and/or pitch accuracy is seldom achieved. Pulse is dragging or rushing most of the time. Multiple memorization errors demonstrate deficient preparation.	Tonal center is never established. Sense of steady pulse never occurs within the ensemble. Pitches and rhythms are poorly prepared. Entrances and releases are not executed. There may be an overall lack of understanding of the score due to poor preparation.

## *Musical Effect*

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
The composer's intent regarding tempo, style, and markings are consistently followed. Dynamics, phrasing, articulations, and interpretative nuances are artistically executed. There is a consistent feeling of musical line, and a feeling of forward motion. Sensitivity and expression are evident to convey the composer's message.	A musical performance that often exhibits proper tempo and style. Markings are often followed. Dynamic contrast, artistically shaped musical line, and appropriate articulations are present most of the time. Singer is mostly poised and confident, and communicates well with the audience.	Tempo, style, and phrasing sometimes follow the composer's intent. Uses of dynamics, articulations, and nuances are sometimes stylistically correct, but contrived. Musical line sometimes achieves a climax, and at times the composer's markings are followed. Artistry is sometimes evident, but hindered by lack of confidence.	Performance seldom exhibits proper tempo and style, or does not follow musical markings. Phrasing is mostly mechanical or contrived. Dynamic range is very limited and/or too much contrast is used. Sensitivity or expression is seldom achieved at any level. There is rarely any dramatic effect.	Tempo and style are never correct. There is an inaccurate use of dynamic ranges. There is never a feeling of phrase shape. The singer is not engaged in the music nor communicates with the audience. There is a total absence of emotional involvement.