

UIL CHOIR RESOURCE PACKET

CONCERT SIGHT-READING EVALUATION

SPRING, 2022

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TMAA Adjudicators Sight-reading Procedure for Choir

When the Conductor Enters the Room:

- Approach the conductor with a professional greeting. It is suggested that this be done by a TMAA active or provisional member judge.
- Have the conductor provide the time keeper with any “Warnings” (ex. One minute then 30 seconds, etc.)
- Show the conductor the selection to be performed and ask the following question verbatim:
“This organization will be reading (title of selection) which has been chosen for conference ____ (varsity or non-varsity groups). Is this the correct conference for your organization?”

Instruction Period:

- After a brief professional greeting to the ensemble, introduce yourself and the other adjudicators to the students.
- Ask the conductor the following question verbatim: **“Has this organization or any of its student members heard, read, rehearsed or performed this selection (indicating the music) at any time prior to this evaluation?”** If the answer is “yes”, refer to Section 1111, (A) and (B) of the ‘UIL Constitution and Contest Rules’.
- **Ask the conductor if he/she would like the rules read to their organization. If the answer is “no” say “Your timing will begin when your conductor asks you to turn over the music or when he/she opens his/her score.” If the answer is “yes” read the following without embellishment:**

Your conductor will be given six minutes (seven minutes for sub-non-varsity choirs) to study the score and instruct your choir. At any time during the instruction period the tonic chord may be played once in broken chord style. You, the performers, may NOT reproduce it. Your conductor may instruct you by tapping out rhythms and talking about any passage of music but may not hum, sing any part, or allow it to be played on the piano. You, the performers, may chant rhythms and/or text and tap or clap rhythms. But you may not reproduce the music tonally. You may ask questions and make comments, according to your conductor’s wishes. Neither the conductor nor you, the performers, may mark on the sight-reading music unless instructed to do so by a judge. At the completion of the instruction period, you will be given the tonic chord, in broken style and you may reproduce the tonic chord, utilizing your organization’s preferred method of sight-reading (numbers, syllables, etc). Your accompanist will then give the starting pitches, which each section may sing, again utilizing your preferred method. Your conductor may sing the starting pitch with each section. After your choir has sung its starting pitches no further warm-up or musical instruction of any kind is permitted by your conductor, including the use of verbal counting to initiate the reading. The selection will then be sung without piano accompaniment and using your organization’s preferred method of sight-reading. Your conductor may choose to read the piece in the printed key or any other key suitable for your group.

Following the first reading, your conductor will have two minutes for instruction. The same procedures described for the first reading will apply. The selection will then be sung a cappella. Your choir may continue to use your preferred method of sight-reading or you may sing the words printed in the score. The conductor's decision to use text or not will have no bearing on the final rating. Both readings will be judged.

Do you have any questions regarding the sight-reading procedure?

Your timing will begin when your conductor ask you to open your music or when he/she opens his/her score."

At the Conclusion of the Performance:

- Thank the students and ask them to be sure and leave the music (where instructed).
- Remind them to be sure that they take all their personal items with them as they leave the room.

Updated November 2016

Choir Sight-Reading FAQ

Q: How, exactly, can the tonic triad be reproduced after the 1st and 2nd instructional periods?

A: Section 1111, f, (4) "At the completion of the instruction period the choir will be given the tonic chord, in broken chord style." The specific details of what "broken choir style" comprises are not addressed, and are left to the discretion of the director; the notes in the chord, however, must clearly be a part of the tonic triad (Do, Mi, Sol).

Q: When, exactly, can the students reproduce the tonic triad? Can a piano be used simultaneously or just before the students do this? If so, in what way? Can tonic be played twice when beginning the tonic chord to establish the first pitch that will be sung in the chord? Can the tonic chord be played to do this?

A: Section 1111, f, (4), "At the completion of the instruction period the choir will be given the tonic chord, in broken chord style. At that time (emphasis added), the students may reproduce the tonic chord, utilizing their preferred method of sight-reading...the accompanist will then give the starting pitches, which each section may sing, again utilizing their preferred method. The director may sing the starting pitch with each section."

"At that time" has two reasonable meanings:

1. After the playing of the tonic chord, in broken chord style, the choir may (at that time) reproduce the tonic chord.
2. (At the time of the playing of the tonic chord, in broken chord style), the students may reproduce the tonic chord. This strategy will require a method to find the tonic pitch, obviously, and so the playing of the first pitch of the chord would be either repeated or elongated, both of which the TMAA finds to be acceptable.

Q: Can the director sing the tonic triad with the students? Can the director sing the starting pitches with the students?

A: Section 1111, f, (4), "The students may reproduce the tonic chord, utilizing their preferred method of sight-reading. The accompanist will then give the starting pitches, which each section may sing, again utilizing their preferred method. The director may sing the starting pitch with each section." The Constitution & Contest Rules makes specific mention of the allowance for directors to sing the starting pitch with each section, and makes no mention of an allowance to sing the tonic triad with each section. It is therefore recommended that directors NOT sing the tonic triad, while being allowed to sing starting pitches with the choir, if the director chooses.

Q: Is the director or a student allowed to mark the music in any way? What about tabs or Post-It notes?

A: Tabs or post-it-notes are permitted, as they are not direct markings on the music.

Q: Just how much signing and holding up fingers to count long notes, etc., constitutes obvious contribution by the director?

A: Section 1111, f, (7) "a choir whose director makes an obvious contribution to the performance by either singing with or speaking to the students or making other audible contributions while they are performing shall be disqualified." Non-audible assistance is not addressed, and this therefore not considered an "obvious contribution by the director."

Q: Will a choir be penalized if they do not audiate?

A: No.

Q: Can the tonic triad be played during either or both of the study times? How may it be played?

A: Section 1111, f, (2) "At any time during the instruction period the tonic chord may be played once, in broken chord style, and may not be reproduced by the students." Section 1111, f, (5) Regarding the second instructional period, "The procedures described in 1111, f, (2) will apply."

Q: Can starting pitches be played during study times after the tonic triad is played? Can starting pitches be played in lieu of the tonic triad?

A: Section 1111, f, (2) "At any time during the instruction period the tonic chord may be played once, in broken chord style, and may not be reproduced by the students." The tonic chord is specifically allowed, and starting pitches are not mentioned; when starting pitches are allowed, they are mentioned in the Constitution & Contest Rules (1111, f, (4), for example). Therefore, starting pitches cannot be played during study times.

Q: If my students chant, and they chant in a monotone way that suggests a pitch, is that a violation of the rules?

A: If my students chant, and in an effort to NOT chant on a monotone pitch, their pitch moves up and down in a way that suggests melodic contour, is that a violation of the rules? 1111, f, (2) "Students may chant rhythms and/or text and tap or clap the rhythms. But they may not reproduce the music tonally." If, in the opinion of the judges, chanting is used in an effort to reproduce the music tonally, then this would be reported to the contest chair, who would make a decision regarding disqualification.

Q: Is non-musical, non-instructional verbal comment permitted after time is called and/or after pitches have been sung?

A: Is non-verbal, non-audible instruction permitted after time is called and/or after pitches have been sing? 1111, (f), 4 "After the choir has sung its starting pitches, no further warm-up or musical instruction of any kind is permitted by the director, including the use of verbal counting to initiate the reading." Verbal comments that **clearly are not** musical or instructional would therefore be allowed. Is it critical to note, however, that what would be defined as "non-musical" or "non-instructional" is a decision determined by the judging panel and contest chair, **not** the director. It is recommended that directors not utilize verbal commentary **of any kind** after the instructional period has ended.

Any kind of musical instruction, even if non-verbal and non-audible, is not permitted, after the instructional period has ended.

The rules state that "both readings will be judged". Is one weighted more heavily than the other? Section 1111, a, (4) "Each organization shall be evaluated in accordance with the TMAA adjudication rubric". 1111, f, (6). "Both readings will be judged". The manner in which the "weighting" of each performance is left to the judge's discretion.

Q: Am I allowed to sing the SR piece in a different key?

A: Yes; you may sight-read in the published key or in any other key (Section 1111, f, (4)).

Q: What is the difference between Sub Non-Varsity and Non-Varsity choirs?

A: Section 1111, a, (6) "All music for sub non-varsity will be the same or meet the same criteria as the selection of corresponding organizations two conferences lower than their varsity organization." The difficulty level of the sight-reading music for Non-Varsity and Sub Non-Varsity choirs is therefore the same. From Section 1111, f (1) "The director of a choir will be given six minutes to study the score and instruct the organization. Exception: Sub Non-Varsity choirs may extend the study and instruction period by one minute." This only addresses the six-minute study period. There is no extended time for the two-minute second instructional period.

Q: Am I allowed to wear & use a finger-clicking instrument, in lieu of snapping my fingers? Can I use a metronome? Can I use a watch?

A: Use of these instruments is not specifically addressed in the Constitution & Contest Rules. There is no rule that prohibits any of this.

Q: What do you do as a director if the judging panel fails to use the sight-reading script as laid out by TMAA?

A: <http://www.uiltexas.org/music/concert-sight-reading/tmaa-sight-reading-procedure-for-choir>. Report this to your contest chair and/or your Region Executive Secretary.

Q: If a choir is satisfied with their first sight-reading, are they required to do a second?

A: Yes.

Q: Are TTB voicings available instead of TBB?

A: Information about the sight-reading selections can be found at <http://www.uiltexas.org/music/concert-sight-reading/choir-sight-reading-criteria>.

Q: What can cause a choir to be disqualified during sight-reading? Who is authorized to disqualify a choir in sight-reading?

A: Section 1111, f (7) "A choir whose director makes an obvious contribution to the performance by either singing with or speaking to the students or making other audible contributions while they are performing shall be disqualified. A judge's decision of what is obvious and deliberate is final." Section 1112, b (2) "[Judges] shall call to the attention of the contest chair/event chair and the Region Executive Secretary any irregularities of performance or procedure on the part of the participant(s)."

UNIVERSITY INTERSCHOLASTIC LEAGUE

CONCERT**Entry Blank and Comment Sheet**

Please read the current issue of the Constitution and Contest Rules

School _____	City _____	Number of Students _____	Conference _____	Region _____
Organization Event _____	Performing Group Type _____			
Contest Date _____	Director _____	Additional Directors _____		

Composer/Arranger	Title of selections and movements	UIL ID#
_____	_____	_____
_____	_____	_____
_____	_____	_____

TONE

- + - Centered, focused tone quality
- + - Balance within sections
- + - Balance between sections
- + - Intonation within sections
- + - Intonation between sections
- + - Dynamic contrasts without distortion

TECHNIQUE

- + - Pitch and rhythmic precision
- + - Vocal flexibility and articulation
- + - Attacks and releases observed
- + - Appropriate diction and clarity of text
- + - Observance of ties and slurs

MUSICIANSHIP

- + - Posture and stage presence
- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Dynamic contrasts
- + - Observance of musical markings
- + - Observance of tempo
- + - Musical interpretation demonstrated

OTHER COMMENTS (No rating applies)**FINAL RATING** I II III IV V

Write in rating here _____

Signature of official _____

**UNIVERSITY INTERSCHOLASTIC LEAGUE
SIGHTREADING**

Please read the current issue of the Constitution and Contest Rules

School _____ City _____ Conference _____ Organization Event _____

Contest Date _____ Performing Group Type _____ Region _____

Director _____ Number of Students _____

NOTE: Choir Directors indicate sightreading voicing. (See C&CR section III(g)) _____

TONE

- + - Centered, focused tone quality
 - + - Balance within sections
 - + - Balance between sections
 - + - Intonation within sections
 - + - Intonation between sections
 - + - Dynamic contrasts without distortion
-

TECHNIQUE

- + - Note Accuracy
 - + - Manual dexterity and flexibility
 - + - Rhythmic accuracy
 - + - Rhythmic stability
 - + - Appropriate mastery of articulation
 - + - Observance of ties, slurs and articulation markings
-

MUSICIANSHIP

- + - Appropriateness of style
 - + - Sensitivity to phrasing
 - + - Observance of musical markings
 - + - Appropriateness of dynamic contrasts
 - + - Appropriate observance of tempo
 - + - Demonstrates musical understanding
-

OTHER COMMENTS (No rating applies)

FINAL RATING I II III IV V DNA

Write in rating here _____

Signature of official _____

Vocal Concert Evaluation (Updated August 2017)

TONE: Vocal

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Division IV)	Poor (Division V)
<ul style="list-style-type: none"> Student performers demonstrate <u>highly developed</u> characteristic tone qualities for their vocal section and musical style <u>throughout</u> the performance with <u>minimal lapses</u> in producing a desirable, consistent, focused, controlled tone. Student performers demonstrate an <u>elevated awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section with minimal or no flaws. Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of tone within their section to produce a desirable and appropriate sonority of music performed. 	<ul style="list-style-type: none"> Student performers demonstrate <u>above average</u> characteristic tone qualities for their vocal section and musical style and musical performance, but there are some <u>minor lapses</u> in producing a desirable, consistent, focused, controlled tone. Student performers demonstrate an <u>acceptable awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, although there are <u>minor flaws</u>. For the most part, student performers demonstrate a <u>excellent</u> concept of balanced musical lines and blend of tone within their section to produce a desirable and appropriate sonority of music performed. 	<ul style="list-style-type: none"> Student performers demonstrate <u>average</u> characteristic tone qualities for their vocal section and musical style and musical performance, but there are some <u>significant lapses</u> in producing a desirable, consistent, focused, controlled tone. Student performers demonstrate an <u>adequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, although there are <u>several flaws</u>. Student performers demonstrate an <u>intermediate, inconsistent</u> concept of balanced musical lines and blend of tone within their section to produce a desirable and appropriate sonority of music performed. 	<ul style="list-style-type: none"> Student performers demonstrate <u>inadequate, inconsistent</u> characteristic tone qualities for their vocal section and musical style and musical performance, with some <u>major flaws</u> in producing a desirable, consistent, focused, controlled tone. Student performers demonstrate an <u>inadequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section. Student performers demonstrate an <u>inadequate</u> concept of balanced musical lines and blend of tone within their section, and <u>do not</u> produce a desirable and appropriate sonority of music performed. 	<ul style="list-style-type: none"> Student performers demonstrate <u>undesirable</u> characteristic tone qualities for their vocal section and musical style and musical performance, with <u>pervasive flaws</u> in producing a desirable, consistent, focused, controlled tone. Student performers demonstrate <u>little or no awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section. Student performers demonstrate an <u>improper</u> concept of balanced musical lines and blend of tone within their section, and produce an <u>undesirable and inappropriate</u> sonority of music performed.

TECHNIQUE: Choral

<ul style="list-style-type: none"> Student performers will sing correct pitches. Choral technique is <u>near flawless</u> within each section, with only <u>minimal lapses</u>. Rhythmic approach is uniform <u>throughout</u> the ensemble. Diction is stylistically appropriate and consistent throughout the performance. Correct attacks and releases are <u>consistent</u> throughout the performance. 	<ul style="list-style-type: none"> Student performers will sing correct pitches. Choral technique is <u>excellent</u> within each section, but there are <u>some lapses</u> that do not recover quickly. Rhythmic precision and clarity are <u>excellent</u>; however, <u>some passages</u> are not uniform throughout the ensemble. Diction is stylistically appropriate most of the time, but there are <u>inconsistencies</u> that detract from the overall performance. Correct attacks and releases are <u>consistent</u> throughout the performance. 	<ul style="list-style-type: none"> Student performers will miss <u>some</u> pitches throughout the performance. Choral technique is <u>good</u> within each section, but <u>at times</u> skill is lacking, causing a consistent loss of clarity and presence. Rhythmic precision and clarity are not uniform <u>much of the time</u>. Diction inappropriate at times. Correct attacks and releases are <u>inconsistent</u> throughout the performance. 	<ul style="list-style-type: none"> Student performers will miss <u>numerous</u> pitches throughout the performance. Choral technique is <u>poor</u> within each section, resulting in an <u>overall lack</u> of clarity and presence. Rhythmic precision and clarity are not uniform <u>most of the time</u>. Diction is inappropriate <u>most</u> of the time. Attacks and releases are not performed uniformly <u>most</u> of the time. 	<ul style="list-style-type: none"> Student performers will miss a <u>majority of</u> pitches throughout the performance. Choral technique is <u>fundamentally lacking</u> within each section, resulting in an <u>inability</u> to meet the technical demands of the music. Rhythmic precision and clarity are not uniform <u>throughout the performance</u>. There is an <u>inadequate</u> approach to diction performed in the music. Attacks and releases are <u>not</u> performed uniformly.
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MUSICIANSHP: Ensemble Performance

<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>superior</u>. Student performers artistically demonstrate the appropriate musical style on <u>all</u> selections. Clear, meaningful, and expressive shaping of musical passages is <u>clearly</u> evident within and between sections of the ensemble. Throughout the majority of the performance, an <u>exceptional</u> use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits <u>exceptional</u> control of all aspects of rhythm, tempo, and musical style. Student performers <u>consistently</u> convey an artistic, energetic, and emotional performance to the audience. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>excellent</u>. Student performers artistically demonstrate the appropriate musical style with <u>only minor inconsistencies</u>. Clear, meaningful, and expressive shaping of musical passages is <u>somewhat evident</u> within and between sections of the ensemble, although there are <u>some inconsistencies</u>. At times, an <u>excellent</u> use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits <u>above average</u> control of all aspects of rhythm, tempo, and musical style, with <u>minor lapses</u>. Student performers <u>at times</u> convey an artistic, energetic, and emotional performance to the audience. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>adequate</u>. Student performers artistically demonstrate the appropriate musical style much of the time, but there are <u>noticeable inconsistencies</u>. Clear, meaningful, and expressive shaping of musical passages is <u>somewhat evident</u> within and between sections of the ensemble, but it is <u>not consistent</u>. At times, an <u>average</u> use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits adequate control of all aspects of rhythm, tempo, and musical style, with <u>some lapses</u>. Student performers convey a performance to the audience that <u>to some degree lacks</u> artistry, energy, and emotion. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>inadequate</u>. Student performers do not artistically demonstrate the appropriate musical style <u>much</u> of the time. <u>Little evidence</u> of clear, meaningful, and expressive shaping of musical passages is exists within and between sections of the ensemble. A <u>below average</u> use of dynamics proves musically ineffective and results in little contrast for the music performed. The ensemble exhibits <u>little</u> control of all aspects of rhythm, tempo, and musical style. Student performers convey a performance to the audience that has <u>little or no</u> artistry, energy, and emotion. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>unsatisfactory</u>. Student performers do not artistically demonstrate the appropriate musical style. <u>Little or no evidence</u> of clear, meaningful, and expressive shaping of musical passages is exists within and between sections of the ensemble. An <u>inadequate</u> use of dynamics proves musically ineffective and results in little contrast for the music performed. The ensemble exhibits <u>little or no</u> control of all aspects of rhythm, tempo, and musical style. Student performers convey a performance to the audience that has <u>absolutely no</u> artistry, energy, and emotion.
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Vocal Sight-Reading Evaluation (Updated August 2017)

TONE: Vocal

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Division IV)	Poor (Division V)
<ul style="list-style-type: none"> Student performers demonstrate <u>highly developed</u> characteristic tone qualities within their vocal section <u>throughout</u> the performance. Student performers demonstrate an <u>elevated awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section with minimal or no flaws. Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of tone within their section. 	<ul style="list-style-type: none"> Student performers demonstrate <u>above average</u> characteristic tone qualities within their vocal section, but there are some <u>minor lapses</u>. Student performers demonstrate an <u>acceptable awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, although there are <u>minor flaws</u>. <u>For the most part</u>, student performers demonstrate a <u>excellent</u> concept of balanced musical lines and blend of tone within their section. 	<ul style="list-style-type: none"> Student performers demonstrate <u>average</u> characteristic tone qualities within their vocal section, but there are some <u>major lapses</u>. Student performers demonstrate an <u>adequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, although there are <u>several flaws</u>. Student performers demonstrate an <u>intermediate, inconsistent</u> concept of balanced musical lines and blend of tone within their section. 	<ul style="list-style-type: none"> Student performers demonstrate <u>inadequate</u> characteristic tone qualities within their vocal section, and lose control and focus <u>often</u>. Student performers demonstrate an <u>inadequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section. Student performers demonstrate an <u>inadequate concept</u> of balanced musical lines and blend of tone within their section, and <u>do not produce</u> a desirable and appropriate sonority of music performed. 	<ul style="list-style-type: none"> Student performers demonstrate <u>undesirable</u> characteristic tone qualities within their vocal section, and lose control and focus <u>most or all of the time</u>. Student performers demonstrate <u>little or no awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section. Student performers demonstrate an <u>improper concept</u> of balanced musical lines and blend of tone within their section, and <u>produce an undesirable and inappropriate</u> sonority of music performed.

TECHNIQUE: Choral

<ul style="list-style-type: none"> Student performers sing <u>most</u> pitches correctly. Errors are corrected quickly. Rhythmic precision and preferred method of sight-reading are uniform <u>throughout</u> the ensemble. Vocal technique and diction are <u>near flawless</u> with only <u>minimal lapses</u> that recover quickly. Correct attacks and releases are <u>consistent</u> throughout the performance. 	<ul style="list-style-type: none"> Student performers sing <u>most</u> pitches correctly, but errors are <u>not</u> corrected quickly. Rhythmic precision and preferred method of sight-reading are <u>excellent</u>, but <u>some passages</u> are not uniform throughout the ensemble and detract from the overall performance. Vocal technique and diction are <u>excellent</u> within each section, but there are <u>some lapses</u> that do not recover quickly. Correct attacks and releases are <u>consistent</u> throughout the performance. 	<ul style="list-style-type: none"> Students sing <u>incorrect</u> pitches and <u>do not</u> recover quickly. Rhythmic precision and preferred method of sight-reading are <u>good</u>, but not uniform <u>much of the time</u>. Vocal technique and diction are <u>good</u> within each section, but <u>at times</u> there is a consistent loss of clarity and precision. Attacks and releases are <u>inconsistent</u> throughout the performance. 	<ul style="list-style-type: none"> Students sing incorrect pitches <u>throughout</u> the performance. Rhythmic precision and preferred method of sight-reading are <u>inconsistent</u> <u>most</u> of the time. Vocal technique and diction are <u>missing</u> within each section, with an <u>overall lack</u> of clarity and precision. Attacks and releases are not performed together <u>most</u> of the time. 	<ul style="list-style-type: none"> Student performers sing incorrect pitches <u>throughout</u> the performance and <u>do not</u> recognize use of key signature/accidentals. Rhythmic precision and preferred method of sight-reading are <u>fundamentally lacking</u>. Vocal technique and diction are <u>fundamentally lacking</u> within each section, restricting the ability of the performers to meet the demands of the music. Attacks and releases are <u>not</u> performed together.
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MUSICIANSHIP: Ensemble Performance

<ul style="list-style-type: none"> Student performers artistically demonstrate the appropriate markings indicated. Clear and expressive shaping of the musical line is <u>often</u> achieved within and between sections of the ensemble with some <u>minor errors</u>. Throughout the majority of the performance, an <u>exceptional</u> use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits <u>excellent</u> control of all aspects of rhythm, tempo, and tone. Student performers <u>consistently</u> convey an artistic, energetic, and emotional performance to the audience. 	<ul style="list-style-type: none"> Student performers artistically demonstrate the appropriate markings indicated with <u>only minor inconsistencies</u>. Clear and expressive shaping of the musical line is <u>somewhat evident</u> within and between sections of the ensemble with <u>some errors</u>. At times, an <u>excellent</u> use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits <u>above average</u> control of all aspects of rhythm, tempo, and tone, with only <u>minor lapses</u>. Student performers at times convey an artistic, energetic, and emotional performance to the audience. 	<ul style="list-style-type: none"> Student performers artistically demonstrate the appropriate markings indicated, but there are <u>noticeable inconsistencies</u>. Clear and expressive shaping of the musical line is <u>somewhat evident</u> within and between sections of the ensemble, but it is <u>not consistent</u>. At times, an <u>average</u> use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits <u>adequate</u> control of all aspects of rhythm, tempo, and tone, with <u>some lapses</u>. Student performers convey a performance to the audience that <u>to some degree lacks</u> artistry, energy, and emotion. 	<ul style="list-style-type: none"> Student performers do not demonstrate the appropriate markings indicated throughout <u>most</u> of the performance. <u>Little evidence</u> of clear and expressive shaping of musical passages exists within and between sections of the ensemble. A <u>below average</u> use of dynamics proves musically ineffective and results in little contrast for the music performed. The ensemble exhibits <u>inadequate</u> control of all aspects of rhythm, tempo, and tone. Student performers convey a performance to the audience that <u>has absolutely no</u> artistry, energy, and emotion. 	<ul style="list-style-type: none"> Student performers <u>do not</u> address appropriate markings. <u>No evidence</u> of clear and expressive shaping of musical passages exists within and between sections of the ensemble. An <u>inadequate</u> use of dynamics proves musically ineffective and results in little contrast for the music performed. The ensemble exhibits <u>little or no</u> control of all aspects of rhythm, tempo, and tone. Student performers convey a performance to the audience that <u>has absolutely no</u> artistry, energy, and emotion.
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