



State Musical Theatre Solo & Ensemble Festival

SOLO PERFORMANCE

*AFFIX
LABEL
HERE*

INSTRUCTIONS TO JUDGES

1. The Adjudicator listens and provides written narrative feedback on the last page of this evaluation sheet.
2. On the inside pages of this evaluation sheet, the adjudicator circles the focus area descriptors that match the overall sight reading of each requirement. There must be at least one bullet highlighted or circled for each descriptor.
3. The Adjudicator assigns a number that **best** describes the choir's performance based on the descriptors for each element.
4. The office personnel total the points and assign the appropriate rating as explained below.
5. A "Comments Only" rating is given by circling the appropriate descriptor(s) rather than listing the numbers.

***REMEMBER TO LISTEN WITH AN EAR FOR
WHAT IS AGE AND DEVELOPMENTALLY
APPROPRIATE.***

	1	2	3
Tonal Beauty	<p>The Tone:</p> <ul style="list-style-type: none"> • is forced and/or unsupported • is very tense • is not resonant • is not a healthy production, including use of chest voice/belt if applicable • has incorrect vowel placement 	<p>The Tone:</p> <ul style="list-style-type: none"> • is frequently forced and/or unsupported • is frequently tense • lacks resonance and projected energy • has errors in tone quality production, including use of chest voice/belt if applicable • has frequent errors in vowel placement 	<p>The Tone:</p> <ul style="list-style-type: none"> • is somewhat forced and/or unsupported • has some tension • is occasionally resonant with properly projected energy • displays stylistically appropriate tone quality, including use of chest voice/belt if applicable • has some errors in vowel
Breath	<p>The Breath:</p> <ul style="list-style-type: none"> • has no depth or expansion • has no abdominal support • lacks breath management • lacks balanced posture • lacks body alignment befitting of the character (head, chin, neck, shoulders & arms) 	<p>The Breath:</p> <ul style="list-style-type: none"> • frequently requires more expansion • needs more abdominal support • lacks breath management for most phrases • frequently requires posture adjustments • body alignment requires more attention (head, chin, neck, shoulders & arms) 	<p>The Breath:</p> <ul style="list-style-type: none"> • occasionally requires more depth & expansion • has some unsupported air & lack of energy • lacks breath management for some phrases • is produced with balanced posture (legs, feet, chest & torso) some of the time • is occasionally produced with good body alignment befitting the character (head, chin, neck, shoulders & arms)
Musical Elements	<p>The Performance of the Musical Elements Displays:</p> <ul style="list-style-type: none"> • many pitch errors • many rhythmic or rest errors • poor intonation • compromised tempo and pulse • poor memorization of text and musical elements 	<p>The Performance of the Musical Elements Displays:</p> <ul style="list-style-type: none"> • frequent pitch errors • frequent rhythmic or rest errors • inconsistent intonation • inconsistent tempos and pulse • frequent memory lapses of text and musical elements 	<p>The Performance of the Musical Elements Displays:</p> <ul style="list-style-type: none"> • accurate pitches some of the time • accurate note and rest values some of the time • some intonation inconsistencies • consistent tempo with a sense of pulse some of the time • a few memory lapses of text and/or musical elements
Language Elements	<p>The Performance of the Language Elements Shows:</p> <ul style="list-style-type: none"> • no clear consonants • no syllabic stress • no understanding of accents or dialects if applicable • no understanding of the text • no observance of diphthongs 	<p>The Performance of the Language Elements Shows:</p> <ul style="list-style-type: none"> • a lack of clear consonants • little syllabic stress • little understanding of accents or dialects if applicable • little understanding of the text • incorrectly sung diphthongs 	<p>The Performance of the Language Elements Shows:</p> <ul style="list-style-type: none"> • some articulated consonants • some syllabic stress • some understanding in accents or dialects if applicable • some understanding of the text • inconsistently sung diphthongs
Interpretation	<p>The Interpretation Demonstrates:</p> <ul style="list-style-type: none"> • no use of dynamics & phrasing • no expressiveness • no understanding of style and tone color • no connection of vocal line • no character development 	<p>The Interpretation Demonstrates:</p> <ul style="list-style-type: none"> • little use of dynamics & phrasing • little expressiveness • little understanding of style and tone color • little connection of vocal line • little attention to character development and emotional transitions 	<p>The Interpretation Demonstrates:</p> <ul style="list-style-type: none"> • some use of dynamics & phrasing • some expressiveness • some errors in style and tone color • some connection of vocal line • some attention to character development and emotional transitions
Presentation	<p>The Presentation Elements Show:</p> <ul style="list-style-type: none"> • no facial expression or use of physical space • no emotional connection to the text • no stage presence & poise • inappropriate literature • lack of balance between soloist & accompaniment 	<p>The Presentation Elements Show:</p> <ul style="list-style-type: none"> • little facial expression or use of physical space • little emotional connection to the text • little stage presence & poise • literature that does not support the ability of the singer • frequent imbalance between soloist & accompaniment 	<p>The Presentation Elements Show:</p> <ul style="list-style-type: none"> • some facial expression or use of physical space • some emotional connection to the text • some stage presence & poise • some of the literature is appropriate and supports the ability of the singer • good balance between soloist & accompaniment

4	5	Overall Determination
<p>The Tone:</p> <ul style="list-style-type: none"> • is vibrant most of the time • is free of tension most of the time • is often resonant with properly projected energy. • displays stylistically appropriate tone quality, including appropriate use of chest voice/belt if applicable • displays excellent vowel placement most of the time 	<p>The Tone:</p> <ul style="list-style-type: none"> • is vibrant • is free of tension • is resonant with properly projected energy • displays exemplary tone quality, including exemplary use of chest voice/belt if applicable. • displays exemplary vowel placement 	
<p>The Breath:</p> <ul style="list-style-type: none"> • is produced with a deep, low & expanded intake of air most of the time • is produced with proper abdominal support most of the time • is produced with excellent management of exhalation most of the time • is produced with balanced posture (legs, feet, chest & torso) most of the time • is produced with excellent body alignment befitting the character (head, chin, neck, shoulders & arms) 	<p>The Breath:</p> <ul style="list-style-type: none"> • is produced with a deep, low & expanded intake of air • is produced with proper abdominal support • is produced by exemplary management of exhalation • is produced with balanced posture (legs, feet, chest & torso) • is produced with exemplary body alignment befitting the character (head, chin, neck, shoulders & arms) 	
<p>The Performance of the Musical Elements Displays:</p> <ul style="list-style-type: none"> • accurate pitches most of the time • accurate note & rest values most of the time • excellent intonation • consistent tempo with a sense of pulse most of the time • excellent memorization of text and all musical elements 	<p>The Performance of the Musical Elements Displays:</p> <ul style="list-style-type: none"> • accurate pitches • accurate note & rest values • exemplary intonation • consistent tempo with a solid sense of steady pulse • exemplary memorization of text and all musical elements 	
<p>The Performance of the Language Elements Shows:</p> <ul style="list-style-type: none"> • clear consonants most of the time • an excellent use of syllabic stress most of the time • a clear understanding of accents or dialects if applicable • clear understanding of the text • correctly sung diphthongs most of the time 	<p>The Performance of the Language Elements Shows:</p> <ul style="list-style-type: none"> • clearly articulated consonants • exemplary use of syllabic stress • exemplary use of accents or dialects if applicable • exemplary understanding of the text • correctly sung diphthongs all of the time 	
<p>The Interpretation Demonstrates:</p> <ul style="list-style-type: none"> • excellent use of dynamics & phrasing which are appropriate to style, notation and text • excellent expressiveness • appropriate understanding of style and tone color • an excellent connected vocal line with phrasing that creates fitting rise & fall of the music notation • excellent character development and emotional transitions 	<p>The Interpretation Demonstrates:</p> <ul style="list-style-type: none"> • exemplary use of dynamics and phrasing which are appropriate to style, notation & text • exemplary expressiveness • exemplary understanding of style and tone color • an exemplary connected vocal line with phrasing that creates fitting rise & fall of the musical notation • exemplary character development and emotional transitions 	
<p>The Presentation Elements Show:</p> <ul style="list-style-type: none"> • excellent facial expression & use of physical space • excellent emotional connection to the text • excellent stage presence & poise • age appropriate literature • excellent balance between soloist & accompaniment 	<p>The Presentation Elements Show:</p> <ul style="list-style-type: none"> • exemplary facial expression & use of physical space • exemplary emotional connection to the text • exemplary stage presence & poise • varied and age appropriate literature • exemplary balance between soloist and accompaniment 	

