



**Massachusetts Instrumental & Choral
Conductors Association**

*Concert & Choral
Festival Scoring Rubric*

| | <i>5 Superior</i> | <i>4 Excellent</i> | <i>3 Good</i> | <i>2 Fair</i> | <i>1 Needs Imp</i> |
|--|--|--|---|---|--|
| <i>Tone Quality</i> | The tone is uniform, consistent and well controlled throughout. Lapses are infrequent and minor in nature. | Tone problems are infrequent. Occasional lapses in tone are caused by extremes of range/volume. | Tone quality has some harshness and/or distortion at extended ranges/volume levels. There are some inconsistencies in the tone quality. | There is a fundamental understanding of tone but the extremes of volume and register are often out of control | There is a lack of understanding of proper tone quality. Notes are overblown/oversung causing distorted sounds in all ranges and registers. There is a lack of proper air support to produce a quality sound |
| <i>Balance and Blend</i> | The ensemble achieves a pyramid balance in dynamics and ranges throughout the performance. A particular section rarely overpowers another section. | The ensemble achieves an excellent blend most of the time with infrequent balance problems. | The ensemble has a proper blend. There are some lapses when sections are overpowering other sections. | At times, the ensemble achieves proper balance. The ensemble often has members that are playing/singing either too loud or too soft resulting in an imbalance in sound. | The ensemble is consistently out of balance. Sections are overpowering other sections. Individuals are often heard to the detriment of the performance. |
| <i>Intonation</i> | The ensemble performs in tune in all dynamics and ranges throughout the performance. There may be rare lapses in intonation. | The ensemble is well tuned most of the time with infrequent pitch problems. Problems that occur are due to range and dynamic extremes. | The ensemble is mostly in tune but inconsistent. There are some attempts to correct the problems. | The ensemble is somewhat in tune. When problems occur minimal attempts are made to correct them. | There is a lack of tonal center that results in poor intonation. |
| <i>Expression Style, & Phrasing</i> | The performance is stylistically accurate. Great attention is paid to the shaping of phrases. | The performance is stylistically accurate most of the time. Most of the phrases have a musical shape. | The performance is stylistically accurate some of the time. There is a basic attempt to shape phrases. | There is little stylistic interpretation of the music. There is minimal attempt to shape phrases. | The performance is stylistically inaccurate. There are no discernable phrases. |

| | 5 Superior | 4 Excellent | 3 Good | 2 Fair | 1 Needs Imp |
|---|--|---|---|--|--|
| Dynamics | The ensemble displays an appropriate range of dynamics throughout the performance. | The ensemble displays an appropriate dynamic range throughout most of the performance. | Dynamic variation is apparent, but range of dynamic level is limited. | The ensemble attempts few dynamic changes. | The ensemble displays little or no dynamic differences. Any dynamic changes are abrupt and make little musical sense. |
| Rhythm, Precision, and Tempo | Rhythms are vertically aligned and tempos are accurate throughout the performance. Rhythmic interpretation is appropriate for the music. | Rhythms are vertically aligned and tempos are accurate most of the time. Variations are infrequent and only occur in the most difficult passages. | Rhythms are vertically aligned and tempos are accurate some of the time. Precision of the ensemble is inconsistent. | Rhythms are seldom vertically aligned and tempos are inconsistent throughout the performance. There is little sense of rhythmic accuracy in simple passages and rhythms are often weak in rapid or complicated passages. | There is little or no rhythmic accuracy displayed throughout the entire performance. Rhythmic interpretation is improper for the performance. Little or no attention is paid to the tempo markings. There is a lack of internal pulse. |
| Articulation Bowing or Diction (ABD) | A/B/D is clear, appropriate, and consistent. | A/B/D is proper and consistent with only minor variations. | Correct A/B/D is performed some of the time. | Correct A/B/D is infrequent. | A/B/D is inconsistent and inappropriate. |
| Technical Facility | The ensemble performs with dexterity and flexibility throughout the performance. | The ensemble performs with dexterity and flexibility most of the time. Problems occur infrequently during difficult passages. | Technical dexterity/facility is evident some of the time. Problems occur during difficult passages. | Technical facility is limited. Problems are evident in complex passages as well as relatively easier passages. | Technical facility not evident. |
| Repertoire | The choice of music represents a variety of styles. The selections are appropriate for festival performance and the ensemble. | The selections are appropriate for festival performance but some parts may be unsuitable for the ensemble. | Some choices of music may not be suitable for festival performance or for the ensemble. | Most of the music may not be suitable for festival performance or for the ensemble. | Music is not appropriate for festival performance or for the ensemble. |

STAGE PRESENCE - Comments can be made regarding stage presence, however, these comments should be informative and not part of the evaluation.

INSTRUMENTATION – MICCA considers instrumentation an important part of a balanced ensemble. This is part of the evaluation process overall. If a part is missing then it will affect the musicality, interpretation, as well as balance of the ensemble. Timbre is an important aspect of composition. Although not specifically judged, it will be inherent in the overall evaluation of the ensemble.