

## POPULAR MUSIC CONSERVATORY

Applicant Name \_\_\_\_\_ Applicant Number \_\_\_\_\_ Incoming Grade \_\_\_\_\_

### For Vocalists

| Criteria                           | 1  | 2  | 3  | 4   | Score #1 | Score #2 |
|------------------------------------|--|--|--|---|----------|----------|
| <b>Tone Quality</b>                | Resonance and timbre are balanced through little of the range. Tone is either airy and not supported, or pressed and strained.   | Resonance and timbre are developing balance through some of the range. Tone quality is inconsistent in clarity and support.  | Resonance and timbre are balanced most of the time, through most of the range. Tone quality is often clear and supported.  | Resonance and timbre are balanced throughout the range. Tone is consistently clear and supported.   |          |          |
| <b>Intonation</b>                  | Tuning and pitch are inconsistent throughout the piece.  | Tuning and pitch are sometimes inconsistent.   | Tuning and pitch are mostly consistent, with occasional errors.  | Tuning and pitch are consistently accurate.   |          |          |
| <b>Rhythm</b>                      | Pulse and rhythms are often inconsistent or inaccurate.  | Pulse and rhythm are sometimes inconsistent or inaccurate.   | Pulse and rhythms are mostly consistent and accurate.  | Pulse is consistent, and rhythms are accurate.  |          |          |
| <b>Physicality</b>                 | Shows poor alignment, low energy, and little use of physicality in storytelling.   | Shows poor alignment, some energy, and irregular use of physicality in storytelling.   | Shows moderate alignment, is fairly energetic, and uses some physicality in storytelling.  | Shows good alignment, strong energy, and use of physicality in storytelling.  |          |          |
| <b>Interpretation / Expression</b> | The singer has difficulty making emotional, musical, and vocal choices, and their individual artistry does not engage the listeners in the entire performance. The performance is often not expressive and meaningful. | The emotional, musical, and vocal choices made by the singer allow their individual artistry to engage the listeners in some of the performance. The performance is personally expressive and meaningful some of the time. | The emotional, musical, and vocal choices made by the singer allow their individual artistry to engage the listeners in most of the performance and engage the listeners most of the time. | The emotional, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in the entire performance. The performance is personally expressive and meaningful all of the time. |          |          |
| <b>Preparation</b>                 | Attention to the score is unclear or lacks understanding. Markings in the music are not observed. The piece has not been effectively memorized sufficient for performance.   | Several inaccuracies in score-learning. Markings in the music are somewhat observed. Memorization is uneven with several errors.   | Some inaccuracies in score-learning. Most of the markings of the music are observed. Performance is sung from memory with a few errors.  | The score has been accurately learned. The markings of the music are observed. Performance is easily sung from memory.  |          |          |
| <b>Tonal Memory</b>                | Poor tonal recall. Singer performed 0-1 exercises correctly.   | Beginning tonal recall. Singer performed 1-2 exercises correctly.  | Intermediate tonal recall. Singer performed 2-3 exercises correctly.   | Excellent tonal recall. Singer performed 4-5 exercises correctly.   |          |          |

*\*Students entering into this conservatory tend to score 3 or higher on all of the above criteria.*

Individual Song Choice: \_\_\_\_\_

Prepared Songs: \_\_\_\_\_

**Additional Feedback**

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## POPULAR MUSIC CONSERVATORY

Applicant Name \_\_\_\_\_ Applicant Number \_\_\_\_\_ Incoming Grade \_\_\_\_\_

### **For Instrumentalists (Keys, Guitar, Bass, Drums)**

| Criteria   | 1   | 2  | 3  | 4   | Score #1 | Score #2 |
|--|---|--|--|---|----------|----------|
| <b>Technique</b>   | Little to no understanding of basic technique. Basic problems exist with technique. Good technique is only demonstrated some of the time. | Correct technique is demonstrated most of the time. Coordination, accuracy, and flexibility are very good. | Demonstrates thorough knowledge and command of technique.  | Demonstrates excellent knowledge and command of technique. Coordination, accuracy, and flexibility are excellent.                           |          |          |
| <b>Mood, Character, Stylistic Approach</b>               | Demonstrates little understanding of mood, character and stylistic approach.  | Demonstrates some inspiration in character, mood and stylistic approach.                                   | Generally maintains mood, character and stylistic approach.                                      | Goes beyond the notes, delivers well-thought artistic images, appropriate mood/character and excellent understanding of stylistic approach. |          |          |
| <b>Rhythm, Meter, Tempo</b>                              | Unsteady beat and many note values are played incorrectly.  | Unsteady beat. Plays most rhythms correctly, but has more than 3 errors.                                   | Maintains a steady beat, clear meter and plays rhythms correctly with no more than 3 errors.     | Maintains a steady beat, clear meter and plays all rhythms correctly.   |          |          |
| <b>Sight Reading</b>                                     | Unable to read and play correct notes and rhythms most of the time.   | Many notes and rhythms were read and played correctly, but mistakes were noticeable.                       | Almost all notes and rhythms were read and played correctly, with only a few minor mistakes.     | All notes and rhythms were carefully read and played correctly.   |          |          |
| <b>Pedaling (keys only)</b>                              | Occasionally demonstrates fine or correct pedaling  | Demonstrates good pedaling some of the time.   | Demonstrates good pedaling most of the time.   | Consistently demonstrates excellent pedaling.   |          |          |
| <b>Musicianship (Dynamics, Articulation, Expression)</b> | Little contrast in dynamics, little attention paid to articulation, phrasing, or other expressive markings.                               | Some contrast in dynamics, articulation not always clear, expressive markings not consistently observed.   | Demonstrates correct dynamics, articulation, phrasing, and expressive markings most of the time. | Consistently demonstrates correct dynamics, articulation, phrasing, and expressive markings to make the performance musically exciting.     |          |          |
| <b>Performance &amp; Presence</b>                        | Performed with many moments of hesitation and was unable to complete all parts of the selection.  | Performed with several moments of hesitation, but persevered and was able to complete the selection.       | Performed with confidence but minor hesitations were apparent.                                   | Performed with confidence and without hesitation.   |          |          |
| <b>Scales/Rudiments</b>                                  | Some note and/or tempo errors.  | Some note errors, but a steady pulse (or vice versa).  | Notes and pulse are consistent.  | Musician's scale execution is at a level beyond expectations for their age.   |          |          |

\*Students may not select this conservatory for enrollment if they do not score 3 or higher on all of the above criteria.

**Song Title, Composer/Artist:**

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**Additional Feedback**

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