



CHORUS

Assessment Form

Updated 2026

Performance #: _____ MPA Date: _____ MPA Site: _____

School: _____ Ensemble Name: _____ Declared Grade Level: _____

SCORE		EVALUATION AREA		COMMENTS
SC. = RATING with DESCRIPTORS		SPECIFIC ASPECTS		
13-15	I Superior A+ Outstanding	+	Area of strength; Noticeably strong within rating	Use the space below and on the back for specific written input focusing on identifying and enhancing areas of strength as well as identifying and addressing areas of concern.
10-12	II Excellent A Advanced	Blank	Commensurate to rating	
7-9	III Good B Proficient	-	Area of concern; Noticeably needing attention within rating	
4-6	IV Fair C Basic			
1-3	V Unprepared U Below Basic			

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TOTAL Add the five scores above	FINAL RATING Convert the Total Score to the Final Rating according to the table on the right using the Roman numeral only. Do not include a '-' or a '+'	TOTAL SCORE to FINAL RATING with DESCRIPTORS 63-75 I A+ (63-66 low I) (67-71 I) (72-75 high I) Superior/Outstanding 48-62 II A (48-52 low II) (53-57 II) (58-62 high II) Excellent/Advanced 33-47 III B (33-37 low III) (38-42 III) (43-47 high III) Good/Proficient 18-32 IV C (18-22 low IV) (23-27 IV) (28-32 high IV) Fair/Basic 5-17 V U Unprepared/Below Basic													

OTHER FACTORS (+, Blank or -) (Not scored; does not affect Final Rating)		Adjudicator Signature _____
☐	Conduct & Appearance	
☐	Choice of Repertoire	
☐	Conducting/Response to Conducting	

School: _____

Ensemble: _____

PMEA Music Performance Assessment

CHORUS

Assessment Form – BACK

ADDITIONAL COMMENTS BY PIECE	
PIECE #1	
PIECE #2	
PIECE #3	
OVERALL	

PMEA MPA Assessment Form: Chorus

ADDITIONAL DESCRIPTORS

Updated 2026

What Adjudicators are listening for within each Evaluation Area

EVALUATION AREA	ADDITIONAL DESCRIPTORS
Specific Aspects	

TONE	ADDITIONAL DESCRIPTORS
Quality/Clarity/Resonance (vowel formation; breath support & management)	• Overall quality of the musical sound characteristic of the voices/vocal parts involved • Unified tone concepts • Breath support • Consistency within sections and across the ensemble
Consistency (throughout range of pitch & dynamics)	• Flexibility
Blend (within parts & the ensemble)	
Balance (between section; within the harmony & texture)	• Balance within parts of chords • Balance within the texture reflecting the changing roles of parts throughout the piece---melody vs. accompaniment; upper voices vs. lower voices) • Balance within types of accompaniments (countermelody, rhythmic, sustained, bass line, etc.) • Balance adjustments reflecting moving parts, melodic interjections, etc. • Balance with the accompaniment

PITCH/INTONATION	ADDITIONAL DESCRIPTORS
Pitch accuracy	• Notes within the key and after key changes • Notes that aren't in the key signatures and applying written accidentals through the end of the measure • Intonation within the musical line (horizontal) within the tonality
Intonation consistency within & between parts	• Throughout range of pitch and dynamics
Intonation within the musical line (horizontal) & the harmony (vertical)	• Within intervals and role within the chord structure and range of texture density

RHYTHM	ADDITIONAL DESCRIPTORS
Time & Meter	• Steady beat within initial tempo and tempo changes • Clear sense of meter (duple vs. triple vs. quadruple, simple vs. compound, asymmetrical, mixed, etc.) • Meter changes
Rhythmic Accuracy	• Length of notes and rests; execution of rhythm patterns and combinations
Entrances & Releases	• On beat and off beat entrances

TECHNIQUE	ADDITIONAL DESCRIPTORS
Clarity of Diction	
Accuracy & Uniformity of Pronunciation	
Facility & Unity (vertical alignment)	• Facility as the ease of execution of technical passages throughout the choir • Fluency and evenness throughout the vocal ranges • Unity of rhythms and technical passages being vertically aligned

EXPRESSION	ADDITIONAL DESCRIPTORS
Through the Text & Syllabic Stress	
Through Tempo	• Expressive use and control of tempo and tempo alterations
Through Dynamics	• Expressive use of volume levels reflecting written dynamics and role of parts within the texture throughout the piece • Expressive use and consistency within dynamic levels, changes and range
Through Phrasing (shaping of notes & lines)	• Expressive use of phrasing (breathing; singing 'musical sentences') • Expressive use of phrasing through shaping and contouring; inflection
Through Facial Expression/Physical Involvement	
Through Texture (reflecting the changing roles of parts throughout)	• Expressive reflecting of the changing roles of parts throughout the piece beyond balance, including bringing out counterlines, moving parts, melodic interjections, 'melodic fills' at the end of phrases, etc., within accompaniment roles.
Unity of Idiomatic Style/Interpretation	• Unity in applying musically appropriate style and stylistic nuance throughout the choir; clear sense of 'ensemble' • Unity in applying historical performance practice • Interpreting the musical intent of the composer and/or arranger