

Florida Vocal Association

Student Conductor

Final Rating

Time _____

Date _____

Use no + or - in final rating

Name _____ Grade _____

School _____ City _____ State _____ District _____

Selection _____

<p><i>Conducting Technique</i></p> <p><input type="checkbox"/> Right hand position</p> <p><input type="checkbox"/> Accuracy of beat pattern</p> <p><input type="checkbox"/> Left hand position</p> <p><input type="checkbox"/> Command and confidence</p> <p><input type="checkbox"/> Subdivision (when needed)</p> <p><input type="checkbox"/> Pattern size and energy</p> <p><input type="checkbox"/> Posture</p> <p><input type="checkbox"/> Hand/wrist/elbow coordination</p> <p><input type="checkbox"/> Visual contact</p> <p><input type="checkbox"/> Independence of hands</p>	<p><i>Circle one:</i></p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p><i>Comments:</i></p>
<p><i>Technical Preparation</i></p> <p><input type="checkbox"/> Familiarity with score</p> <p><input type="checkbox"/> Entrances and releases</p> <p><input type="checkbox"/> Preparatory gesture</p> <p><input type="checkbox"/> Tempo changes/fermatas</p> <p><input type="checkbox"/> Meter changes</p> <p><input type="checkbox"/> Conducting plane</p> <p><input type="checkbox"/> Baton effectiveness (when used)</p>	<p><i>Circle one:</i></p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p><i>Comments:</i></p>
<p><i>Conductor's Musical Effect</i></p> <p><input type="checkbox"/> Facial expression</p> <p><input type="checkbox"/> Phrasing, musical line</p> <p><input type="checkbox"/> Dynamics</p> <p><input type="checkbox"/> Style (legato/marcato)</p> <p><input type="checkbox"/> Accents/syncopation</p> <p><input type="checkbox"/> Dramatic effect</p> <p><input type="checkbox"/> Expression</p> <p><input type="checkbox"/> Interpretation</p> <p><input type="checkbox"/> Proper tempo</p>	<p><i>Circle one:</i></p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p>	<p><i>Comments:</i></p>
<p><i>Adjudicator will record a + or - by the factors relating to each category, indicating exemplary work or needing improvement in this area. The absence of any such markings indicates an average performance level in this area.</i></p>		

General Comments: (Include literature selection, appearance, misc.)

Signature of Adjudicator

Student Conductor Criteria Reference

Conducting Technique

A	B	C	D	E
<p>Beat patterns have a consistently appropriate position, size, and accuracy. Wrist is firm, yet flexible, elbows are flexible and not too close to the body, allowing palms of hands to face the floor. Fingers are consistently close together. Use of left hand is used only when needed for effective expression, and held in a non-distracting manner until needed. Good posture is maintained, as well as consistent eye contact for confident command of the ensemble.</p>	<p>Clarity of beat is often evident, as well as proper position and size of pattern. Coordination of wrist, elbow and hand is often maintained for freedom of movement. Left hand movement is often used effectively, and mostly held discreetly until needed. Posture and eye contact often provide the conductor with command of the singers. There is often energy, tension, and release within the conducting pattern.</p>	<p>A generally good beat pattern but sometimes unclear or not properly centered in front of the body. The wrist is sometimes firm, or elbows are sometimes too close to the body, or extended too far outwardly. Hand position is sometimes proper, or fingers may be at times spread out. Left hand either mirrors the right hand, or is overused at times. Eye contact and good posture is at times maintained.</p>	<p>Beat pattern seldom possesses appropriate position, size, or accuracy. There is seldom coordination of wrist, elbow, and hand, creating unclear definition of beat or pulse. Posture seldom reflects singers' posture, and a lack of confidence and command is evident. Use of left hand is seldom effective due to overuse. Conductor seldom has a visual connection with the ensemble.</p>	<p>Proper accuracy, size, and position of conducting pattern is rarely achieved. There is hardly ever a coordination of wrist, elbow, and hand. Left hand is rarely used effectively, but is distracting, overused or consistently mirrors the right hand. Conductor is timid and uncertain, and rarely establishes visual contact with the singers.</p>

Technical Preparation

A	B	C	D	E
<p>Preparatory gesture consistently indicates tempo and character of the music. Conducting plane is appropriate to the size of the ensemble. Conductor demonstrates familiarity with the score through effective cues for entrances and releases. Meter and/or tempo changes are consistently demonstrated. When used, the baton is properly used as a straight extension of the arm.</p>	<p>The conductor often exhibits familiarity with the score, and most of the time provides timely and characteristic cues to the singers. Preparatory gestures often reflect the tempo, style, and dynamic desired, and the conductor quickly recovers from minor errors in meter and/or tempo changes. Baton use is often effective and properly utilized.</p>	<p>Familiarity with the score is sometimes evident, but entrance and release cues are insecure at times. Preparatory gestures sometimes demonstrate the tempo and character of the music. Tempo and meter changes are sometimes executed. Conducting plane is sometimes appropriate to the eye level of the ensemble. Use of the baton is sometimes proper.</p>	<p>Preparatory gestures seldom reflect the tempo, style, and dynamic level of the music. The conductor seldom demonstrates familiarity with the score, as evidenced by failed entrance and release cues. Meter and tempo changes are seldom mastered, and conducting plane is rarely appropriate to the size and eye level of the singers. Baton is seldom held or used properly.</p>	<p>Conductor rarely provides effective cues for entrances and releases, demonstrating a lack of score preparation. Preparatory gestures are not often effective or timely. There is a lack of understanding of the score's demands for tempo or meter changes. When used, a baton is rarely utilized effectively or appropriately.</p>

Conductor's Musical Effect

A	B	C	D	E
<p>Conductor consistently demonstrates style, tempo, phrasing, dynamics, articulations, and artistry through gesture and facial expression. Singers respond to a consistent visual expression of the music. Conductor provides a consistent gesture that interprets the composer's intent of the musical expression.</p>	<p>Style, tempo, phrasing, dynamics, articulations, and artistry are often conveyed by the conductor's gesture and facial expression. The conductor frequently provides a visual interpretation of the composer's intent of the musical expression.</p>	<p>Tempo, style, phrasing, dynamics, expression, artistry, and articulations are sometimes provided to the singers through a visual interpretation by the conductor's facial expression and conducting gestures. Singers are sometimes provided with gesture that reflects the composer's intent.</p>	<p>Conductor seldom provides the singers with gestures or facial expression that interprets the music's style, tempo, phrasing, dynamics, artistry, or articulations. The conductor seldom provides a visual representation of the composer's intent of musical expression.</p>	<p>Tempo, style, phrasing, dynamics, expression, artistry, and articulations are rarely demonstrated by the conductor's gestures or facial expressions. There is rarely a visual model of the music. Singers are rarely provided a visual interpretation of the composer's intent of musical expression.</p>