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**FESTIVAL NAME**

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**DATE**

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**LOCATION**

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**SCHOOL**

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**CHOIR**

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**CONDUCTOR**

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**ORGANIZING CHOIR**

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**ADJUDICATOR NAME**

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**ADJUDICATOR SIGNATURE**

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**ORGANIZING CHAIRPERSON SIGNATURE**

**COMMENTS**

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**SCORING FOR EACH LEVEL**

**X.0-X.3 / EMERGING** “Choir Has Been Introduced” to “Rarely Demonstrates”

**X.4-X.6 / AT GRADE LEVEL** “Choir Sometimes Demonstrates” to “Often Demonstrates”

**X.7-X.9 / MASTERY** “Choir Understands and Applies When Coached” to “Always Demonstrates”

**DEFINITION OF DESCRIPTORS**

- Each descriptor is a developmental marker of the **LEVEL**
- Necessary markers for the level are written in positive language
- Some markers are “developmental” techniques that will only be mastered in higher levels, and may only be introduced or practiced at the adjudicated **LEVEL**. These are written with an “is / not, are / not” option. They are information only, and do not affect the scoring.
- Adjudicators are to score each literacy for the relative amount of demonstration of the multiple descriptors in each literacy, the percentage of time mastery is demonstrated, e.g. checking 7 would represent 70% accomplished.
- Adjudicators, **HIGHLIGHT** areas of mastery, and **CIRCLE** areas that need attention.

DIRECTOR \_\_\_\_\_ PIECE \_\_\_\_\_ REPORTED SELF-ASSESSMENT SCORE \_\_\_\_\_ ADJUDICATOR TOTAL POINTS \_\_\_\_\_ LEVEL \_\_\_\_\_

3	VOCAL TECHNIQUE									MUSICIANSHIP										
	Tonal Technique				Breath Technique					Artistry										
	RESONANCE & VOWELS	ENSEMBLE SOUND & BALANCE	VOCAL FACILITY & INDEPENDENCE <i>Range, Agility, Clarity, Divisi</i>	INTONATION	BREATH MANAGEMENT <i>Effort, Airflow, Efficiency, Onset</i>	DYNAMICS	DICTION	ARTICULATION	RHYTHM & TEMPO <i>Precision, Clarity, Expressive Qualities Such as Weight-Momentum-Rubato</i>	EXPRESSION & ARTISTRY <i>Style, Form, Expression</i>										
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3.0 – 3.3 <i>Emerging</i>	• Resonating spaces demonstrated ( <i>tall, dome, lofted, lifting soft palate</i> ).	0	• Ensemble sound demonstrated through uniform application of <b>LEVEL 3 Resonance and Vowels</b> .	0	• Developing technique is demonstrated in short passages ( <i>resonance in expanding range, clarity, agility</i> ).	0	• Good intonation achieved through listening to selves and others.	0	• Buoyant, expansive breath posture consistently demonstrated.	0	• Dynamic contrast creates a sense of expression, artistry.	0	• Clear, initial onset, and final offset consonants consistently demonstrated.	0	• Wide range of articulations demonstrated ( <i>detached / legato, heavy / light, quick / sustained, crescendo on dotted or tied notes, fp, sfz, fermata, and clarity of faster moving passages</i> ).	0	• Rhythmic precision is demonstrated by counting together and inner pulse.	0	• Artistry and style demonstrated by following composer's musical markings.	0
	• Resonance adjustment through vowel modification demonstrated.	1	• Ensemble sound is consistent within sections throughout middle voice.	1	• Melodies containing intervals of 3rds, 4ths, and 5ths sung clearly at most tempi.	1	• Tuning is / not successful in all ranges.	1	• Low, released breath throughout each piece is / not consistently demonstrated.	1	• Dynamics from <i>mp-mf</i> consistent with <b>LEVEL 3 Breath Management and Resonance</b> .	1	• Vowel clarity present in basic <b>LEVEL 3 Vowels</b> .	1	• <i>Accelerando</i> and <i>ritardando</i> performed with accuracy, tempo changes do / not affect <b>LEVEL 3</b> balance of tone or breath effort.	1	• Challenging rhythms demonstrated ( <i>dotted rhythms, triplets, mixed-meter, multi-cultural rhythms</i> ).	1	• General meaning of poetry is demonstrated through poetry and dynamics ( <i>varied dynamics between phrases, "rise and fall" within each phrase, poetic / agogic accent</i> ).	1
	• Jaw neutral and relaxed in mid-voice, flexible for vowel modification in range extremes.	2	• Individuals are / not heard due to developing voices.	2	• Most intervals are / not sung clearly at a moderate tempo.	2	• Tuning within sections consistent.	2	• Onsets do / not initiate phrase or <i>crescendo</i> with balanced breath effort, or air flow.	2	• Dynamics varied between phrases and within each phrase, "rise and fall," demonstrated.	2	• Clarity of diction is / not affected by range and dynamic extremes.	2	• Articulation reflecting <b>LEVEL 3 Breath Management</b> is demonstrated.	2	• Rhythmic inconsistencies do / not occur ( <i>clarity, rushing or dragging caused by dynamic, tempo, or imbalanced breath effort</i> ).	2	• Formal elements lead to a "climactic point" in each piece.	2
3.4 – 3.6 <i>At Grade Level</i>	• Vowel uniformity, space, and color consistent with vowels [i, l, e, ε, a, c, o, u].	3	• Balance is / not demonstrated; if not, due to ( <i>personnel, repertoire, dynamics, vocal issues</i> ).	3	• Close parallel harmony and dissonance is / not sung with clarity.	3	• Tuning between sections is demonstrated, particularly at cadences.	3	• Efficient breath effort is / not present ( <i>wide, buoyant intercostal engagement, abdominal effort with no downward pressure, efficient airflow</i> ).	3	• Dynamics from <i>mp-mf</i> consistent with <b>LEVEL 3 Breath Management and Resonance</b> .	3	• Poetic and <i>agogic</i> accent demonstrated ( <i>word and syllabic stress / un-stress, weight, length</i> ).	3	• <i>Legato</i> demonstrated ( <i>forward motion, sustained breath effort, balanced tone, eliding consonants</i> ).	3	• Repeating articulations with varied weight or dynamic demonstrated ( <i>poetic declamation, rhythmic pattern or style, changing dynamics</i> ).	3	• Extra-musical means of expression demonstrated ( <i>movement, facial engagement, "choralography," standing arrangements, narration</i> ).	3
	• S/A voices demonstrate mixed registration, T/B demonstrate floating upper and focused lower voice.	4	• Balance variations based upon repertoire demonstrated.	4	• Singing in non-Western classical styles demonstrated.	4	• Tuning more challenging musical demands demonstrated ( <i>quick rhythmic sections, counterpoint, dissonance, modulations</i> ).	4	• Balanced breath effort consistent <i>mp-mf</i> , while <i>p, f</i> is / not consistent ( <i>breathy, presse</i> ).	4	• Dynamics levels are / not consistent in range extremes ( <i>higher passages sung louder, lower tones softer, individuals may be heard</i> ).	4	• Latin and / or one non-English language demonstrated.	4	• Balanced tone is / not consistent during articulations.	4	• Rhythmic breathing through precise, artistic onsets and offsets.	4	• Form demonstrated by intentional shaping of structural elements, <b>LEVEL 4 Rhythmic Elements</b> , and musical details.	4
	• Resonance is / not influenced by extremes of dynamic, text challenges.	5	• Balance variations based upon repertoire demonstrated.	5	• Close parallel harmony and dissonance is / not sung with clarity.	5	• Tuning with piano and / or other instruments is demonstrated.	5	• Low, expansive breaths during "catch breaths," are / not demonstrated.	5	• Accuracy of dynamic levels in extremes of range and tessitura is / not demonstrated.	5	• Poetic and <i>agogic</i> accent consistently applied ( <i>word and syllabic stress / un-stress, weight, length</i> ).	5	• Repeating articulations with varied weight or dynamic demonstrated ( <i>poetic declamation, rhythmic pattern or style, changing dynamics</i> ).	5	• Rhythmic breathing through precise, artistic onsets and offsets.	5	• Extra-musical means of expression demonstrated (programming, movement, visual elements).	5
3.7 – 3.9 <i>Mastery</i>	• S/A voices demonstrate mixed registration, T/B demonstrate floating upper and focused lower voice.	6	• Balance variations based upon repertoire demonstrated.	6	• Singing in non-Western classical styles demonstrated.	6	• Tuning more challenging musical demands demonstrated ( <i>quick rhythmic sections, counterpoint, dissonance, modulations</i> ).	6	• Balanced breath effort consistent <i>mp-mf</i> , while <i>p, f</i> is / not consistent ( <i>breathy, presse</i> ).	6	• Dynamics levels are / not consistent in range extremes ( <i>higher passages sung louder, lower tones softer, individuals may be heard</i> ).	6	• Latin and / or one non-English language demonstrated.	6	• Balanced tone is / not consistent during articulations.	6	• Rhythmic breathing through precise, artistic onsets and offsets.	6	• Extra-musical means of expression demonstrated (programming, movement, visual elements).	6
	• Resonance is / not influenced by extremes of dynamic, text challenges.	7	• Balance variations based upon repertoire demonstrated.	7	• Singing in non-Western classical styles demonstrated.	7	• Tuning with piano and / or other instruments is demonstrated.	7	• Low, expansive breaths during "catch breaths," are / not demonstrated.	7	• Accuracy of dynamic levels in extremes of range and tessitura is / not demonstrated.	7	• Poetic and <i>agogic</i> accent consistently applied ( <i>word and syllabic stress / un-stress, weight, length</i> ).	7	• Repeating articulations with varied weight or dynamic demonstrated ( <i>poetic declamation, rhythmic pattern or style, changing dynamics</i> ).	7	• Rhythmic breathing through precise, artistic onsets and offsets.	7	• Extra-musical means of expression demonstrated (programming, movement, visual elements).	7
	• Resonance is / not influenced by extremes of dynamic, text challenges.	8	• Balance variations based upon repertoire demonstrated.	8	• Singing in non-Western classical styles demonstrated.	8	• Tuning with piano and / or other instruments is demonstrated.	8	• Low, expansive breaths during "catch breaths," are / not demonstrated.	8	• Accuracy of dynamic levels in extremes of range and tessitura is / not demonstrated.	8	• Poetic and <i>agogic</i> accent consistently applied ( <i>word and syllabic stress / un-stress, weight, length</i> ).	8	• Repeating articulations with varied weight or dynamic demonstrated ( <i>poetic declamation, rhythmic pattern or style, changing dynamics</i> ).	8	• Rhythmic breathing through precise, artistic onsets and offsets.	8	• Extra-musical means of expression demonstrated (programming, movement, visual elements).	8
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4	VOCAL TECHNIQUE									MUSICIANSHIP										
	Tonal Technique				Breath Technique					Artistry										
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4.0 – 4.3 <i>Emerging</i>	• Resonance is created through shaping and tuning inner resonating spaces ( <i>body awareness of pharyngeal spaces, resonant vowels, head / chest / mix</i> ).	0	• Ensemble sound demonstrated through consistent resonance, precise rhythm, and unified dynamic shape.	0	• <b>LEVEL 4 Resonance</b> during sustained tessitura in upper voice demonstrated.	0	• Intonation is consistent individually, within section, and between sections.	0	• Buoyant, expansive breath posture consistently maintained from inhalation through phrase.	0	• Dynamics consistent with <b>LEVEL 4 Breath Management and Resonance</b> from <i>p-f</i> .	0	• Diction is an expressive mix of pronunciation, enunciation, poetic declamation.	0	• Articulations are both precise and artistic.	0	• Inner pulse and subdivision demonstrated ( <i>rhythmic energy, precision and accuracy</i> ).	0	• Musical decisions are based on both the composer's markings, conductor's artistic choices.	0
	• Resonance is heard as a vibrant, over-tone rich, balanced-tone, reflecting <b>LEVEL 4 Breath Management</b> .	1	• Ensemble sound is demonstrated and healthy vocal technique for individuals is heard.	1	• Clear 16th note passages at moderately fast tempo, chromatic intervals sung clearly.	1	• Intonation consistent throughout vocal ranges, at faster tempi, and more challenging intervals.	1	• Efficient breath effort demonstrated in all ranges and dynamics ( <i>buoyant intercostal engagement, efficient abdominal effort and air flow, balanced and smooth onsets</i> ).	1	• Dynamics vary within phrases, phrases contrast to build an overall structure.	1	• Enunciation consistent in range extremes through modification of diction.	1	• Articulations are flexible, varied, and reflect <b>LEVEL 4 Breath Management</b> .	1	• <i>Accelerando</i> and <i>ritardando</i> performed with balanced-tone and breath effort.	1	• Historical performance practices and / or contemporary styles demonstrated.	1
	• Resonance is consistent in all vowels, including diphthongs and many non-English vowels.	2	• Ensemble sound demonstrated and healthy vocal technique for individuals is heard.	2	• Vocalization of non-Western classical styles demonstrated ( <i>world music, musical theater, jazz, pop</i> ).	2	• Singers make adjustments to correct intonation.	2	• Offset breaths and "catch breaths," re-establish efficient breath effort.	2	• Balanced tone in dynamic extremes, or dynamic changes, is / not demonstrated.	2	• Rhythmically placed consonants and internal consonants create a sense of forward motion and <i>legato</i> .	2	• <i>Legato</i> consistently demonstrated ( <i>forward motion, sustained breath effort, balanced tone, eliding consonants</i> ).	2	• Rhythm as an expressive element demonstrated ( <i>rubato, tempo changes, fermatas</i> ).	2	• Specific meaning of the text effectively communicated through poetic declamation, <b>LEVEL 4 Dynamic, Diction, and Articulation</b> , demonstrated through artistically-shaped singing.	2
4.4 – 4.6 <i>At Grade Level</i>	• Resonance is consistent in range extremes through modification of vocal tract ( <i>specific resonant vowels, tall or lofted space, relaxed and flexible jaw</i> ).	3	• Ensemble sound demonstrated and healthy vocal technique for individuals is heard.	3	• Vocalization of non-Western classical styles demonstrated ( <i>world music, musical theater, jazz, pop</i> ).	3	• Singers make adjustments to correct intonation.	3	• Efficient breath effort demonstrated in all ranges and dynamics ( <i>buoyant intercostal engagement, efficient abdominal effort and air flow, balanced and smooth onsets</i> ).	3	• Dynamics vary within phrases, phrases contrast to build an overall structure.	3	• Enunciation consistent in range extremes through modification of diction.	3	• Articulations are flexible, varied, and reflect <b>LEVEL 4 Breath Management</b> .	3	• <i>Accelerando</i> and <i>ritardando</i> performed with balanced-tone and breath effort.	3	• Specific meaning of the text effectively communicated through poetic declamation, <b>LEVEL 4 Dynamic, Diction, and Articulation</b> , demonstrated through artistically-shaped singing.	3
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	• S/A demonstrate a functional mix of head and chest in lower voice. T/B demonstrate vibrant, expansive mid to lower tones and a lyric, clear upper voice.	5	• Ensemble sound demonstrated and healthy vocal technique for individuals is heard.	5	• Vocalization of non-Western classical styles demonstrated ( <i>world music, musical theater, jazz, pop</i> ).	5	• Singers make adjustments to correct intonation.	5	• Offset breaths and "catch breaths," re-establish efficient breath effort.	5	• Balanced tone in dynamic extremes, or dynamic changes, is / not demonstrated.	5	• Rhythmically placed consonants and internal consonants create a sense of forward motion and <i>legato</i> .	5	• <i>Legato</i> consistently demonstrated ( <i>forward motion, sustained breath effort, balanced tone, eliding consonants</i> ).	5	• Rhythm as an expressive element demonstrated ( <i>rubato, tempo changes, fermatas</i> ).	5	• Specific meaning of the text effectively communicated through poetic declamation, <b>LEVEL 4 Dynamic, Diction, and Articulation</b> , demonstrated through artistically-shaped singing.	5
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	• S/A demonstrate a functional mix of head and chest in lower voice. T/B demonstrate vibrant, expansive mid to lower tones and a lyric, clear upper voice.	7	• Ensemble sound demonstrated and healthy vocal technique for individuals is heard.	7	• Vocalization of non-Western classical styles demonstrated ( <i>world music, musical theater, jazz, pop</i> ).	7	• Singers make adjustments to correct intonation.	7	• Offset breaths and "catch breaths," re-establish efficient breath effort.	7	• Balanced tone in dynamic extremes, or dynamic changes, is / not demonstrated.	7	• Rhythmically placed consonants and internal consonants create a sense of forward motion and <i>legato</i> .	7	• <i>Legato</i> consistently demonstrated ( <i>forward motion, sustained breath effort, balanced tone, eliding consonants</i> ).	7	• Rhythm as an expressive element demonstrated ( <i>rubato, tempo changes, fermatas</i> ).	7	• Specific meaning of the text effectively communicated through poetic declamation, <b>LEVEL 4 Dynamic, Diction, and Articulation</b> , demonstrated through artistically-shaped singing.	7
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