
FESTIVAL NAME

DATE

LOCATION

SCHOOL

CHOIR

CONDUCTOR

ORGANIZING CHOIR

ADJUDICATOR NAME

ADJUDICATOR SIGNATURE

ORGANIZING CHAIRPERSON SIGNATURE

COMMENTS

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 _____

2	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>			
WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____	WORKING FOR MASTERY IN PREV. LEVEL, EST. SCORE: _____			
2.0 – 2.3 <i>Emerging</i>	• Resonant space is demonstrated (<i>tall, dome, lofted, lifting soft palate, inner smile</i>).	• Ensemble sound is demonstrated through basic vowel uniformity and matching vowel shape.	• Stepwise melodies, slow to moderately fast, and intervals of 3rds, 4ths, 5ths sung clearly.	• Good intonation achieved through listening to selves and others.	• Good posture is demonstrated.	• Dynamics of <i>p-f</i> , demonstrated from song to song.	• Text is sung clearly and projects.	• Basic types of articulation demonstrated. (<i>detached / legato, heavy / light, quick / sustained</i>)	• Rhythmic clarity is demonstrated through unified diction.	• Unique style for each piece demonstrated through dynamic, tempo, articulation, and text.			
	• Resonance consistent with vowels in middle register [i, e, a, o, u].	• Ensemble sound is demonstrated in slow moving passages, cadences, and with vowels [i, e, a, o, u].	• Unison, partner songs, and simple counterpoint sung with clarity.	• Intonation consistent in middle voice with LEVEL 2 Vowels .	• Low, released breath is consistently demonstrated at the initial onset of songs.	• Dynamics do / not vary from phrase to phrase.	• <i>Crescendo</i> and <i>decrescendo</i> demonstrated.	• Basic accents are / not successfully demonstrated (<i>staccato, marcato</i>).	• Inner pulse is demonstrated through clarity of eighth note or syncopated rhythms.	• Word stress / un-stress demonstrated.			
	• Vowel uniformity demonstrated in middle register [i, e, a, o, u].	• Ensemble sound is / not affected in challenging passages (<i>text, lack of uniform register, volume, musical elements</i>).	• Close parallel harmonies, or minor dissonance are / not sung with clarity.	• Tuning during unison passages and within sections is demonstrated.	• Low, released breath before individual phrases sections is / not demonstrated.	• <i>Crescendo</i> and <i>decrescendo</i> demonstrated.	• Dynamics <i>mp-mf</i> demonstrate LEVEL 2 Resonance and Vowels .	• <i>Legato</i> expression of text is / not demonstrated.	• General mood of poetry demonstrated through varied musical elements.	• Form demonstrated by contrasting musical elements and formal sections.			
2.4 – 2.6 <i>At Grade Level</i>	• Treble voices sing mostly in head voice.	• Balance needs due to personnel and repertoire addressed.	• Singing in non-Western classical styles demonstrated.	• Individual tuning issues are / not heard (<i>scooping, lack of uniform register, musical elements</i>).	• Breath effort is / not sustained at louder dynamics (<i>balanced or too much effort</i>).	• Dynamic extremes do / not affect resonance and pitch.	• Breaths are taken at appropriate places for text.	• Rhythms more complex than eighth note patterns demonstrated.	• Engaged facial expression and / or appropriate movement is / not demonstrated.				
	• Mixing, or transition of head into chest voice is demonstrated.			• Tuning homophonic passages or close harmonies is / not successful.	• Breath effort is / not sustained at softer dynamics (<i>balanced or inadequate effort</i>).		• Non-English language text is demonstrated.						
	• Voices in transition sing mostly in head voice as low notes appear.			• Tuning with piano or other instruments is / not successful.	• Balanced tone is / not demonstrated (<i>healthy onset light effort, relaxed airflow</i>).								
2.7 – 2.9 <i>Mastery</i>	• Resonance is / not influenced by text and extremes of dynamic and range.			• “Stagger breathing” demonstrated.									
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3	VOCAL TECHNIQUE									MUSICIANSHIP			
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	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>).	• Ensemble sound demonstrated through uniform application of LEVEL 3 Resonance and Vowels .	• Developing technique is demonstrated in short passages (<i>resonance in expanding range, clarity, agility</i>).	• Good intonation achieved through listening to selves and others.	• Buoyant, expansive breath posture consistently demonstrated.	• Dynamic contrast creates a sense of expression, artistry.	• Clear, initial onset, and final offset consonants consistently demonstrated.	• 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>).	• Rhythmic precision is demonstrated by counting together and inner pulse.	• Artistry and style demonstrated by following composer's musical markings.			
	• Resonance adjustment through vowel modification demonstrated.	• Ensemble sound is consistent within sections throughout middle voice.	• Melodies containing intervals of 3rds, 4ths, and 5ths sung clearly at most tempi.	• Tuning is / not successful in all ranges.	• Low, released breath throughout each piece is / not consistently demonstrated.	• Dynamics from <i>mp-mf</i> consistent with LEVEL 3 Breath Management and Resonance .	• Dynamics varied between phrases and within each phrase, “rise and fall,” demonstrated.	• Vowel clarity present in basic LEVEL 3 Vowels .	• <i>Accelerando</i> and <i>ritardando</i> performed with accuracy, tempo changes do / not affect LEVEL 3 balance of tone or breath effort.	• 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>).			
	• Jaw neutral and relaxed in mid-voice, flexible for vowel modification in range extremes.	• Individuals are / not heard due to developing voices.	• Most intervals are / not sung clearly at a moderate tempo.	• Tuning between sections is demonstrated, particularly at cadences.	• Onsets do / not initiate phrase or <i>crescendo</i> with balanced breath effort, or air flow.	• Dynamics consistent with LEVEL 3 Breath Management and Resonance .	• Balanced tone in dynamic extremes, or dynamic changes, is / not demonstrated.	• Clarity of diction is / not affected by range and dynamic extremes.	• Challenging rhythms demonstrated (<i>dotted rhythms, triplets, mixed-meter, multi-cultural rhythms</i>).	• Formal elements lead to a “climactic point” in each piece.			
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].	• Balance is / not demonstrated; if not, due to (<i>personnel, repertoire, dynamics, vocal issues</i>).	• Close parallel harmony and dissonance is / not sung with clarity.	• Tuning more challenging musical demands demonstrated (<i>quick rhythmic sections, counterpoint, dissonance, modulations</i>).	• Efficient breath effort is / not present (<i>wide, buoyant intercostal engagement, abdominal effort with no downward pressure, efficient airflow</i>).	• Dynamic levels are / not consistent in range extremes (<i>higher passages sung louder, lower tones softer, individuals may be heard</i>).	• Clarity of internal consonants demonstrated.	• <i>Legato</i> demonstrated (<i>forward motion, sustained breath effort, balanced tone, eliding consonants</i>).	• Extra-musical means of expression demonstrated (<i>movement, facial engagement, “choralography,” standing arrangements, narration</i>).				
	• S/A voices demonstrate mixed registration, T/B demonstrate floating upper and focused lower voice.	• Balance variations based upon repertoire demonstrated.	• Singing in non-Western classical styles demonstrated.	• Tuning with piano and / or other instruments is demonstrated.	• Balanced breath effort consistent mp-mf, while p, f is / not consistent (<i>breathy, pressed</i>).			• Poetic and <i>agogic</i> accent demonstrated (<i>word and syllabic stress / un-stress, weight, length</i>).					
	• Resonance is / not influenced by extremes of dynamic, text challenges.			• Tuning in a cappella passages is / not successful.	• Low, expansive breaths during “catch breaths,” are / not demonstrated (<i>breathing through vowel, inner resonating spaces</i>).			• Latin and / or one non-English language demonstrated.					
3.7 – 3.9 <i>Mastery</i>													
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