

ROOM:

TIME:

**District Wyoming Music Festival
Official Adjudication Form
VOCAL ENSEMBLE**

WMEA FORM C-2

Information Must Be Typed

NAME OF GROUP:

SCHOOL:

VOICE TYPE:

ACCOMPANIST:

HIGH SCHOOL ENROLLMENT:

CITY:

NO. OF STUDENTS IN GROUP:

GRADE 12:

GRADE 11:

GRADE 10:

GRADE 9:

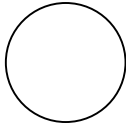
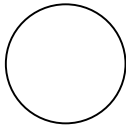
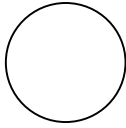
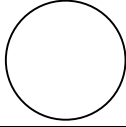
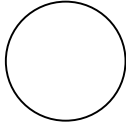
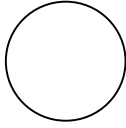
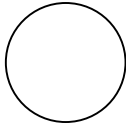
SCHOOL INSTRUCTOR:

SELECTION:

COMPOSER:

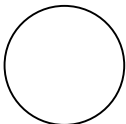
Adjudicator,

- Place the number in the circle for each area that most closely matches the descriptors in the corresponding box.
- Total the scores and affix a division rating based upon the scale at the bottom of the form.
- Please add your comments and suggestions in the large space provided (use back, if necessary) and sign the form.

| | 5 | 4 | 3 | 2 - 1 |
|--|---|--|---|--|
| TONE  | Well-placed vowels Excellent ensemble tone Consistent color and quality in all ranges and registers. Open, resonant, well-supported tone on all parts | Vowels not always consistent Tone control/color varies in certain ranges and volumes Open, resonant and well-supported tone most of the time | Vowel performance not given attention Tone production lacking basic concept Breath control and support inconsistent | Basic ensemble sound and concept not developed Many problems with overall tone production and range changes |
| INTONATION  | Excellent control and listening skills are developed in ensemble Adjustments made instantly within melodic and harmonic contexts | Listening skills inconsistent within ensemble Some problems exist in extreme ranges or difficult passages | Lack of attention to listening skills Intonation problems within ensemble Few problems are corrected | Listening skills undeveloped Many passages present problems Individual/ensemble problems go uncorrected |
| ACCURACY  | Pitches, rhythms, attacks and releases are accurate and stylistically correct Appropriate pronunciation of language | Most rhythms, pitches, attacks and releases are performed accurately Some problems with pronunciation of language | Accuracy of pitches, rhythms, attacks and releases are inconsistent Considerable problems with language pronunciation | Numerous inaccurate pitches, rhythmic passages, attacks and releases Language pronunciation inappropriate |
| INTERPRETATION  | Very musical and sensitive performance Accurate style and tempo Excellent dynamic range | Meaningful interpretation most of the time Style and tempo are accurate most of the time Good use of dynamic range | Some passages lack interpretation and expression of text Style and tempos are consistently presented Inconsistent attention to dynamics | Very little meaningful interpretation of passages Style and tempos are not maintained Little or no use of dynamics |
| BALANCE, BLEND  | Excellent melodic and harmonic balance All sections/singers demonstrate excellent blend to ensemble sonority Accompaniment balanced to ensemble | Good balance/blend most of the time Balance/blend problems occur in difficult passages, but are quickly corrected Few accompaniment balance problems | Frequent uncorrected balance/blend problems Musical lines often unclear Accompaniment not balanced well to ensemble | Little evidence of concept of balance and blend |
| TECHNIQUE  | Phrasing, articulations and diction are accurately performed Evidence of excellent breath control Control and posture enhance overall technique | Uniformity in articulation, diction and phrasing is missing Some inconsistencies in proper vocal technique and posture | Articulation, diction and phrasing lack accuracy and consistency Some passages lack consistency in proper use of vowels | Basic vocal technique and posture need attention Articulation, diction and phrasing need attention |
| OTHER FACTORS  | Outstanding literature for age and training Professional approach Ensemble is appropriately attired Scores provided with numbered measures for the adjudicator | Above average literature for age and training Inconsistencies in attire and/or formal approach Scores provided with numbered measure for the adjudicator | Average literature for age and training Approach lacks polish and professionalism Common etiquette often overlooked Scores not properly prepared for adjudicator | Below average or unacceptable literature Ensemble does not demonstrate appropriate approach to formal performance setting Individuals detract from performance |

| | |
|---|--|
| Adjudicator | |
| Comments and Suggestions for Improvement | |

Total Points



RATING COMPUTATION TABLE

- 35 – 31 = DIVISION I (SUPERIOR)
- 30 – 24 = DIVISION II (EXCELLENT)
- 23 – 17 = DIVISION III (GOOD)
- 16 – 11 = DIVISION IV (FAIR)
- 10 – 0 = DIVISION V (POOR)

Signature of Adjudicator

Signature of Festival Chairman

DIVISIONAL RATING _____