

ROOM:

TIME:

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

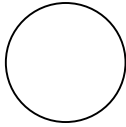
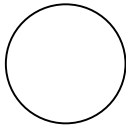
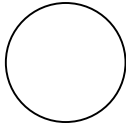
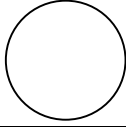
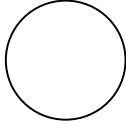
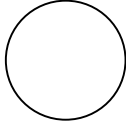
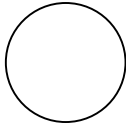
WMEA FORM C-2

Information Must Be Typed

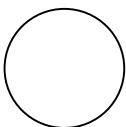
**NAME OF GROUP:****SCHOOL:****VOICE TYPE:****ACCOMPANIST:****HIGH SCHOOL ENROLLMENT:****CITY:****NO. OF STUDENTS IN GROUP:****GRADE 12:****GRADE 11:****GRADE 10:****GRADE 9:****SCHOOL INSTRUCTOR:****SELECTION:****COMPOSER:**

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.

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

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 \_\_\_\_\_