Montana High School Association Official Adjudication Form

Order of appearance

**CHORAL SIGHT-READING**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **NAME OF ORGANIZATION** |  | | | **SCHOOL** |  | |
| **HIGH SCHOOL ENROLLMENT** | |  |  | **CITY** |  | |
| **NO. OF STUDENTS IN GROUP** | |  |  | **SCHOOL INSTRUCTOR** | |  |
| **NO. IN GRADE FOR THIS GROUP 12**       **11**       **10**       **9**       **Below 9** | | | | | | |

***Adjudicator:***

* *Place the number in the circle for each area which most closely matches the descriptors in the corresponding box.*
* *Total the scores (whole numbers only-no half points) 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** |
| **RHYTHM** | Nearly all rhythms / note values performed correctly  Tempos are accurate to printed score | Occasional rhythmic errors  Most errors are quickly corrected  Tempos vary from printed score | Rhythmic accuracy is inconsistent  Errors are often repeated and few are corrected  Tempos inconsistent | Little evidence of basic rhythmic concepts  Tempos misinterpreted |
| **ACCURACY** | Very few wrong notes  Key signatures and changes are observed  Intervals sung correctly | Occasional errors, usually on wider intervals  Most errors are quickly corrected | Numerous wrong notes or interval errors  Errors are often repeated and few are corrected | Little evidence of concept of key signature / tonal center  Performers often lost and lack ability to follow the written music |
| **VOCAL TECHNIQUE** | Evidence of excellent breath control  Control and posture enhance overall technique | Breath control usually good  Some inconsistencies in proper vocal technique and posture | Many passages lack consistency in proper vocal technique and/or breath control | Basic vocal technique and posture need attention  Breath control lacking |
| **ENSEMBLE SOUND** | Excellent balance, blend and intonation  Melodic lines easily perceived | Occasional flaws in balance, blend or intonation  Most errors are quickly corrected | Numerous flaws in balance, blend or intonation  Individuals lack control  Few corrections are made | Little evidence of concepts of balance, blend and intonation |
| **STUDENT RESPONSE** | Cooperative and attentive to conductor instructions  Ensemble responds immediately to conducting tempo and style gestures  Attentive to adjudicator | Individuals inattentive to conductor instructions  Ensemble responds to most conducting gestures  Individuals inattentive to adjudicator | Few students attentive to conductor instructions  Inconsistent response to conducting gestures  Few students attentive to adjudicator | Little evidence of effective approach to sight reading |
| **Adjudicator comments**  **and suggestions**  **for improvement** |  | | | |

**TOTAL POINTS Rating Computation Table**

25-22 = DIVISION I (SUPERIOR)

21-17 = DIVISION II (EXCELLENT) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

16-12 = DIVISION III (GOOD) Signature of Adjudicator

11-7 = DIVISION IV (FAIR)

6-0 = DIVISION V (POOR) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Signature of Festival Manager

DIVISION RATING \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**CHORAL SIGHT-READING PROCEDURE**

1. Sight-reading shall take place immediately after the adjudicated performance and verbal comments or mini clinic of the prepared selections. The festival manager may either arrange to have the sight-reading portion take place at the same site as the prepared performance or may move the group to a new location. Choirs are expected to perform the sight-reading selection twice. **Both readings will be considered in the final rating.**
2. The adjudicator will distribute the sight-reading octavos to the students with instructions to leave them closed until they receive further directions. The director has two (2) minutes to silently study the score before any communication about the music takes place with the students. During this time the adjudicator should become familiar with the profile of the group from the information at the top of the adjudication form.
3. Following the director’s study, a maximum of six (6) minutes will be allowed to instruct students, during which time the students may use their system of sight-reading to speak the notation rhythmically but it may not be reproduced tonally. Harmonic or melodic problems may be pointed out and attention may be called to key signatures, repeat signs, etc., but the director is not permitted to sing for or with his/her students or to play their parts on the piano. Directors may not use this time to rehearse or teach by rote.
4. During the six-minute preparation time, piano may be used for beginning pitches, for playing a I - IV - V - I sequence, or for playing a scale to establish a key center. The choir may also sing the I - IV - V - I sequence, the scale and beginning pitches before beginning to sight-read. Starting pitches for each section may be given. The choir may use solfege syllables, numbers (corresponding with scale degrees), "lah", or any other neutral syllables and are not required to sight-read using the text. The octavo must be sung without accompaniment. The director may choose to read the piece in the printed key or in any other key suitable for the group.
5. After the choir begins singing, they are to continue to the end of the octavo without stopping. The director is not permitted to sing with the choir.
6. Following the first reading, the director will have an additional two (2) minutes for instruction for the second reading. Choirs may continue to use their preferred method of sight-reading or may sing the words printed in the score. The director’s decision to use text or not will have no bearing on the final rating.
7. Following the sight-reading, the adjudicator shall make a few brief constructive comments to the group. These comments should highlight strengths and areas of weakness with suggestions for future improvement. The adjudicator will then instruct the students to return all of the octavos. The director may then excuse the group.

**Sight-reading exceptions:**

* In schools with multiple curricular performing groups, the younger groups may sight read literature appropriate to their respective ability level.
* In cases of extreme, incomplete instrumentation, voicing or group size, the district festival chair has the authority to make adjustments to sight-reading materials as needed.

Note: Sight-reading criteria is listed in the MHSA Music Booklet.

**TIMELINE**

Director Study 2 minutes

Student Instruction 6 minutes

Performance 2 minutes

Second Instruction 2 minutes

Second Performance 2 minutes

Adjudication 5 minutes

**TOTAL 19 minutes**