

## OREGON ACDA DELINEATED ADJUDICATION GUIDE

### QUALITY OF SOUND

**tone quality:** Achieves superlative tone quality. Tone is well-focused, full, resonant, and consistent in all registers and dynamic levels at all times. Utmost clarity is achieved with uniform color, texture and sonority throughout the choir.  
**intonation:** Melodic and harmonic intonation is superior. Ability to control difficult tuning situations is well-developed. Great control of pitch in all registers.  
**vowel uniformity--blend-balance:** Superior blend and balance maintained at all times between and within sections. Vowels are consistent and uniform through-out. Extremes in register and volume do not detract from proper vowel placement.

**tone quality:** Excellent tone achieved most of the time. Lapses and problems infrequent, usually caused by most demanding passages. Individual problems are minor and quickly corrected. Tonal color, focus, and timbre are uniform, consistent and well controlled, though sometimes adversely affected in extremes of volume and range.  
**intonation:** Melodic and harmonic intonation is very good. Problems sometimes occur in range and volume extremes and difficult passages, but are of short duration and/or quickly corrected.  
**vowel uniformity--blend-balance:** Excellent blend and balance established and maintained most of the time. Balance between and within sections is good most of the time. Vowels are usually uniform and consistent. Only extremes of register and volume detract from proper placement of vowels, but are short in duration. Lapses are infrequent and generally minor. Overall listening skills are well developed.

**tone quality:** Strong basic approach demonstrated, focus often good. Tonal color and resonance demonstrated in less demanding passages. Harshness and distortion are problems at softer volumes. Breath support and control usually good, although not always maintained.  
**intonation:** Intonation is generally good with inconsistencies. Less demanding melodies, intervals and harmonic structures performed successfully. Wide intervals, octaves, and unisons are performed with partial success. Listening is good.  
**vowel uniformity--blend-balance:** Good blend and balance, however sometimes sections or individuals tend to dominate the sound. Problems occur during extremes in volume and/or range, dynamic changes or dense harmonic structures. Good characteristic choral sound usually achieved. Good overall listening skills demonstrated.

**tone quality:** Basic understanding of tonal quality concepts not yet developed throughout the choir. Some individuals demonstrate good tone production. Volume and register extremes not controlled well, often harsh. Focus and resonance achieved occasionally. Uniformity of color and timbre is weak. Breath support and control is often weak and inconsistent.  
**intonation:** Melodic and harmonic intonation is inconsistent. Difficult intervals and harmonic structures are major intonation weaknesses. Individual and sectional intonation problems are seldom corrected.  
**vowel uniformity--blend-balance:** Blend and balance achieved during less demanding passages. Faster, louder, and higher passages are not balanced well. Individual singers and/or sections tend to dominate the choir's sound most of the time. Good characteristic choral sound seldom achieved. Listening and attentiveness are inconsistent, often neglected.

**tone quality:** Little understanding of concepts of tone production. Poor air support or placement of tone creates a tone that is thin, airy, dull, or harsh at normal volumes and registers.  
**intonation:** Melodic and harmonic intonation is weak. Singers seldom are successful at correcting or lack awareness of intonation problems.  
**vowel uniformity--blend-balance:** Blend and balance between and within sections not achieved most of the time. Diphthongs consistently lack uniformity. Many vowels sung with a closed or pinched throat. General listening skills not yet developed.

### TECHNIQUE

**rhythm-precision:** Proper selection of tempos. Superb control of pulse, tempo and rhythmic patterns. Attacks and releases are precise. Precision and clarity are exemplary. Ensemble cohesiveness is outstanding. Flaws, if any, are minor and quickly corrected.  
**diction-articulation:** Consonants occur with precision and with correct syllabification of the melodic line. Melismatic syllables well controlled and precise. Important syllables in the text emphasized consistently. Accents demonstrated accurately and uniformly throughout the choir.  
**facility:** Technical facility is superb. Superior flexibility and dexterity exhibited by entire ensemble. Only minor flaws happen during most demanding and complex passages. Concentration and preparation of parts is superior, creating an extremely polished performance.

**rhythm-precision:** Proper selection of tempos. Excellent control of pulse, tempo, and rhythmic patterns with infrequent lapses usually in more difficult passages. Attacks and releases usually precise. Ensemble cohesiveness is excellent most of the time.  
**diction-articulation:** Most consonants occur with precision and singers show correct syllabification of the melodic line except in the most difficult passages. Melismatic syllables usually well controlled and precise. Important syllables in the text emphasized most of the time. Accents usually demonstrated.  
**facility:** Technical facility is well developed. Flexibility and dexterity exhibited at most times. Concentration and preparation of parts is excellent and singers respond to director very well.

**rhythm-precision:** Good selection of tempos usually. Pulse, tempo, and rhythmic patterns controlled although problems occur occasionally. Attacks and releases uniform most of the time. Problems occur with finer details of more complex rhythmic patterns and structures. Ensemble cohesiveness good most of the time.  
**diction-articulation:** Complex articulations lack clarity and control. Consonants occur with precision and uniformity except during more extreme ranges and difficult passages or tempos. Melismatic syllables not performed with consistent clarity. Awareness of important syllables in text not consistent.  
**facility:** Technical facility is good most of the time. Problems and breakdowns occur during difficult passages. Flexibility and dexterity not demonstrated equally in all voice sections. Concentration is good but occasionally inconsistent. Singers know their parts most of the time and pay attention to director most of the time.

**rhythm-precision:** Tempo selection improper. Pulse, tempo and rhythmic patterns demonstrated in simple passages, although rapid or complex passages are weak. Rhythmic uniformity inconsistent quite often. Precision achieved in simple passages. Ensemble cohesiveness varies.  
**diction-articulation:** Articulations correct some of the time. Consonants are audible and uniform only at times. Inconsistent performance of even simple melismatic syllables. Little awareness of syllables to be emphasized in communication of text. Accents performed uniformly some of the time.  
**facility:** Technical facility is fair. Flexibility and dexterity are persistent problems. Faster, more complex passages tax singers beyond their abilities. Mastery of parts accomplished by only some of the singers. Good technique demonstrated in some of the singers. Concentration drifts.

**rhythm-precision:** Rhythmic precision and accuracy are weak. Pulse selection inappropriate and control is lacking. Uniformity and cohesiveness frequently absent.  
**diction-articulation:** Consonants lack uniformity and energy. Textual awareness minimal. Mechanical and inconsistent articulation.  
**facility:** Ability to follow scalar passages very weak. Intervals frequently sloppy due to lack of flexibility. Concentration is poor. Very little attention to director.

### MUSICALITY

**interpretation-style:** Thorough and stylistically valid interpretation at all times. Uniformity of style is consistent at all times. Singers exhibit a thorough understanding of style and interpretation, and successfully communicate this knowledge throughout the performance.  
**phrasing:** Phrasing is always natural and uniformly performed by all sections and individuals.  
**expression:** Clear, meaningful, and expressive shaping of musical phrases at all times. Expression is natural, sensitive and highly effective. Communication is superior throughout the performance.  
**sensitivity:** Superior demonstration of artistic subtleties. Sensitivity is achieved throughout.  
**dynamics:** Superior dynamic range with excellent control at all times. Thorough use of all dynamic levels with excellent dynamic sensitivity. Superlative use of musical technique to create a sensitive, effective, natural-communicated, artistic, and exciting musical performance.

**6A/5A:** 27-30  
**4A/3A:** 29-30  
**1A/2A/MS:** 30

**interpretation-style:** Uniform and meaningful interpretation most of the time. Some passages may be lacking in interpretation, but do not detract considerable from an otherwise excellent performance. Stylistic accuracy good and consistent most of the time.  
**phrasing:** Phrasing thorough and natural most of the time. Uniformity of phrasing is consistent most of the performance.  
**expression:** Expressive shaping and contouring of phrases and passages is very good with only occasional lapses. Expression is seldom mechanical or contrived. Communication is very good most of the time.  
**sensitivity:** Excellent use of accents, stress, rubato, and flexibility in phrasing to create a free-flowing performance most of the time. Good demonstration of skills necessary to transcend technical and mechanical aspects creating artistic results most of the time.  
**dynamics:** Good use of dynamics throughout the performance with some lack of dynamic control. Good "f" and "p", but full dynamic range not completely explored.

**6A/5A:** 21-26  
**4A/3A:** 23-28  
**1A/2A/MS:** 27-29

**interpretation-style:** Meaningful and uniform interpretation some of the time. Style is good most of the time, but can be often rigid and mechanical. Stylistic accuracy is demonstrated at times.  
**phrasing:** Phrasing is basic, uniform, and somewhat consistent some of the time, although not always natural; often mechanical.  
**expression:** Expressive shaping and contouring of phrases and passages is sometimes apparent. Communication is good with many lapses.  
**sensitivity:** Good use of accents, stress, and rubato in phrasing at times, but not always consistent. Some demonstration of ability to perform beyond technical and mechanical aspects to create an aesthetic product.  
**dynamics:** Some successful attempts at basic dynamic variation though limited scope and range. Lower dynamic levels not well-used. Upper dynamic levels not always performed tastefully.

**6A/5A:** 10-20  
**4A/3A:** 15-22  
**1A/2A/MS:** 21-26

**interpretation-style:** Very little meaningful interpretation of musical passages. Stylistic accuracy is undeveloped and inconsistent.  
**phrasing:** Mostly mechanical and non-musical. Very little uniformity.  
**expression:** Some attempts at expressing melodic lines, but with rigid mechanical and uncomfortable results.  
**sensitivity:** Little use of accents and stress. Little ability to perform beyond technical and mechanical aspects of music.  
**dynamics:** Some attempts at altering dynamics but with limited range. Dynamic changes not well controlled and lack uniformity. Little communication of musical ideas.

**6A/5A:** 4-9  
**4A/3A:** 9-14  
**1A,2A,MS:** 10-20

**interpretation-style:** Little meaningful interpretation.  
**phrasing:** Little uniformity in phrasing.  
**expression:** Expressive shaping of phrases nonexistent.  
**sensitivity:** Lack of confidence overriding any attempts at sensitive performance.  
**dynamics:** Very little use of dynamics.

**6A/5A:** 1-3  
**4A/3A:** 1-8  
**1A/2A/MS:** 4-9