



2016

THE ADJUDICATOR SPEAKS: A STUDY OF CHORAL FESTIVAL ADJUDICATORS' PRACTICES, PROCEDURES AND PREFERENCES

David L. Hensley

University of Kentucky, pchensley@yahoo.com

Digital Object Identifier: <https://doi.org/10.13023/ETD.2016.398>

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David L. Hensley, Student

Dr. Jefferson Johnson, Major Professor

Dr. Michael Baker, Director of Graduate Studies

THE ADJUDICATOR SPEAKS:
A STUDY OF CHORAL FESTIVAL ADJUDICATORS'
PRACTICES, PROCEDURES AND PREFERENCES

DOCTOR OF MUSICAL ARTS PROJECT

Submitted in partial fulfillment of the requirements for the degree of Doctor of
Musical Arts in the College of Fine Arts/School of Music
at the University of Kentucky

By
David L. Hensley
Porterville, California

Director: Dr. Jefferson Johnson, Professor of Music
Lexington, Kentucky
2016

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ABSTRACT OF DISSERTATION

THE ADJUDICATOR SPEAKS: A STUDY OF CHORAL FESTIVAL ADJUDICATORS' PRACTICES, PROCEDURES AND PREFERENCES

Choral Festivals, whether competitive or non-competitive, involve preparation, performance, and evaluation. The process of preparing for and performing at a choral festival often leaves the conductor and choir members wondering what the adjudicators (judges) will be listening for and on what basis the choir will receive its critique. Few if any music education publications (including methods textbooks, scholarly publications, and journal articles) have addressed this topic, and those that have addressed it have failed to include the adjudicator's point of view. This dissertation addresses the point of view of the choral festival adjudicator, giving insight into the standards of performance that are most critical. Through careful analysis of subjective answers to a group of questions, respected adjudicators from a "vetted" pool point out not only what aspects of performance are considered most important but why these aspects affect choral performance at festivals.

KEYWORDS: Choral Festival, Adjudication

David L. Hensley

Student's Signature

September 23, 2016

Date

THE ADJUDICATOR SPEAKS:
A STUDY OF CHORAL FESTIVAL ADJUDICATORS'
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By

David L. Hensley

Dr. Jefferson Johnson

Director of Dissertation

Dr. Michael Baker

Director of Graduate Studies

September 23, 2016

Date

For my mother, who waited 99 years to have "a doctor in the family."

ACKNOWLEDGEMENTS

This study would never have been completed without the contribution of the members of the “vetted pool” of choral adjudicators who took their time to provide the major portion of the research. With the support of Dr. Jefferson Johnson, who as teacher, mentor, colleague and friend has consistently gone the extra mile to encourage me to complete the degree, their words are now shared with future generations. Others who have contributed to the work include the students, accompanists, church and community choir members and festival adjudicators I have met throughout my career, who have all taught me more than I could have ever taught any one of them.

My special thanks go to my wife, Tami and our children (for putting up with my desire to finish this project), and to my “silent angel,” friend and accompanist, whose tangible, moral and academic support nudged me into finishing this degree.

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CHAPTER ONE: INTRODUCTION AND BACKGROUND

Choral festivals (or contests) are an integral part of group performance for many public and private school choruses, college and university choruses, and some community and religious-affiliated choruses. The very mention of attending a choral festival can predispose conductor and singers alike to feelings that vary from anticipation to a high level of anxiety. Although festivals may vary depending on the sponsor, there are, basically, two types: adjudicated and non-adjudicated. In an adjudicated choral festival, one or more "expert" clinicians (hereafter referred to as adjudicators) evaluate the performance of the various choirs according to standards, relying on his or her expertise as a choral musician. However specific the standards, there is necessarily an element of subjectivity in this evaluation. Non-adjudicated festivals usually involve choirs performing either for one another or in combination; these festivals will not be discussed in this thesis as the basic premise of this study is to determine the most important aspects of choral performance in the ear of each adjudicator and then evaluate these responses to identify clear trends,

expectations, and recommendations that these "experts" seem to consider when giving ratings to performing choirs.

Choral festivals have long been a part of the music education process, giving student singers a goal to achieve a high rating as evidence of a performance of high quality. These can be sponsored by the local, county, regional or statewide music teachers' organization such as the National Association for Music Educators, the American Choral Directors Association, Texas Music Educators Association, Southern California Vocal Association, or one of many other such groups. Each of these groups has certain standards for evaluation; these are printed on a generic form used by adjudicators at all of their events. The goal is a fair hearing of all ensembles by adjudicators whose reputation and expertise are trusted and whose adjudications and ratings will appear at once correct and also serve to instruct conductors and singers who participate in the festival. Because of this implied instruction, many school choirs nationwide make festival participation an annual expectation, and many administrators see festival ratings as viable and visible evidence of the success of their school's choral program.

From time to time a community-based choir or collegiate choral department may host an adjudicated

festival and will usually develop a similar adjudicative instrument. These festivals may be on an "invitational" basis, with the organizing sponsor inviting choirs that are known to be at or above a particular level of proficiency, assuring a high quality performance by all who participate. The organizing sponsor of these festivals will seek to find well-respected choral directors to serve as clinicians. Having such an "expert" as a clinician is at once a reason for choirs to attend the festival and an opportunity to compete against higher than usual standards.

There are also a number of enterprising organizations that run "for-profit" choral competitions, often in conjunction with some sort of amusement park, popular vacation destination, or significant performance venue. While they may employ competent, noted choral experts as adjudicators whose comments and evaluations are genuinely appropriate, the very existence of these organizations is based on having enough choirs pay for the privilege of traveling to the festival site and taking advantage of the non-musical amenities that are offered (travel/tourist locations, amusement parks, points of interest, and even airline reservations and hotel bookings that are contracted by the festival host). These festivals attract choirs through a competitive set of rankings (first, second, third

place in distinct categories that can range from size of school to the composition of the choir, i.e. mixed chorus, men's chorus, women's chorus). Although some such sponsors work to achieve good choral standards in both performance and adjudication, at some of these festivals the number of trophies available can exceed the number of choirs who actually participate, which is one reason why these festivals are sometimes not considered to be at the same level of musical rigor as the not-for-profit events.

The role of the adjudicator in any of the situations called festivals is to evaluate each participating choir, based on a set of criteria that are known to be standards of excellence in choral performance. At most festivals hosted by a music teacher's organization, adjudication can result in an overall rating. The terms "superior," "excellent," "good," "fair," and "poor" are common, as are letter grades (A-B-C-D-F). Some festivals select an overall "best-of-show," or highest-rated ensemble (this is very common at vocal jazz and popular music contests). Regardless of how the choir is rated by the adjudicators, the role of the latter is to provide a fair, accurate, impartial and musically intuitive evaluation from which the participating conductor and singers can learn and, hopefully, improve their skills.

It has been previously mentioned that an adjudicator is an individual who is selected because of his or her demonstrated expertise in the choral field. Some organizations appoint an adjudicator based on the reputation of his or her own choir's performances (if the choir is good, the conductor must be good and must be a good clinician). While this logic appears sound, not every successful conductor does a good job evaluating the work of other choirs and conductors. Some festival hosts have a training process (a "vetting") for their adjudicators, which seems to achieve some sense of uniformity in evaluations. Some hosts, usually of invitational events, rely on the recommendation of others as to whom they ask to serve as an adjudicator. Broadly speaking, this is a vetting (of sorts), and meets with a high level of success for the festival host and participants.

Once selected to serve, an adjudicator observes the performance of one or more choirs, and either speaks or writes comments that will identify strengths, deficiencies and encourage improvement by the particular choir. The question that directors and singers always have in mind when approaching a choral festival or contest is, simply stated, "What will the adjudicators be listening for and what do the adjudicators feel are the most (and least)

important aspects of a choral performance?" This forms the nucleus of this study - to identify those standards that noted choral adjudicators feel are of primary importance, giving the choral director and singers guidance in preparing for festivals, contests, or concerts. The genesis of this study, however, came from the observation that many choir directors tend to *over-program* when selecting music for festivals; they select music which is too difficult for their ensemble to sing with mastery. How this particular issue affects choral festival participation is the true goal of this study; leading the participants in the study to speak on this topic without a stated bias was built into the design. Therefore, what has evolved is a comprehensive study of choral adjudication (from the adjudicator's point of view), and in conducting the broad-based study, answers to the primary question of repertoire selection were at once forthcoming and inevitable.

CHAPTER TWO: THE CALL FOR RESEARCH

A key part of the preparation for teachers of choral (vocal) music in public and private schools is, in most colleges and universities, the choral methods (or materials) courses. Due to the varying size of institutions, this may be a stand-alone course, a sequence of courses, or may even be combined with other music education majors (instrumental and/or general music). Various textbooks that have been used during the past five decades all seem to lack information on just how to prepare a chorus adequately for a festival and what makes this different from a concert or other public performance. As long ago as the 1950's, methods textbooks described contests and festivals without discussing what standards the adjudicators would likely find most important. In the 1950's Dykema and Cundiff spoke of music festivals by saying, "This very careful evaluation of performance (and also of the choice of material when that is optional) undoubtedly leads to the utmost pains in preparation. This is one great advantage of the contest."¹ In this 500-page

¹ Peter W. Dykema and Hannah M. Cundiff, School Music Handbook, pp. 474.

textbook only two pages are devoted to festival/contest participation, and the adjudicator is not addressed at all.

More recently, ethical and philosophical courses have been added to the music education program at some universities. In *Foundations of Music Education*, the authors discuss the drawbacks of direct competition as it relates to the group activities of band, orchestra and chorus.² Music Education - Historical Contexts and Perspectives, a 1997 textbook used in music teacher preparation courses, dedicated exactly three paragraphs to the subject of festivals/contests, describing early mid-western music contests, "...as music educators capitalized on the competitive spirit that ran high in the United States immediately before and after World War I."³ Here, the element of competition is considered, but the process by which choirs are evaluated is not.

The lack of information concerning festival preparation and participation seems to be common in even the recent choral methods texts. Don L. Collins' *Teaching Choral Music*, currently in use in many choral methods classes, makes historic reference to the European-style

² Harold F. Abeles, Charles R. Hoffer and Robert H. Klotman, Foundations of Music Education, pp. 146-148.

³ Joseph A. Labuta and Deborah A. Smith, Music Education - Historical Contexts and Perspectives, p. 27.

choral festivals organized by Kodály and Bartók (large festivals organized in the 19th century by American singing societies), and recommends a basic teaching format for the high school director preparing three selections for a contemporary choral festival (using Thornburg's instructional model), and suggests participation in at least one choral festival as a goal for advanced high school choirs each semester. Later, in his chapter on dealing with adolescent singers, Collins suggests "Observation of different choirs at choral festivals reveals that one of the most common mistakes choral directors make is to ignore the uncertain singers." He is not suggesting that choir directors take an inexperienced ensemble to a festival, but rather that his observation has shown that choirs with "uncertain singers" often attend these events. In the chapter dealing with program organization and administration, Collins dedicates four paragraphs to the types of choral festivals and clinics currently in vogue, but brings no closure to the topic of how to prepare for adjudication nor what the adjudication may actually say about the choir.⁴

⁴ Don L. Collins, Teaching Choral Music, pp. 24, 36, 83, 156, 203, 434.

Referred to as "The Rite of Spring" in his article in the *Music Educators Journal*, Donald Ivey commented on the "...state of nerves, anticipation, cheers, tears, heartbreak, and ecstasy which borders on insanity and to which we subject ourselves—students, teachers, administrators, parents and judges—toward the end of every school year."⁵ Ivey presented this clearly from the perspective of a festival adjudicator, citing the various ways that students and directors view the position.

The students look upon him with awe and suspicion and often dread, for only he can anoint them with the golden rating of Superior. The teachers view him frequently as a demon (at least until the ratings are posted) with the powers of life and death over their professional status. Somewhere between the images of the judge as deity or devil is the real person, human ears dulled at 3 p.m., human mind weary from making the same suggestions for improvement, human patience frayed with the mechanics of judging (sharpening pencils, writing too fast, and trying to cover too much, and listening too hard). Before his citadel come the students bearing the weight of months of preparation and the teachers bearing the fruits of blood, sweat, and tears in the rehearsal room.⁶

How little has changed in the 50+ years since these words were penned! Ivey continued his article by commenting on the numeric ratings given at festivals, but only as an overall score. James Neilson, speaking generally of music

⁵ Donald Ivey, *Can We Afford to Deceive Ourselves?* *Music Educators Journal*, September-October, 1964, p. 541.

⁶ Ibid.

festivals and not of choral events in particular, said "The qualified adjudicator is guided largely by instinct when he judges a musical performance." Later, he continued by saying "The adjudicator's opinion is personal" as an opener to several paragraphs that debate the virtue of adjudicators sitting separately during a festival so as not to be influenced by one another and also the failings of adjudicators in their comments and grading.⁷

There are many other respected texts that either are used or have been used effectively in choral teacher education. Sadly, these are usually lacking any information that will help a director to prepare a choir for festival participation. One of the most recent publications, edited by Michele Holt and James Jordan, is *The School Choral Program* (2008, GIA Publications). This valuable book incorporates the words of a number of noted choral directors who speak to various topics that are of great interest to both novice and experienced teachers, but it fails to address festival participation. Likewise, Barbara Brinson, author of *Choral Music, Methods and Materials*, does not mention contests or festivals. Both of these are excellent texts for use in teacher preparation

⁷ James Neilson, *The "Compleat" Adjudicator*, *The World of Music*, 1963, p. 545.

and choral methods courses, but demonstrate the paucity of information available to choral directors on the subject of adjudicated festivals.

Numerous texts have been published during the past several decades that are learners' manuals for the physical skill of conducting. Some of these are geared specifically to the technique of choral conducting choirs. As these do not purport to serve as texts for choral methods or choral materials courses, it is not surprising that they do not comment on festivals or contests.

There are several methods books that do include from several pages to a full chapter on participation in choral festivals. All of these define what a choral festival is and discuss, albeit briefly, what the reasons are (or should be) for festival and contest participation. Taken chronologically (by date of publication) these include *Choral Music Education* (1970) by Paul F. Roe, which throughout the 1970's and 1980's was one of the most respected methods textbooks for choral studies; *Choral Techniques* (1974) by Gordon H. Lamb, which was another commonly used text; John B. Hylton's *Comprehensive Choral Music Education* (1995); and Kenneth H. Phillips' *Directing the Choral Music Program* (2004, revised in 2016), which

includes suggestions for hosting festivals.⁸ What all of these books share is a good description of the reasons to attend choral contests and festivals, but they offer little or no information about the actual process of adjudication. It is, therefore, the paucity of information on the subject of the adjudication process (and what an adjudicator sees, hears, and responds to) that calls for research as to specifically how a choral adjudicator responds to performances.

In addition to methods textbooks, numerous scholarly articles and several dissertations on the subject of choral festivals have been written. Several of these are detailed in their descriptions of the grading and evaluative process, none more so than John Cooksey's *A Facet-Factorial Approach to Rating High School Choral Music Performance*. This article (which is cited in at least two other dissertations) presents seven factors of choral performance that were gleaned from actual adjudication sheets completed by festival judges as well as critiques by high school choral teachers and other experts. Cooksey's motivating statement (his call for research) addressed four components:

⁸ Phillips, *Directing the Choral Music Program*, pp. 225-226.

(1) There are no precise, objective measuring instruments for choral performance achievement; (2) teachers and adjudicators must depend on their subjective opinions in judging the performance achievement of choral groups; (3) there is a lack of agreement concerning which criteria (expressive versus objective, for example) should be used in rating choral performance and (4) there is difficulty in defining, arranging, and identifying the most basic factors involved in group performance behavior.⁹

It is interesting to note that in the years since Cooksey published this article, the four statements enumerated above have remained basically unchanged: (1) There is no industry-wide measuring instrument for choral performance (let alone any sort of objective measurement standards); (2) Teachers and adjudicators still rely on purely subjective opinions for evaluation of choral performance; (3) Disagreement still remains among choral directors on which criteria are important in rating choral performance; and (4) Factors affecting group performance behavior continue to be difficult to identify. In his study, Cooksey enumerated seven factors of choral performance that adjudicators should consider when evaluating performance. These factors, determined by his statistical research, are diction, precision, dynamics, tone control, tempo,

⁹ John M. Cooksey, *A Facet-Factorial Approach to Rating High School Choral Music Performance*,
Journal of Research in Music Education, 25 (2), 101.

balance/blend, and interpretation/musical effect. When added to thirty-six additional "subscales" (measurable characteristics of performance), this established the recommended choral performance rating scale (CPRS).¹⁰ The participants in Cooksey's study did not evaluate live performances - recorded performances were used. Although Cooksey's research appears sound both statistically (empirically) and through reflective comments by others (anecdotally), it would create a very lengthy evaluative process that would limit available time and contribute to adjudicator fatigue at a choral festival. Interestingly, all seven of the factors that Cooksey identified through his data-driven research are already found on standard choral adjudication forms (this may also be interpreted to indicate that his research validated these as primary factors for choral evaluation).

Since grades are usually given to choirs that participate in festivals, a few words on how music students (and their teachers) feel about grades may be in order. Janet R. Barrett, a music Education professor at Northwestern University (Evanston, IL) said, "Grades are a persistent conundrum for music teachers. If music learning

¹⁰ Cooksey, p. 113.

is rich and multidimensional, a single letter grade is a weak vessel for conveying a nuanced and comprehensive evaluation of student learning in music classrooms."¹¹ While Ms. Barrett was speaking to prospective teachers about the assignment of individual grades, the psychology also applies to groups because letter or numeric grades often appear ambiguous when little or no explanation is offered or adjudicators are asked to mark grade sheets without making written or oral comments to explain themselves to the director and choir. Since group dynamics are often a factor that includes the individual opinions and emotions of the participants, it is reasonable to apply Ms. Barrett's principles for grading. These include clarity, fairness, emphasis on music over extra-musical factors, comprehensiveness, relationship of student work to evidence collected, ease of use, and general tone and style.¹² If a festival adjudicator were to understand these seven standards of grading for music (and, therefore, award grades to choirs at festivals in this manner), it might help make the festival or contest an even better learning

¹¹ Janet R. Barrett, *Developing the Professional Judgement of Preservice Music Teachers: Grading as a Case in Point*, *Journal of Music Teacher Education*, Spring, 2006, 15(2), p. 3.

¹² Barrett, pp. 7-8.

experience for participating choirs and their individual members.

There are both intrinsic and extrinsic elements that can affect an adjudicator's rating of a choir's performance. Intrinsic factors (those performance characteristics that Cooksey enumerated) are the categories by which choirs are graded. McPherson and Thompson also found four basic extrinsic factors of performance (both by individuals and ensembles). These affect not only how the performer(s) sing or play, but how the adjudicator hears them (subjectively): (1) The purpose of the assessment - at a festival, is to evaluate and grade a whole ensemble; (2) The type of performance being assessed (sight-reading, performing rehearsed repertoire, performing from memory); (3) Performance Proportions (a larger ensemble may convey a different image than a chamber ensemble); and (4) The Performance environment (size and acoustics of the hall, available equipment (risers, piano, podium, music stands, etc.)).¹³ These authors posed several additional rhetorical questions dealing with the adjudicative process. These include (1) Whether students should be involved in the assessment process, given that they lack training in formal

¹³ Gary E. McPherson and William f. Thompson, *Assessing Music Performance: Issues and Influences*, " Research Studies in Music Education, June, 1998, pp.12-14.

assessment and may form "distorted" opinions of their peers; (2) The performance and musical knowledge of adjudicators do not necessarily guarantee rater reliability; (3) Adjudicator effectiveness depends on his or her familiarity with the repertoire.¹⁴ One of their conclusions was "The selection of evaluative criteria and evaluative instruments strongly shape the evaluation process." They also spoke of the anecdotal "I liked it" reaction that reflects opinion of a performance. Due to these subjective elements, they recommended a training program (a "vetting") for adjudicators, who are the single most important variable in any festival circumstance.¹⁵

Gregory Fox, writing in the *Music Educators Journal*, offered five suggestions that can help ensure a valuable experience for all [festival] participants. These arise due to complaints about the adjudication at festivals, especially when ratings appear too severe or too lenient or there are insufficient comments from the adjudicators to support the ratings given.¹⁶ He explained that festivals should (1) Have clearly stated goals and objectives (learning outcomes); (2) Rating sheets that are consistent

¹⁴ McPherson and Thompson, p. 16.

¹⁵ McPherson and Thompson, p. 19.

¹⁶ Gregory C. Fox, *Making Music Festivals Work*, *Music Educators Journal*, March, 1990, Volume 76, issue 7, p 59.

with the festival objectives; (3) Adjudicators and directors should be given a written copy of the festival's goals and a copy of the rating sheet to be used before the event takes place; (4) An orientation meeting, prior to the festival, should acquaint the adjudicators with the goals and the process for scoring performances; and (5) A follow-up evaluation of the festival should be conducted after the event has concluded.¹⁷ While Fox made suggestions not found elsewhere in this research, and the suggestions for festival management are very clearly considered, this still does not address the actual process of choral adjudication and what the adjudicator is actually listening for in a choral performance.

Variables in the adjudication process are always a possibility. One such variable is the opportunity for adjudicators to see the musical score during a choir's performance. Jessica Napoles, writing in the *Journal of Research in Music Education*, cited a statistical analysis of festival adjudicators' ranking choirs lower when they did not see the musical scores than when they had a score available to see during a festival performance.¹⁸ This

¹⁷ Ibid.

¹⁸ Jessica Napoles, *The Effects of Score Use on Musicians' Ratings of Choral Performances*, *Journal of Research in Music Education*, October, 2009, Volume 57, issue 3, pp. 267-279.

study contradicted a study one year earlier by K. L. Droe, presented to the Music Educators National Conference in April 2008 in Milwaukee, WI.¹⁹ That these two studies contradict one another shows that there is no closure on the issue, to date.

Sight-singing evaluation is an adjudicated aspect in many choral festivals that are hosted on behalf of NAFME and other music educators groups. "Although teaching music reading is seemingly accepted and recommended as a viable part of choral music instruction, the existing body of research, primarily in the form of graduate theses and dissertations, offer mixed reports on the amount of time actually devoted to sight-singing instruction in the choral rehearsal."²⁰ Norris' study ascertained that approximately 58% of the 43 states where NAFME or its local affiliate is the primary festival management organization for high school choirs require sight-singing evaluation as a part of their adjudication.²¹ Ironically, 58% of 43 equates to exactly half of the 50 states. Because sight-singing is not one of the performance aspects at a choral festival (it is, instead, a skill) and because adjudication of sight-

¹⁹ Ibid.

²⁰ Charles E. Norris, *A Nationwide Overview of Sight-Singing Requirements of Large-Group Choral Festivals*, Journal of Research in Music Education, Spring, 2004, Vol. 52, No. 1, pp. 16-28.

²¹ Ibid.

singing skills is offered in no more than half of the states, it is not being considered as a factor in this study.

In the cited references, it is clear that there is an absence of information on what the adjudicators at choral festivals consider most important. Neither choral methods texts nor scholarly articles address the issue to any level of completeness. A study has, therefore, been conducted in order to determine exactly what is in the adjudicator's ear (so to speak) when evaluating a choral performance. By discovering what the adjudicator is listening for, and why, directors and ensembles will profit by knowing which choral aspects should be emphasized further in the rehearsal room before the contest. Since good teaching is the goal of both adjudicators and directors, this will serve the choral community and, ultimately, allow directors, choirs (and individual singers) to profit.

CHAPTER THREE: DESIGN FOR RESEARCH

A. The "Expert Pool"

Choral adjudication is an oft-discussed but, at times, poorly understood topic. Singers and their directors may easily agree with an adjudicator who praises their ensemble, but it is just as easy to be critical of an adjudicator whose comments appear negative or even harsh. In this field of endeavor where the words of a few can appear to pass judgment on the efforts of many, adjudicators are often cast in the role of "expert" and their evaluations (and grades) can be almost life-changing. Ratings from an adjudicator can be a make-or-break circumstance for a young director and can affect recruitment, teacher/student trust, and even parental or community support for a choral ensemble. Mindful of this role, most adjudicators do their work behind the relative safety of a table or desk in an auditorium, and are (usually) out of sight before their words are heard by the director and choir on whom they pass judgment.

Exactly what defines an adjudicator? While the process varies tremendously from region to region (and from state to state), most choral festivals that include adjudication utilize individuals who are respected choral

directors and have distinguished themselves through outstanding choral teaching and directing. Many organizations or institutions have a vetting process that seeks to assure that the adjudicators will be at once knowledgeable, fair, and impartial in making evaluations of choirs' performances. The premise is that not all choral directors are also qualified to serve as adjudicators. While the process is not perfect, festival organizing committees, generally speaking, try to select qualified individuals to serve as adjudicators.

The vetting process to select qualified adjudicators can have many different formats. One common vehicle that festival organizers utilize is the time-honored "word-of-mouth" system. Festival hosts contact others who have hosted festivals and share names of adjudicators who have proven to be reliable and respected in the role. Some music education organizations have a training process by which prospective adjudicators are scrutinized before they are deployed at festivals. In many states, the National Association for Music Education (NAfME) state organization is the primary festival hosting entity, and participation at a festival is an annual expectation of the school choir. Each state's NAfME organization has its own vehicle for adjudicator selection.

California is the largest of the fifty U.S. states by population. The size of the state, number of schools, geographic diversity and certain traditions have resulted in a state where there are several vetting processes in use in California for the many choral festivals hosted annually. This makes California a representative microcosm of festival procedures used throughout the United States. Divided by the state's NAFME organization into nine regions, the state's regional music educators associations organize and manage most of the local choral festivals (some are organized by the local school districts), and their festival procedures vary somewhat from region to region. In the southern half of the state, the Southern California Vocal Association (SCVA, established in 1939 and actually a precursor to the American Choral Directors Association, or ACDA) serves as the primary choral festival hosting organization, and for many years hosted an annual festival adjudication workshop. Prospective adjudicators gathered in an auditorium during the fall and adjudicated several middle school and high school choirs who had been chosen for the event. These adjudications were then reviewed by a panel of senior adjudicators (long-tenured in the SCVA) and those who were deemed worthy were appointed to adjudicate SCVA-sponsored festivals moving forward.

Although SCVA has recently modified their selection procedure, there is still a vetting process for prospective adjudicators that involves live adjudication of choirs in a festival setting.²² There are also a few festivals each year in California that are sponsored (usually in name only) by the ACDA; these are typically member-sponsored and invitational events.

Five "prestige festivals" (by invitation only, based on reputation) are also annually hosted in California. These are at California State University, Fresno (mid-fall semester); Chapman University (mid-winter); San Jose State University (mid-winter); University of Southern California (fall and spring, and the newest of these five annual events); and at California Polytechnic State University, San Luis Obispo (early spring). These invitational festivals are generally organized by and for the host school, and while they may serve as a recruitment tool for the sheltering institution, they attract participating choirs by featuring adjudicators who have a significant presence in the choral community. In this case the vetting of adjudicators is through experience and name recognition.

²² See http://www.scvachoral.org/festival_adjudicator_application.pdf

Music adjudication is by its very nature a subjective evaluation, so it is not feasible to establish an empirical database of exact standards that need to be met in order to achieve superior performance. Few would disagree that certain aspects of choral performance are the cornerstones of any evaluation. As cited by Cooksey and others, these include tone, diction, interpretation, balance, and blend, to name just a few. The evaluation of each of these and other standards of choral performance reflect an adjudicator's opinion, and opinions can vary widely from one adjudicator to another. A survey instrument (which will be described below) was developed to provide respondents (members of the "vetted pool") with a common vehicle for responses about their experience and expectations in the role of choral festival adjudicator.

Selection of a reliable and "vetted" pool of adjudicators was accomplished by contacting those who have served at one or more of the identified California invitational festivals during the past ten years, along with "vetted" adjudicators identified by the SCVA. Predictably, this resulted in a large number of duplicate names, which were then cross-cancelled. Some individuals opted-out of the survey; any individual who had a part in the planning and execution of this study was eliminated in

order to avoid any concern about bias. The resulting pool of respondents numbered 43 ($n=43$). The responses given to the questions and prompts presented in the survey instrument have been tabulated for analysis, and this information will form the basis of conclusions made in this study.

B. The Design of the Survey Instrument

The product of a choral adjudicator's work is, by its very nature, subjective. This will tend to gather responses to any survey about the important aspects of a subjective analysis into the category of anecdotal evidence. However, since all respondents selected certain choices from a common group of options, these selections do provide a statistical base from which to develop basic conclusions. Because the pool of responders has been vetted (to the degree possible), there is at least an assumption of responder reliability in completing the survey instrument, so the design of the survey instrument is such that it gathers some statistical data, allows for anecdotal responses to these responses, with the result being that adjudicators who completed the survey also used their experiences and training to provide (anecdotal) justification for their decisions. A copy of the letter inviting participation in the survey is found as Appendix A.

The survey instrument contains two sections. The first asks for personal data, academic preparation, and experience as an adjudicator. These data identify the basic complexion of the expert pool. The second section

presents ten aspects of choral performance and prompts the participant for responses, based on his/her experiences and expectations as an adjudicator. These ten include the basic eight enumerated in Cooksey's research and found on adjudication forms from the SCVA, Texas Music Educators Association, and two of the aforementioned California invitational festivals (the Chapman and USC festivals ask for expository comments only, without ratings), and appear in this study as Appendix B. In addition to these eight, deportment and appropriate choice of repertoire have been added (both of these areas generate significant written comment at festivals by adjudicators, and seem to be appropriate additions to the original eight). In the survey instrument the ten items were presented in much the same order seen on the sample adjudication forms in the hope that respondents would not be led to any particular conclusions and, therefore, be objective in their responses.

In addition, the survey asks for subjective comments on several aspects of festival performance. The list of prompts is not exhaustive and there is the opportunity for respondents to identify another aspect of their choice. Each of the ten prompted questions also allows for comment, and these data (along with their comments) provide the

purely subjective elements of the study. The survey instrument was reviewed prior to distribution by respected colleagues in both choral studies and music education in order to assure the highest possible level of objectivity and reduce any aspect of bias.²³ Respondents were invited to complete the survey on-line or in writing. Through Google Documents, 100% of respondents did so on-line. A copy of the survey instrument is found as Appendix C. Presentation of the results of the survey forms the basic research of this study and an analysis of those results allows for conclusions to be drawn, based on the input from the pool of respondents.

²³ Survey instrument reviewed by Michael Carley, MA, Institutional Research and Reporting Director, Porterville College (CA); Tony Mowrer, Ph.D., Associate Professor of Music Education, California State University, Fresno; and Jeffrey Seaward, MM, Professor of Music, College of the Sequoias, Visalia, CA.

CHAPTER FOUR: RESULTS OF THE RESEARCH

A. Adjudicator Profiles

The pool of adjudicators for this study was vetted in that this is a closed pool of participants, and they represent a varied level of academic training, years of experience as a choral director, type(s) of choruses they conduct, and length of tenure as active choral adjudicators. The characteristics and professional experiences of this vetted pool are of interest, and a statistical overview of this pool shows the diversity of the participants. It should be noted that although adjudication presumes a high level of proficiency as a choral musician and conductor, the selection of an individual to serve as an adjudicator is based on his or her ability to evaluate choral performances.

Adjudicators who participated in this survey were asked a group of questions that identify the range of experiences they have had in the field of choral music, and this is reflected in the graphed data shown below. The actual responses to questions are contained in Appendix D, and other than correcting spelling and appropriate capitalizations, these are unedited. The first group of

questions serve to identify the experiences and length of career of the respondents.

(I) Highest degree earned (none of the respondents holds less than a Bachelor's degree):

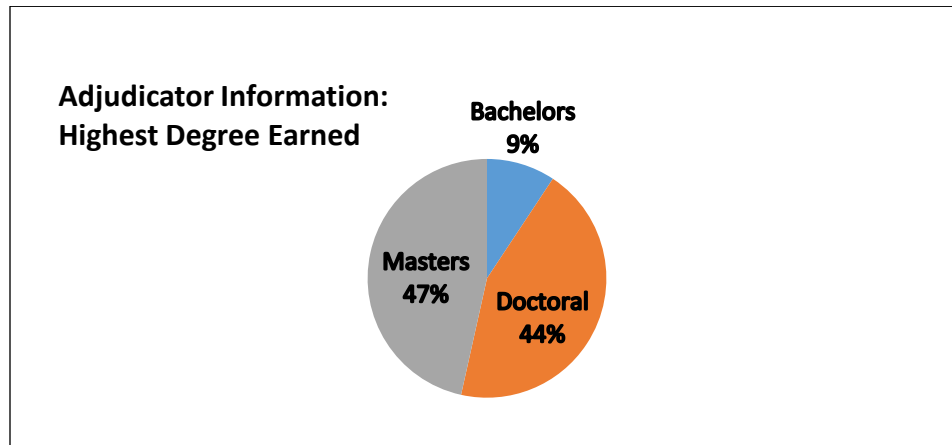


Figure 1

There is no empirical means by which a choral director holding a Bachelor's Degree can be compared (either favorably or unfavorably) with directors who possess a Master's or Doctoral degree. In the field of choral music, where salary advancement or teaching at a particular academic level is often the motivation for advanced degrees, it does not always follow that the individual with the highest degree has the sharpest skills. An example is a fairly recent retiree from the conductorship of a major professional chorus in the United States who served in that capacity for more than ten years; preceded by a career of more than thirty years teaching at a major university, on

the strength of his bachelor's degree. His choruses appeared at numerous conventions and he conducted workshops throughout the world; he was often called upon to serve as an adjudicator at festivals. His story is well-known, but there are numerous top-tier conductors who do not hold advanced academic degrees; they are teachers of choral music and very good at what they do.

(II) Number of years as an active choral director (total, may include interrupted periods of service):

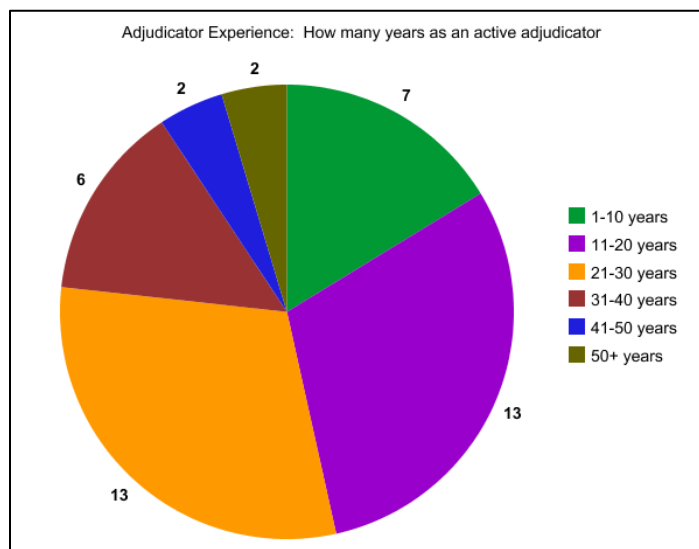


Figure 2

The number of years an individual has served as a Choral Director tends to reinforce his or her experience as director, but this neither implies nor presupposes proficiency or expertise. Some conductors achieve a level of mastery early in their careers while others struggle for years to truly develop their skills. For some, the

struggle is situational (a very fine conductor may, for example, work in a school where there is limited emphasis on musical performance and, therefore, not currently be the conductor of a top-tier ensemble). It is, therefore, a mistake to suggest that length of tenure as a conductor will necessarily identify a potential adjudicator, but it does seem (generally) to follow that the majority of vetted adjudicators have many years of experience as conductors. In fact, the total number of years of experience in the pool of respondents is 1,490. When divided by the number of respondents ($n=43$), this averages 34.7 years each.

(III) Number of years serving as an active adjudicator:

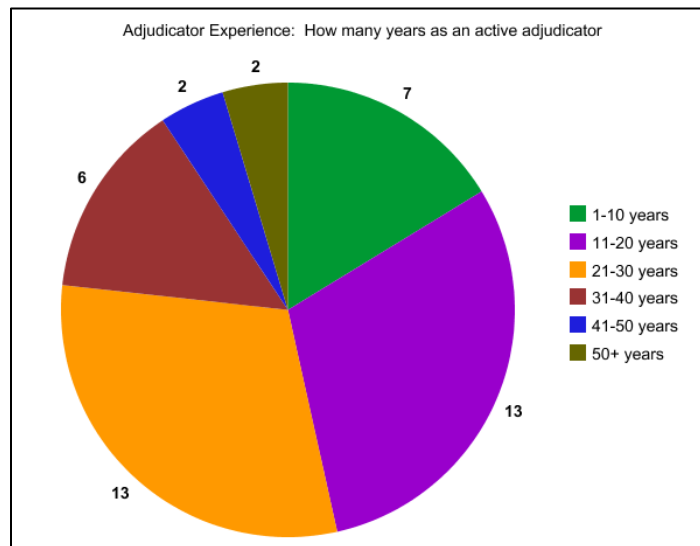


Figure 3

While the number of years an adjudicator has been an active choral director is not necessarily a predictor of success,

the implied experience over a period of many years does at the very least provide a familiarity with literature and process. Since adjudicators usually serve by invitation (from a festival host or sponsoring organization), and those who are successful (and recommended by one entity to another) usually have a lengthy tenure as a respected adjudicator, experience is often perceived as expertise. The adjudicators who were respondents in this study were "vetted;" so their length of experience is certainly a factor in their expertise but not the only reason why they are serving in this capacity. It was previously noted that the average length of service as a choral director by members of the pool was 34.7 years; the average number of years these individuals have been active as adjudicators is 20.6 years. This fact seems to indicate that most of the adjudicators in this study began this work after almost 15 years as a choral director. Those who have been working the fewest years were all in the SCVA pool of adjudicators, but their examination process would seem to alleviate any concerns about their qualifications.

(IV) Affiliation (most recent choral position): The composition of choirs and the level(s) where the members of the adjudicator pool have worked is not particularly germane to the study but does demonstrate familiarity with

the variety of different kinds of choral ensembles one might encounter at a choral festival. It is important to note that a director who is currently working with one kind of ensemble (Women's, Men's, Mixed, Children's, etc.) may have previously had experience with one or more different kinds of choirs at different levels.

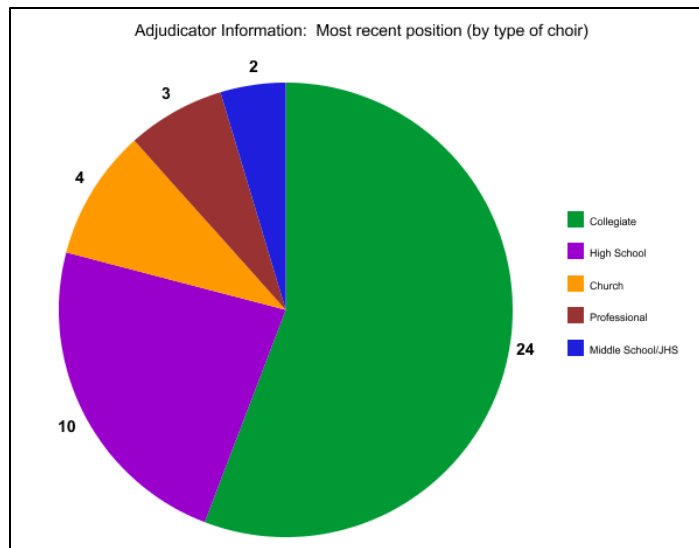


Figure 4

(V) Number of times (days) per year serving as an adjudicator: While frequency of adjudication may not be a reliable basis for evaluating the quality of the adjudicator, those individuals who judge choirs more often have the implied respect of the various festival hosts for whom they work and have the opportunity to hone their skills as an adjudicator more often than an individual who adjudicates less often. The respondents indicated that they adjudicated between one and 50 times annually (there

was little or no consistency in the responses). It should also be noted that the number of participating choirs varies widely from event to event. Therefore, an adjudicator may hear as few as six or eight choirs at a festival; another adjudicator may hear as many as 80 choirs over a two-day event.

(VI) Number of choirs adjudicated annually: Of the named festivals listed in this study, the number of participating choirs at each event varies widely. At both Chapman University and at USC there are usually eight high school and eight college-level choirs on each of the two days in the event (one day for small choirs, one day for larger choruses). At the San Jose State University festival there are generally eight high school choirs in each of two sessions on the same day. At Fresno State University, it is a 3-day event that commonly attracts as many as 80 choirs, most of them high school level (there is a community college time block wherein about eight to ten choirs participate, and a few middle school choirs also participate). Since they are being rated against standards (not a head-to-head competition), mixing choirs of various levels of proficiency in sessions is common. At the San Luis Obispo event there are also as many as 80 choirs to be adjudicated in just two days. The Southern California

Vocal Association hosts as many as 100 different events over a three-month period in the spring semester at school sites all over the region, each festival including about 8 choirs (grouped by voicing and by level). Adjudicators can, conceivably, be assigned at a number of different events.

It was noted that the number of choirs an individual adjudicates in a year can be profoundly affected by which festival(s) he/she is invited to judge; as with the number of events (days) each participant served each year, the data reflecting the number of choirs adjudicated also showed little or no consistency. The respondents were asked to estimate how many festivals they judge each year; this number could vary widely from year to year, depending upon a number of factors (number of invitations to adjudicate and the availability of the adjudicator being two such examples).

(VII) Type(s) of festival adjudicated: All of the festivals named in the study are specifically designated for high school choirs (some also include college choirs). It was no surprise that 100% of the respondents have adjudicated high school events, but most have also judged other types of choirs. This flexibility demonstrates familiarity with the repertoire and also with the

pedagogical requirements to teach choral music to various levels of groups.

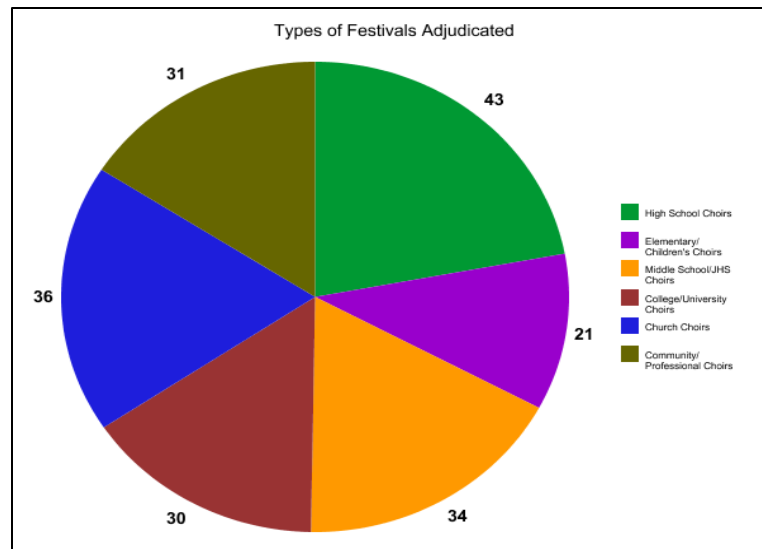


Figure 5

The type(s) of festivals an adjudicator judges can be those hosted by invitation only or they may be sponsored by a music educator's organization. An invitational event can be hosted by a school, college, or community-based choir, or a festival managed for commercial purposes. Festivals can also be specific to voicings (i.e. all-men's; all-women's; mixed voices).

(VIII) Design of the adjudication form used: The adjudication instrument (or form, if one is used) varies from festival to festival. Some events (such as San Jose State University or Chapman University) allow the adjudicator to write in free-hand, on blank paper (there is no form). Music Educators organizations (such as ACDA,

NAfME, and SCVA) often have their own specific adjudication form. Standardized forms attempt to give the impression of fairness in that all choirs are being evaluated similarly. Some invitational festivals blend various forms already in existence in order to achieve their own instrument, feeling that this assures the participating choir not only fair ratings but uniqueness that will help attract choirs to the event. Several sample adjudication forms are included as Appendix B.

One of the purposes of this study on adjudication is to find out which specific qualities of choral singing are perceived by the adjudicators as being most important. In order to achieve this objective (and not prompt responses), specific criterion for evaluation were not mentioned in the informational portion of the survey.

Two components of choral festivals that were not part of this specific study are the idea of the adjudicator taking a few minutes to work with the choir(s), and also the concept of adjudicating sight reading abilities. It is interesting to see how many members of the pool have served in either or both of these capacities:

(IX) As an adjudicator, have you actually worked with (conducted) the choir, either before or after the festival?

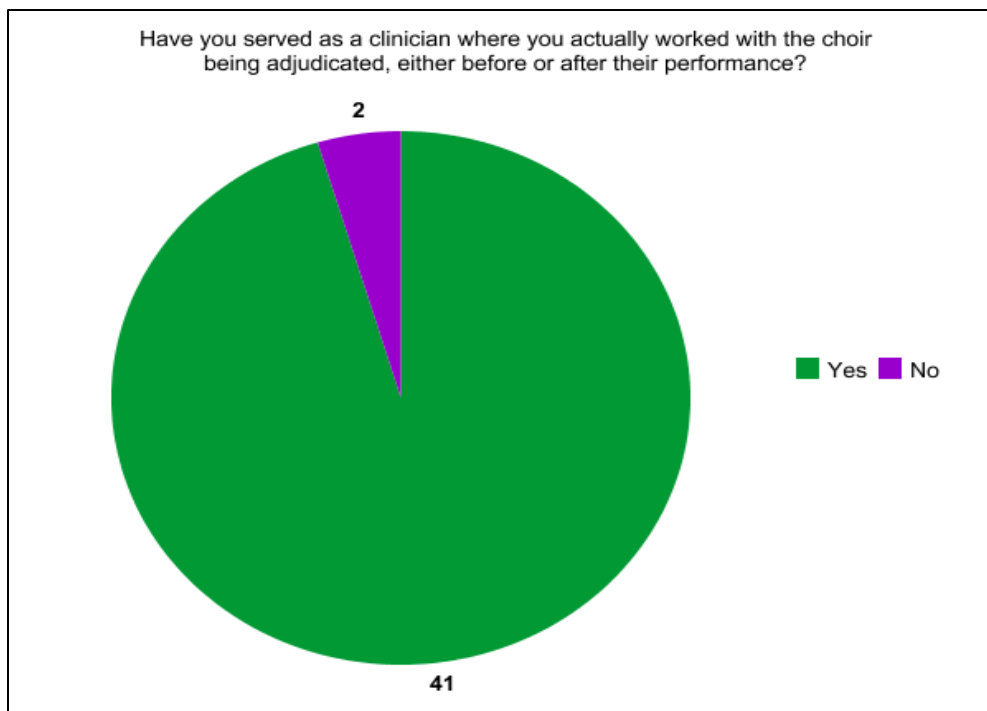


Figure 6

A potentially valuable experience for choirs occurs when an adjudicator actually works with the ensemble, usually immediately following their performance. This gives immediate feedback to the choir and to its director, and while it may seem intimidating to do so in front of the other choirs who are gathered for the event, it can be a tremendous learning experience not only for the choir on stage but for the observers, too. Events that include this "workshop" or clinic time will generally limit the number of participating choirs to only five or six in each session (this may fill about two hours of time). The clinician at a festival may be invited to be an adjudicator partly or wholly because of his/her unique dynamics as a

clinician/conductor and teacher, and this can be a very good opportunity to promote a festival (and for the individual choir directors to provide motivation to their singers).

(X) Have you served as a sight-reading adjudicator?

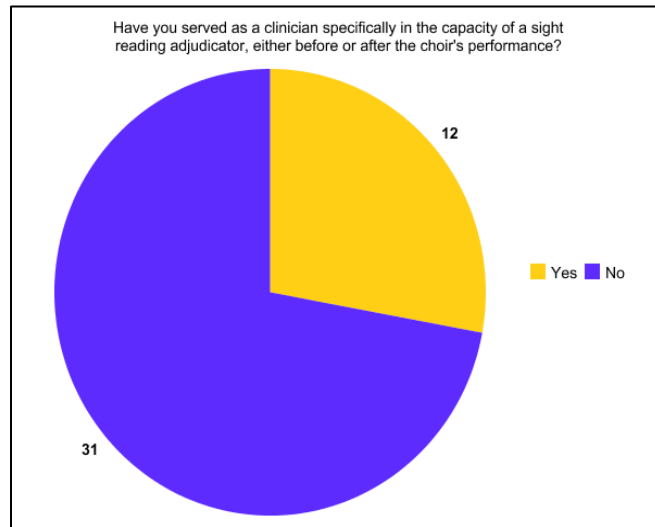


Figure 7

Demonstration of sight-reading skills (as an ensemble) is part of the festival process in some organizationally-sponsored festivals. The Texas Music Educators Association and several divisions of the California Music Educators Association require a choir to sight-read (in front of a sight-reading adjudicator) following their on-stage performance of pre-selected repertoire. This is an entirely different area of choral adjudication. While very valuable to develop musicianship among singers, sight reading adjudication is not being evaluated in this study

because it does not reflect the on-stage performance standards.

The items discussed above give the reader a clearer picture of the qualifications and expectations placed upon the choir adjudicators who serve the choral profession. Their self-study (in responding to the survey instrument) gives the reader a clear picture of *who* the adjudicators are.

B. The Aspects Adjudicators Listen For

The first part of the survey categorizes adjudicators by their actual professional training, position, and adjudication experiences. The most important part of the study lies in the questions that pertain to their actual experiences as choral adjudicators. Several of these questions provided data that lead to graphical analysis; others will require a more subjective analysis of the verbal responses that were provided. Each data-driven question will be discussed below. The actual adjudicator responses appear as Appendix D at the end of this treatise.

(1) What is the FIRST thing that you notice about a choir you are adjudicating?

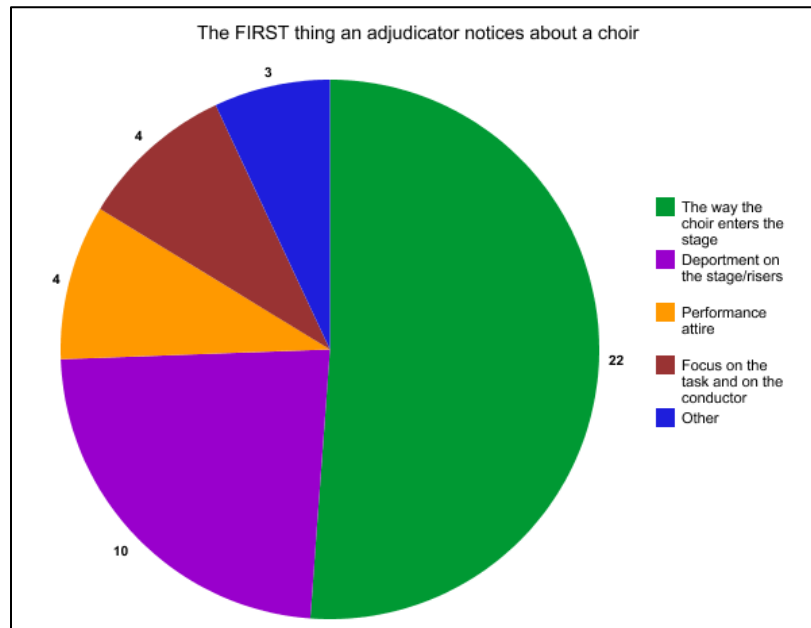


Figure 8

Throughout our lives we are taught by parents, teachers, spiritual and social leaders that first impressions are important. Clearly, the participants in this survey had two overwhelmingly important "first impressions" that they expect from a choir in that the manner by which the choir enters the stage and the deportment of the singers once on stage make the strongest first impressions. In fairness, one adjudicator was concerned more with what we hear than with what we see, stating that intonation was the most important first impression; the other two subjective comments were the standing arrangement of the ensemble and a rather vague response, "it depends on the choir."

(2) At many choral festivals there are categories for evaluation. Please select the three aspects of choral performance standards that you consider to be the most important when evaluating a choir as an adjudicator.

Adjudicator Responses: Three most important aspects		
Choral Tone	35	81%
Blend	4	9%
Intonation	37	86%
Diction	5	12%
Balance	4	9%
Dynamics	1	2%
Correct notes/rhythms	17	40%
Interpretation	18	42%
Deportment	3	7%
Appropriate repertoire	5	12%
Other	4	9%

Figure 9

The ten categories for evaluation are common to most of the standard adjudication forms in use during the past 25 years and are often cited in long-hand (prose) evaluations.

Several respondents chose more than three, which is why the total of responses (133) is greater than would have been expected ($n \times 3 = 129$). This does not cause a significant deviation in the percentage responses as can more clearly be seen below:

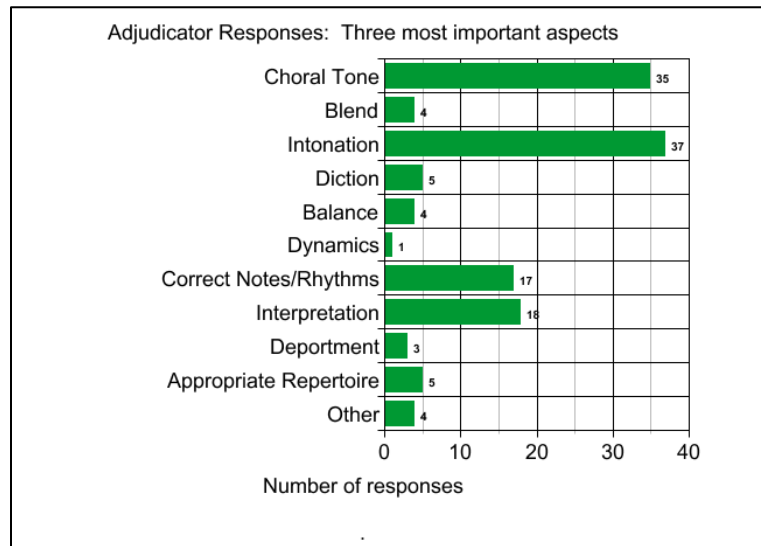


Figure 10

The opportunity was given for adjudicators to cite other categories for evaluation and one adjudicator cited "musicality." While this term is heard in presentations, lectures, and appears (infrequently) in reference materials, it is a somewhat ambiguous term that attempts to indicate an innate sense of musicianship communicated from the performer to the listener. Merriam-Webster defines

musicality as either "sensitivity to, knowledge of, or talent for music," or "the quality or state of being musical."²⁴ The other comments were observations of one adjudicator who felt that "blend affects choral tone and balance, appropriate repertoire affects interpretation, deportment and notes."²⁵ Each of the ten categories for choral evaluation will be analyzed in chapter five.

(3) Question 3 asked the respondents to recall *positive* comments they remember making to more than one choir at a recent festival. The respondents answered in written form; a detailed analysis of their answers will follow below.

(4) Like question 3, question 4 asked for a written answer concerning *negative* comments, and these will also be examined below.

(5, 6) The fifth and sixth question asked the adjudicators what topics they would choose to emphasize if presenting a one-day workshop (either positive or negative items). The surprising find is that seasoned adjudicators chose essentially the same topics to emphasize with choirs they judged to be either proficient or deficient in their performances.

²⁴ <http://www.merriam-webster.com/dictionary/musicality>

²⁵ See Appendix D, (2), Adjudicator W

This similarity between positive and negative elements is seen by comparing the two graphs below:

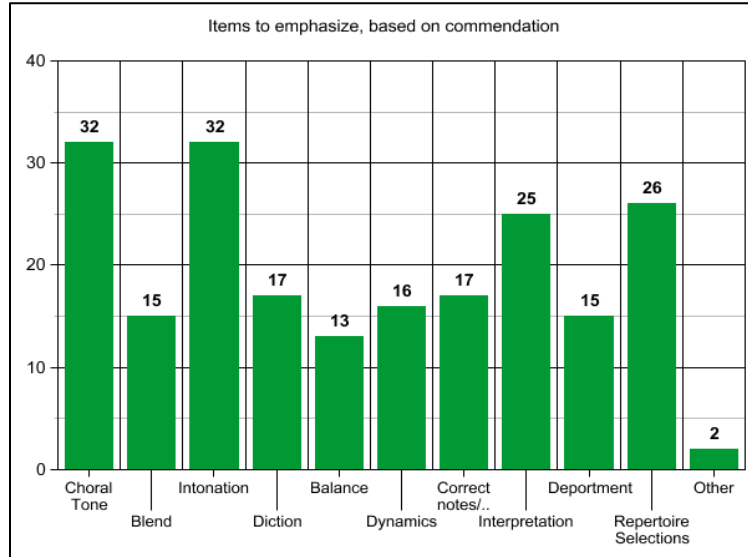


Figure 11

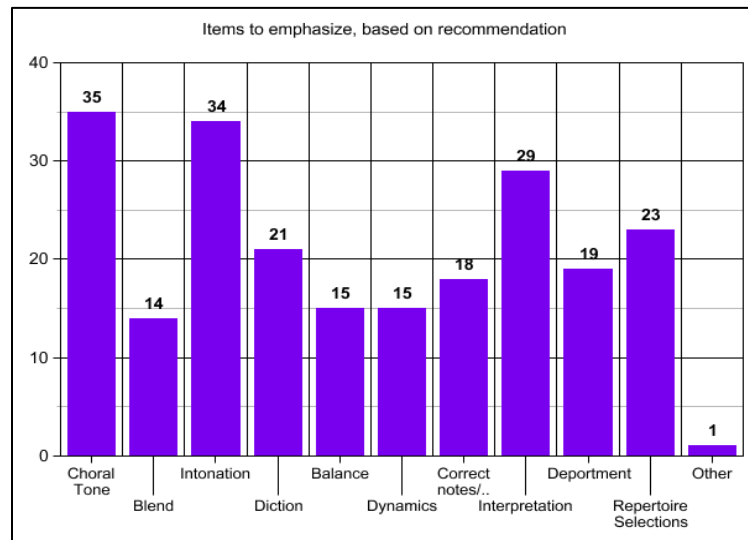


Figure 12

From responses to these two questions come what is, perhaps, the most important insight into just what the adjudicators really do feel are the most important aspects of

choral festival performance, namely (1) choral tone, (2) good intonation, (3) proper interpretation, and (4) careful selection of appropriate repertoire for the ensemble. Adjudicators were able to name more than one aspect they would choose to emphasize at the hypothetical one-day workshop; the totals represent subjective choices, yet the numbers are somewhat similar for either proficient or deficient choirs (208 specific selections from the data base of $n=43$ adjudicators for proficient ensembles; 223 specific selections for deficient ensembles).

(7) Choral directors and their singers have an opportunity for the adjudicator to speak directly to them via the written comments provided. As with any performance, preparation is presumed to be the collaborative effort of the director and the ensemble. The probing question in this part of the study asked, "In one or two sentences, indicate the most important things a director should do to prepare an ensemble for a choral festival." In order to extrapolate usable data from the written responses to this question, adjudicator responses have been evaluated and all references to the ten enumerated adjudication items have been tabulated, as the tabulated results of these analyses show in Figure 12 below. "Other" included 9 responses recommending good

facial expression and visual communication by the singers and two emphasizing good conducting skills.



Figure 13

(8) The eighth survey question asked, "In one or two sentences, indicate the thing(s) that you most often observe that hinder a choir's performance at a choral festival." As in question 7, responses to the survey question were evaluated for alignment to the original ten enumerated items, and those results appear below:

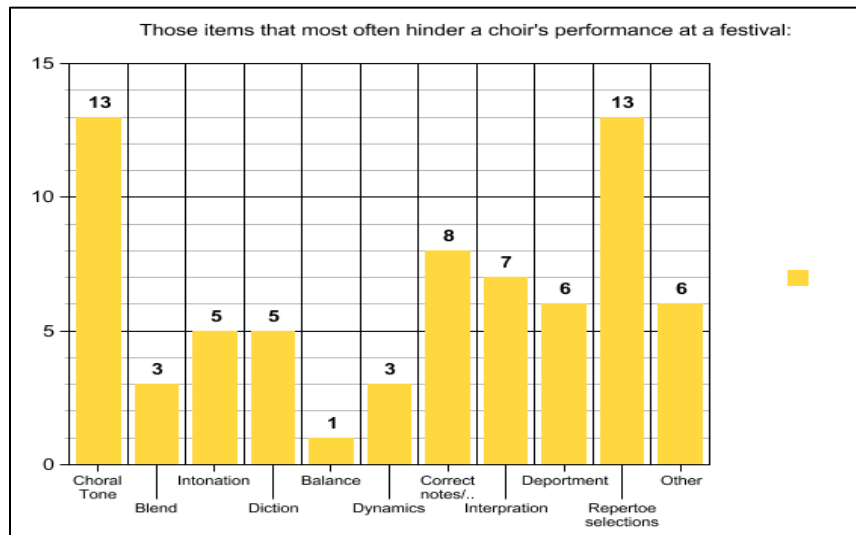


Figure 14

It is interesting to see that *choral tone* remains a primary factor in adjudicating a choir's performance, but in this phrasing of the question *selection of appropriate repertoire* is considered equally important. "Other" included four responses indicating that poor conducting hinders a choir's performance and two who felt singers' facial expression and visual communication were lacking. Question 9a asked adjudicators, in one or two sentences, what overall characteristics were praiseworthy in evaluating an outstanding choir at a recent choral festival. The responses ran the gamut from the ten basic adjudication items to more specific (and even colloquial) remarks that seem to indicate the personal and professional bias of each adjudicator. One such comment that gives specific praise to the ensemble came from a recently retired university professor who is in constant demand as an adjudicator (Adjudicator A). He said, "They made the music come alive."²⁶ Another example, from a retired California university choral professor with more than 60 years of experience (Adjudicator B), told the choir "Follow this director wherever he takes you, and keep up the truly great musical and artistic work." He then continued, "You

²⁶ See Appendix D, (9a), Adjudicator A

are showing all of us why choral music is such a great art. Your attention to detail of vowels, consonants, text meaning, dynamics, emotions and physical participation all add up to the best of this art."²⁷ A current university choral professor who is also in constant demand as a California choral clinician (Adjudicator C) responded in this manner: "You have chosen excellent music that is appropriate for this choir. The ensemble is singing with good support, and they are singing musically. Intonation is good, largely because there is good breath support and the tone is well-focused."²⁸ His unsolicited and declamatory statement to the ensemble on the value of the repertoire selected addresses the underlying purpose of this entire study. It is possible to derive statistical data from these anecdotal comments by grouping the comments as they discuss the various aspects of adjudication (the ten basic criterion).

(9a): Consider a choir that you remember from a recent choral festival as having been truly outstanding (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or

²⁷ See Appendix D, (9a), Adjudicator B

²⁸ See Appendix D, (9a), Adjudicator C

director) to indicate those overall characteristics that were praiseworthy?

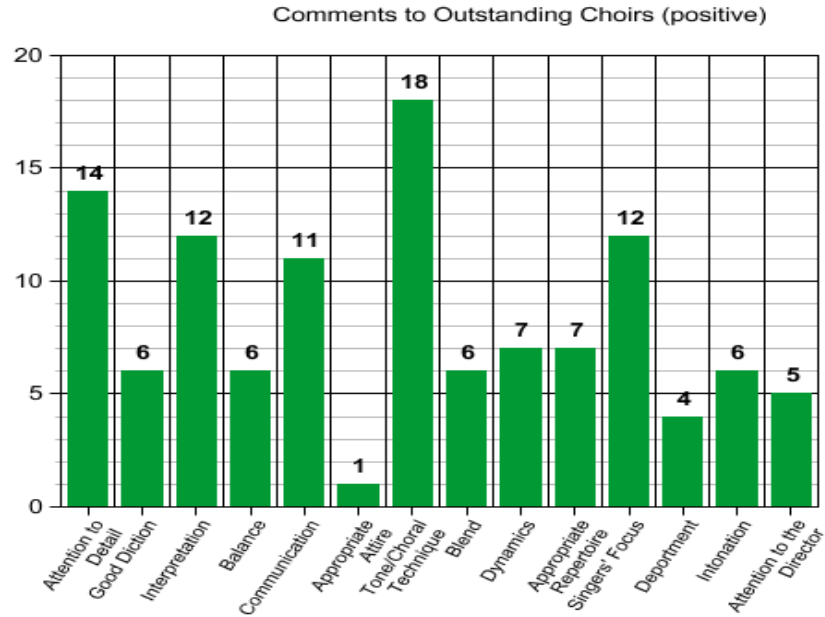


Figure 15

From the graphed results, it is clear that the adjudicators still find tone and attention to detail (correct notes, rhythms, nuance) the top two areas on which to compliment choirs that are considered to be outstanding. With the outstanding choirs their communication with the audience, their focus on the task of performing, and the interpretation they applied to the musical score (guided by their conductor) were also highly noted. The “mechanical” aspects of performance (diction, balance, blend, intonation, deportment, etc.) garner fewer comments when choirs are judged favorably.

"Feel-good" comments are often made to choirs, designed to introduce the director and ensemble to the adjudicator on a more human level. Examples of these comments would be "You made music; it wasn't for the goal of adjudication"²⁹ or "The choir came onto the risers like they meant business."³⁰ Choirs determined to be outstanding were also complimented on their attention to the director, something that did not arise from earlier questions.

(10) Compared with choirs considered outstanding, choirs that were judged to be in need of improvement garnered a somewhat different group of comments. The top two categories of comments remained constant from the first half of this study in that Choral Tone and Intonation still occupy the numbers one and two position in the adjudicators' survey. It is the tone of these comments that signals the true message from the adjudicators. To the less proficient choirs, some adjudicators were deliberately blunt: "The technical problems (such as poor tuning, breathy tone) distracted from the musical presentation."³¹ Others spoke more to the directors; "You need to examine the ability of your performers and what

²⁹ See Appendix D, (9a), Adjudicator D

³⁰ See Appendix D, (9a), Adjudicator E

³¹ See Appendix D, (10a), Adjudicator F

inspires them. Select music which appeals and allows you to teach them some of the most important things in life.”³²

(10A): Consider a choir that you remember from a recent choral festival as having been in need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those characteristics that were in great need of improvement?

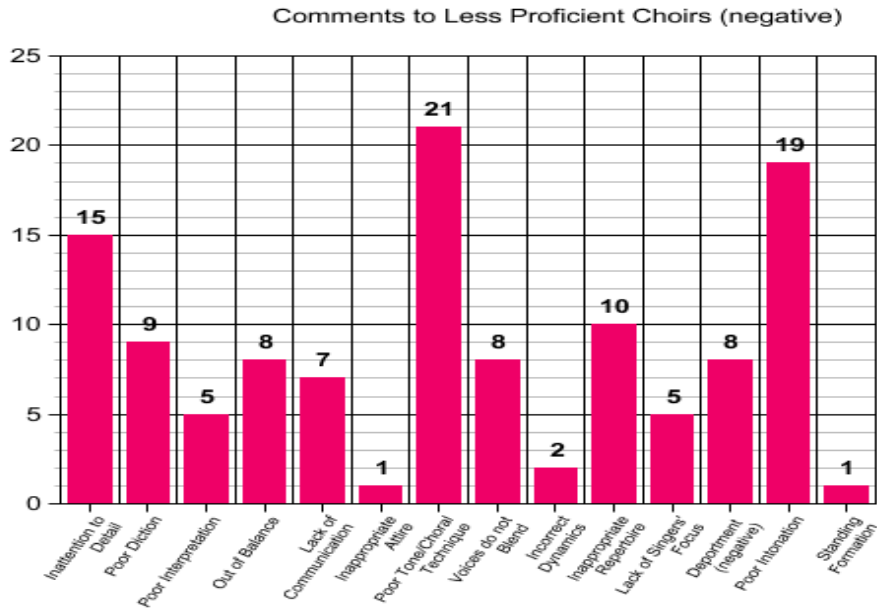


Figure 16

The ten items commonly evaluated in choral adjudication (choral tone, blend, intonation, diction, balance, dynamics, correct notes/rhythms, interpretation,

³² See Appendix D, (10a), Adjudicator G

department and repertoire selection) all appear to have a level of importance in the ears of adjudicators. When observed as category grades, they can be graphed (as has been shown) to create a base that appears to be an empirical analysis of adjudicators' evaluations. But, as is seen in the analysis of the adjudicators' comments, evaluating music ensembles in a festival setting remains a largely anecdotal, opinion-based process.

CHAPTER FIVE: ANALYSIS OF THE RESEARCH

(Adjudicators speak in real terms)

The answers that the pool of adjudicators have given to the questions in the survey instrument appear as Appendix D and provide a wealth of insight into the individual preferences and opinions of each of the respondents. The length of Appendix D is due to its being the substrate of this research; these direct citations combine to not only present the collective wisdom of the vetted pool but to offer the reader insight into the process of choral adjudication. In the appendix the opinion of each of the respondents is cited, and the graphical analyses become the empirical evidence in this study, namely which of the ten enumerated items are considered most important.³³

To individually analyze every answer by every participant in the study would result in a great deal of duplication, so a procedure to incorporate their answers into a collective and useful base of information has resulted. In chapter four the general analysis of each of the ten primary questions was presented, graphed, and

³³ Please see Appendix D for specific citations by the adjudicators.

briefly discussed, thus forming a group of standards that adjudicators consider the most important when evaluating choral performance.

Questions three through ten in the survey asked adjudicators for comments on the specific aspects of evaluating choirs. In each of the questions presented to the pool a number of comments were either common to more than one participant or were recurring throughout the survey. Some of these comments reveal aspects that adjudicators may be looking for while judging an ensemble that are not necessarily one of the ten identified elements. For example, in answering question three, Adjudicator Q stated "The choir *communicated* the score (the composer's intentions) with clarity and expressivity."³⁴ It is certainly true that choral music is a form of communication, and although music is an aural art form, it is nonetheless also a visual experience. People often say, "I'm going to see a concert," which (although a colloquial phrase) indicates the visual component of a musical performance. To communicate visually and aurally is the role of a choir, and adjudicators acknowledge this important aspect. In answering question three,

³⁴ See Appendix D, (3), Adjudicator Q

Adjudicators P, U, DD and FF also specifically mention communication in their positive comments to choirs.³⁵ If communication is visual as well as aural at a choral performance, is the manner in which we see the choir as important (or nearly as important) as the way we *hear* the ensemble? Adjudicator R comments "Another thing I tell all choirs is to remember that 95% of what an audience 'hears' is first heard through their eyes. 'Look the music!'"³⁶ There can be no doubt that a choral performance is multi-sensory, and we do sense with our eyes as well as with our ears. This can include singers' eyes focused on the task, watching the director, their physical involvement in the music, and even an orderly and well-disciplined entry and exit to and from the risers.

When asked to recall negative comments made to choirs (question four), some adjudicators simply stated "I don't make negative comments." Most respondents, however, did recall certain items that recently caught their attention at a choral festival. While the majority of these items were one of the ten primary aspects, there were several who commented on choirs whose members appeared disconnected from the event or were not watching their director, which

³⁵ See Appendix D, (3), Adjudicators P, U, DD and FF

³⁶ See Appendix D, (3), Adjudicator R

Adjudicator DD cited as "failure to communicate to the audience."³⁷ In this case it is the *lack* of communication that is being noted. There were several adjudicators who focused their negative comments on selection of repertoire. This will be discussed at length (questions 9b and 10b) but it is interesting to note that the subject has already been broached as having potentially negative consequences for a choir in festival performance.

In answering question five, all of the adjudicators enumerated one or more of the ten aspects as part of their "workshop." Two respondents added the ideas of facial and physical involvement; one suggested choirs learn by listening to the other choirs during the event (this idea was also repeated in an answer to question six).³⁸

Respondents to question seven continued to focus on directors addressing the ten primary items when preparing a choir for festival, but there were several who also discussed the need for directors to emphasize physical involvement and facial expression. There were two who lamented that poor conducting skills by some directors caused problems in performance that were likely the result of poor conducting in the rehearsal room. This train of

³⁷ See Appendix D, (4), Adjudicator DD

³⁸ See Appendix D, (5) and (6), various respondents

thought continued in the answers to question eight as the number of respondents recommending improved conducting technique doubled. This question, in asking what hindered a choir's performance at a festival, found 13 respondents who felt it was ill-chosen repertoire (tied with poor choral tone).³⁹ Questions (9a) and (10a) both showed tone quality as the most important aspect one listens for, with attention to detail (correct notes and rhythms) and intonation being the other most oft-cited concerns. The two secondary questions (9b and 10b) gave the respondents an opportunity for free expression. The answers to these two questions in particular provide anecdotal evidence that answers *why* adjudicators consider certain items to be of greater importance in evaluating a choral performance. To address these more subjective questions specific citations are provided, along with analysis.

Question 9b specifically asks "How did the musical selections that were sung have a positive effect on the choir's performance?" The respondents addressed this question in their own manner, but it is easy to "connect the dots" by reading the words of Adjudicator A, who said "Good variety which allowed the performers to express a

³⁹ See Appendix D, (7) and (8), various respondents

wide breadth of emotion. The selections were age-appropriate."⁴⁰ Adjudicator B elaborated a bit more in reinforcing his praise: "Quality materials are the lifelong 'name of the game' for the director. Challenge is important, but too great a demand is destructive. Variety in styles and tone are good for all of us, and it makes the choir 'shift gears' to create a different kind of expression."⁴¹ Another clear example of the connection is given by Adjudicator C, who said "Because the selections were within the ensemble's capability, they were able to make music rather than focus on technical issues."⁴² All of the adjudicators' specific comments on all of the questions they were asked are found as Appendix D and provide insight into their views and values.

As a corollary to question 9a, question 10a asked adjudicators to make a one or two sentence commentary to choirs who were less than satisfactory. To complete the corollary, question 10b asked how repertoire selections affected their performance. In design, this was a thinly-veiled prompt in order to address the original question (the value of repertoire selections). Evidence of this

⁴⁰ See Appendix D, (9b), Adjudicator G

⁴¹ See Appendix D, (9b), Adjudicator B

⁴² See Appendix D, (9b), Adjudicator C

connection between literature selection and strength of performance is clearly stated by Adjudicator H, a California college professor and frequent adjudicator with more than 35 years of experience: "Consider other selections to show up the ensemble. Make sure all notes are learned. Take time to tune-up the chords." Then she answered question 10b by saying, "The pieces did not suit their abilities." Adjudicator I, a recently retired California community college professor, also a frequent adjudicator with over 35 years of experience, was somewhat blunt when he said, "You need to begin by listening to great choirs. You need to select music which has great worth."⁴³ His response to the literature selection issue (question 10b) is succinct, instructive and analytical without being judgmental: "Poor selections can make vocal technique worse. It makes it harder for singers to 'buy in!' The successful festival experience will not happen if music is too difficult, too simplistic, too cheap, or beyond the musical and intellectual abilities of singers."⁴⁴

A number of powerful statements concerning the selection of repertoire are found in the adjudicator's responses. In praising well-chosen pieces, Adjudicator D

⁴³ See Appendix D, (10a), Adjudicator I

⁴⁴ See Appendix D, (10b), Adjudicator I

simply said, "Some musical selections make the choir sound good."⁴⁵ The educator's point of view can be summarized, "The repertoire needs to provide a goal that can be achieved by the ensemble."⁴⁶ Perhaps this is the missing concept in all of the choral methods texts cited in chapter two of this treatise; namely, choosing the proper selections for a particular choir becomes at once the goal, the objective, and the learning outcome. But when ill-chosen, repertoire choices can have the opposite effect. "Sometimes the music chosen by the director is ego-centered and beyond the technical capabilities of the ensemble."⁴⁷ The result of this "ego-centered" choice? "It only made matters worse."⁴⁸ Often the reason is quite simple: "Because they do not yet have the technical or musical skills to perform the piece well, the performance is poor."⁴⁹

It is clear from the responses of the adjudicators to questions 9b and 10b that selection of appropriate repertoire is a key element (if not THE key element) in managing a chorus and leading it to proficiency. It is

⁴⁵ See Appendix D, (9b), Adjudicator D

⁴⁶ See Appendix D, (9b), Adjudicator J

⁴⁷ See Appendix D, (10b), Adjudicator K

⁴⁸ See Appendix D, (10b), Adjudicator L

⁴⁹ See Appendix D, (10b), Adjudicator C

also clear from the adjudicators' comments that poorly chosen repertoire can contribute to an ensemble's problems in virtually all ten of the aspects of choral adjudication.

CHAPTER SIX: OVERALL SUMMARY

A: What specific items are adjudicators evaluating at choral festivals?

Based upon John Cooksey's published standards for choral festival evaluation (diction, precision, dynamics, tone control, tempo, balance, blend, and interpretation-musical effect)⁵⁰, and with the addition of deportment and repertoire selection, the collective wisdom of 43 vetted adjudicators has shown all ten of these items to be important in evaluating choirs in festival participation. Hierarchically, **Tone Quality** and **Intonation**, along with **Precision**, **Interpretation**, and **Repertoire Selection** have garnered the highest number of comments by the respondents and seem to have the most important effect on choirs' performances.

Tone quality (the overall sound of the choir) is certainly a subjective element and results from the combination of the natural characteristics of the voices in the chorus and the methodology of the conductor. Adjectives such as "bright" or "dark" are common when identifying tone quality, but most adjudicators agree that tone should be well-supported by breath and free of

⁵⁰ Cooksey, op. cit.

unnecessary manipulation to achieve a particular sound. Choirs that sing with a freely produced and pleasant tone (regardless of age or ability level) have been taught not only how to sing as individuals, but how to work as an ensemble. To sing with a choral tone that is unified (from one singer to the next) does not imply that all voices must do everything in like fashion. Several adjudicators commented on this approach. It does imply that all the singers in the choir have been taught to use their vocal and breathing apparatus properly. Adjudicator M seemed to sum it up very concisely by saying "Your tone was free, the breath was taken in such a manner that you could beautifully sing the phrase."⁵¹ When a choir's performance was judged to be less than proficient, comments such as "Please devote much more attention to the basics of singing"⁵² were the result. Teaching choirs to sing with a free and proper tone is the reason that music education students need to take voice lessons and/or voice classes seriously and to develop good pedagogical skills for choral and vocal students.

The late Dr. Howard Swan, a noted choral clinician and conductor, once asked an assembly of music educators "How

⁵¹ See Appendix D, (3), Adjudicator M

⁵² See Appendix D, (4), Adjudicator BB

big are your ears?" This was not a question of physiology but a metaphoric reference to using ears to tune and to blend. While good choral intonation should result from all the singers in an ensemble listening to one another and adjusting their voices to match pitch with others in their section, there are many factors that can affect intonation. These include vowel placement, "over-singing," inappropriate tessitura, descending half steps or minor thirds, selection of key (particularly in a Renaissance motet), mental focus, time of day (a choral festival at 8:00 a.m. may not encourage the very best intonation), or other intangible factors. Since debate exists in the musical community as to how much of pitch matching is a learned response and how much is innate, a good clinician will consider these and other factors in adjudicating intonation and in making suggestions to choirs, recognizing that it is an absolute must for a choir to sing in tune. Good intonation was as highly or even more highly rated than proper choral tone by the respondents to the survey. Thirty-two members of the pool identified both intonation and choral tone as items to emphasize at a choral workshop. Adjudicator MM complimented a choir, answering question

three by saying, "Beautiful tone. Great intonation."⁵³ Even Henry Higgins (in the Broadway musical My Fair Lady) said, "I'd rather hear a choir singing flat" as an example of his reaction to a distasteful (vocal) sound. The evidence is clear (both empirical and anecdotal) that singing in tune and with proper choral tone are the two most important aspects adjudicators listen for at a choral festival.

Following closely behind the top two factors are precision (correct notes/rhythms), interpretation, and selection of repertoire. While some forms of jazz and aleatoric music allow for improvisation, the overwhelming proportion of choral music demands precision. Adjudicator J says it very succinctly in his answer to question four: "Lack of attention to detail."⁵⁴ This sentiment is echoed by several others in their answer to the same question. While being imprecise becomes evident in a choir's performance, adjudicators also applaud precision: "I appreciate your attention to detail."⁵⁵

Interpretation is the conductor's training and intuition on display for all to see and needs to be appropriate to the particular score. Twenty-five of the

⁵³ See Appendix D, (3), Adjudicator MM

⁵⁴ See Appendix D, (4), Adjudicator J

⁵⁵ See Appendix D, (3), Adjudicator P

respondents cited interpretation as important enough to include in a conductor's workshop.⁵⁶ When attending a festival, choral directors and their choirs assume that the expertise of the adjudicators will be based on experience in the choral field. The length of tenure as a conductor and as an adjudicator imply that they (the adjudicators) have a good working knowledge of style and are qualified to comment on the choir's demonstration of interpretation. Choral directors are responsible to know appropriate and inappropriate aspects of interpretation of music from virtually all periods and genres and to communicate this effectively to their singers so the choir will sing in the correct style. In an age of downloadable music files and instant communication, to not know proper interpretation is not to have asked.

Of all the questions in the survey, none generated more comments than the issue of repertoire selection. One adjudicator coined the phrase "ego-centered" in describing poor repertoire selections, and this calls for examination.

What is an "ego-centered choice" of repertoire? Many young conductors, not familiar with a great breadth of choral repertoire, rely on what they have sung as a member

⁵⁶ See Appendix D, (5), various respondents

of a choir (usually in their college experience). While the college choir may have enjoyed success with a particular piece or group of pieces, this is no guarantee that a high school (or certainly a middle school) choir will enjoy the same level of success. Based on the sophistication and musical training of the younger ensemble, the probability that they will sing the same piece with the same level of accomplishment as a college choir may be quite low. Repertoire selections need to be made based on the ability level of the particular ensemble, and while a challenge is pedagogically sound, frustration will certainly be the result if the challenge is too great.

Young conductors need to be foundationally schooled not just in choral methods but also in choral materials. Many students limit their choral experience to just one choir per term while in college. Singing in multiple ensembles, visiting many school concerts, singing with community or church choirs, and attending choral reading sessions and workshops can expose a young conductor to repertoire (materials). Building a personal file of several hundred to several thousand choral scores should be the goal of any new choral conductor. Making notes on these scores (for future reference) is helpful, as is periodically perusing the file for new materials. Signing

up for on-line or hard copy choral publications helps build a library, as can sharing titles with colleagues and friends.

The various other aspects that adjudicators listen for when evaluating a choir in performance are, in all reality, the stepchildren of tone, intonation, interpretation, precision and selection of repertoire. To many choral teachers, blend is the satisfying result of vowels that do not clash being sung by voices matching pitch. The degree of vowel modification called for by a director or an adjudicator will always make this a subjective topic, but when two (or more) voices sing the same pitch using the same vowel sound, they tend to blend. Uniformity that is achieved within a section contributes to the blend - an appropriate proportion of sound that is achieved between sections is what most choral musicians consider to be balance. Balance is closely related to dynamics (a choir is considered to be out of balance when one section is either too loud or too soft); so these three items (blend, balance and dynamics) are quite closely related. What separates choral (vocal) music from instrumental music is, quite simply stated, the text. When diction is unified (regardless of the language) then the text is better communicated than if members of the choir were not agreed

on pronunciation. Diction involves rhythmic accuracy and articulation and is a function of both vowel and consonant sounds. While non-musical aspects (deportment, lining-up on the risers, uniform/apparel standards, etc.) may affect the choir's overall evaluation, in the words of the respondents the musical factors shown above form the foundation of a choral adjudication.

All factors being considered, it is the choral director who bears the ultimate responsibility for the choir's performance. Understanding what the adjudicators will be listening for at a choral festival is the shared responsibility of the conductor and the choir members. There are situations that can compromise the best intentions of a choral director (institutional limitations, time constraints, availability of singers, etc.) but the end product on stage being evaluated by the adjudicators needs to reflect the best the choir is capable of presenting. With appropriate group effort, the result will be a comment such as made by Adjudicator KK, "Your focus and attention to your choral director is impressive."⁵⁷

⁵⁷ See Appendix D, (3), Adjudicator KK

B. Call for Further Study

This study involved a relatively small ($n=43$) group of respondents to a finite set of questions. The parameters of the study were aligned with aspects of choral adjudication that are routinely employed in choral festivals from coast to coast. There will never be a perfect analysis of the practice of choral adjudication because it involves a subjective element, namely the choices and tastes of the individual adjudicator. Further research, however, could be accomplished at the regional or statewide level of any of a number of music educator groups (ACDA, NAFME, Southern California Vocal Association, Texas Music Educators Association, etc.) by compiling empirical data as to number of choirs achieving particular marks (grades of A through F, Superior-Excellent-Good-Fair-Poor, or other system), and determining the general level of proficiency at choral festivals in that region or area. Those data could be used to show trends that may help with teacher training and funding levels for choral music programs in the specific region. The publication of such results could also assist music administrators in distant states or regions in their planning.

Intangible factors can affect choral performance. Some of these may include beginning rather than advanced ensembles, choirs from small schools or churches, choirs with limited or no preparatory (or "feeder") program, choirs with new directors, choirs on a limited or zero budget, or any of many other factors. Administrators must be cautious in using festival grades as a tool to evaluate choral directors because the factors that provide for success in one school or organization may be lacking in another. On the other hand, consistently weak results in festival participation may be a call for analysis by a supervisor who is looking for ways to strengthen a choral program. However the festival results are used, whether by the choir, its conductor or the organizational administration, the results are not a baseball score and the subjective aspect of evaluating performance must be considered.

Further research in this area can also include how choral directors apply what is learned in the festival adjudication process to their conducting and teaching. In a school setting, the festivals which are held at the end of the school year provide little time for the choir to learn and grow from the experience. Scheduling of festivals should provide time for growth after the event.

Fall semester or early spring semester festivals do this much better than a festival in the last few weeks of the school year. When a director modifies teaching to incorporate the suggestions and alleviate the deficiencies noted by adjudicators, then learning continues in the choral classroom.

This study could also be a point of departure for choral methods and materials courses in music education programs at colleges and universities in preparing new graduates to take their ensembles to festivals and what to expect. Since there is importance placed on festival participation by many directors and administrators, knowing what the adjudicators are actually listening to and looking for at a festival should have a worthy place in the teacher preparation curriculum.

The legacy and lineage of music in our world can be a part of any singer's life and can be enhanced through participation in a choral festival. When the standards used for adjudication are clearly understood by directors and singers alike, these can form a base for growth and learning. If treated like a basketball score, the inevitable question that will arise is, "Who won?" While competition for first place is sometimes included in a festival, the real competition is against standards of

excellence, and this suggests that the very best choral festivals are the ones where all ensembles present are evaluated as being superior. This can happen when directors have appropriate pedagogical skills, select music that is appropriate, and work with singers who are committed to the process and art of choral singing.

Appendix A

Letter of Invitation to
Survey Participants



DEPARTMENT OF MUSIC
100 EAST COLLEGE AVENUE, PORTERVILLE, CA 93257
(559) 791-2255 dhensley@portervillecollege.edu

[Date _____:]

[Dear _____:]

My name is David Hensley, and I am choral director and Professor of Music at Porterville College (CA). I am currently completing my DMA at University of Kentucky, and my dissertation research deals with choral festival adjudication.

As a part of my study, I am preparing a questionnaire to distribute to individuals who have adjudicated significant choral festivals in California during the past several years.

Were you, in the past few years, the clinician at the _____ University Invitational Choral Festival? If the answer is YES, I would sincerely appreciate your comments as a part of my survey/study.

Please reply via e-mail to the address below. Thank you for your time in reading this correspondence.

David Hensley, DMA Candidate
Professor of Music - Porterville College (CA)
(559) 791-2255
dhensley@portervillecollege.edu

Appendix B

Sample Adjudication Forms

- Texas University Interscholastic League
- Southern California Vocal Association
- Central Coast Choral Festival
- California State University, Fresno

4

UNIVERSITY INTERSCHOLASTIC LEAGUE
CONCERT

Please read the current issue of the Constitution & Contest Rules

School _____ City _____ Number of Students _____ Conference _____

Organization Event _____ Varsity _____ Non-varsity _____ Sub Non-varsity _____

Contest _____ Entry Deadline _____ Today's _____

Date _____ Date _____ Date _____ Director _____

Composer-arranger _____ Title of selections and movements _____ UIL ID# _____

NOTE: Choir Directors indicate A Cappella selection with a *.

TONE

- + - Centered, focused tone quality
- + - Balance within sections
- + - Balance between sections
- + - Intonation within sections
- + - Intonation between sections
- + - Dynamic contrasts without distortion

TECHNIQUE

- + - Note Accuracy
- + - Manual dexterity and flexibility
- + - Rhythmic accuracy
- + - Rhythmic stability
- + - Appropriate mastery of articulation
- + - Observance of ties, slurs and articulation markings

MUSICIANSHIP

- + - Appropriateness of style
- + - Sensitivity to phrasing
- + - Observance of musical markings
- + - Appropriateness of dynamic contrasts
- + - Appropriate observance of tempo
- + - Demonstrates musical understanding

OTHER COMMENTS

FINAL RATING I II III IV V

Write in rating here _____

Signature of Official

Central Coast Choral Festival

Tone (beauty and control)

Intonation

Diction

Blend

Balance

Interpretation
(Phrasing, expression, style)

Technique

Use of Dynamics

Presentation

Adjud. Signature: _____ **Final Grade:** _____



Choral Invitational

Rating

Use no plus or minus signs in final rating

PERFORMANCE TIME / ORDER: _____
 SCHOOL: _____
 GROUP: _____
 DIRECTOR: _____
 NUMBER OF STUDENTS IN ENSEMBLE: _____
 GRADES REPRESENTED: 6 7 8 9 10 11 12
 SCHOOL ENROLLMENT: _____
 LEVEL: ADV. INT. BEG. ONLY GROUP
 HOURS OF REHEARSAL PER WEEK: _____
 ADJUDICATOR: _____

Adjudicator will grade principal items I, II, III, IV or V in each respective area. Written comments must deal with fundamental principles and be constructive. Individual rating for each selection/concept are REQUIRED. Minor details may be marked on musical score furnished to adjudicator.

Selection 1. _____

Composer/Arranger: _____

Comments:

SELECTION RATINGS	
Tone	
Intonation	
Blend	
Technical Accuracy	
Diction/Articulation	
Rhythm	
Balance	
Interpretation	
Dynamics	
Suitability of Music	

Selection 2. _____

Composer/Arranger: _____

Comments:

SELECTION RATINGS	
Tone	
Intonation	
Blend	
Technical Accuracy	
Diction/Articulation	
Rhythm	
Balance	
Interpretation	
Dynamics	
Suitability of Music	

Selection 3. _____ Composer/Arranger: _____

Comments:

SELECTION RATINGS	
Tone	
Intonation	
Blend	
Technical Accuracy	
Diction/Articulation	
Rhythm	
Balance	
Interpretation	
Dynamics	
Suitability of Music	

Selection 4. _____ Composer/Arranger: _____

Comments:

SELECTION RATINGS	
Tone	
Intonation	
Blend	
Technical Accuracy	
Diction/Articulation	
Rhythm	
Balance	
Interpretation	
Dynamics	
Suitability of Music	

Other Comments:

_____ Date

_____ Adjudicator Signature

I - Superior
This rating represents the finest conceivable performance for the event and the level of participants being judged; worthy of being recognized as among the very best.

II - Excellent
This rating reflects an unusual performance in many respects but not one worthy of the highest rating due to minor defects in performance or ineffective interpretation. It is, however, a performance of distinct quality.

III - Good
This rating is for a good performance, but one that is not excellent. The performance shows accomplishment and marked promise, but is lacking in one or more essential qualities.

IV - Fair
This rating describes a performance that shows some obvious weaknesses. These may reflect handicaps in the way of instruction, instrumentation or lack of rehearsal time.

V - Poor
This rating indicates a performance that reveals much room for improvement. The director should check his/her methods, instrumentation, etc., with those of more mature organizations.

Appendix C

The Survey Instrument

The Survey Instrument was made available
on-line to participants via
Google Documents.

ADJUDICATOR INFORMATION

(your confidentiality in response is guaranteed)

Name _____ Affiliation _____
*Indicate your most recent choral position,
e.g.: Director of Choral Activities at XYZ University*

Highest degree earned _____

_____ Number of years as an active choral director

_____ Number of years you have been an active adjudicator

Please indicate how many years you have served as a choral director in each of these areas (the total may exceed your number of years in the profession):

_____ Elementary _____ Middle School/JHS
_____ High School _____ College/University
_____ Community/Professional Chorus _____ Church/Worship music
_____ Other (please specify: _____)

Indicate approximately how often you serve as an adjudicator each year: _____ 1, 2, or 3 festivals
_____ 4, 5, or 6 festivals
_____ 7 or more festivals

Choral festivals vary greatly in the number of choirs that participate. Please try to estimate how many choirs you typically adjudicate in a given year:

_____ 10 or fewer _____ between 10 and 25 per year
_____ between 25 and 40 per year _____ between 40 and 60 per year
_____ between 60 and 100 per year _____ more than 100 choirs per year

At which type of choral festival do you adjudicate? Please check all that apply:

- _____ Invitational, sponsored by a school, college or university
_____ Commercially sponsored, by a travel bureau, etc.
_____ Festivals sanctioned by a music educators organization (ACDA, NAFME, etc.)

Which type(s) of adjudication form (if any) have you used? Please check all that apply:

- Written comments only, no ratings given
- Written comments and ratings given
- Oral comments only, no ratings given
- Oral comments only and ratings given
- Both oral (recorded) and written comments, no ratings given
- Both oral (recorded) and written comments, with ratings given
- Ratings given without written or oral comments
- Sight-reading adjudication, either written or oral (recorded)

Have you served as a clinician where you actually worked with the choir being adjudicated, either before or after their performance? Yes No

Have you served as a clinician specifically in the capacity as a sight reading adjudicator, either before or after their performance? Yes No

Please check all that apply:

- I adjudicate whenever I am asked, if I am available, regardless of whether or not I am compensated (paid).
- I only adjudicate when I am compensated (paid) for my professional services.
- I decide whether or not to adjudicate a particular festival based on the rate of compensation.
- I decide whether or not to adjudicate a particular festival based on the reputation of the event and/or host.
- I decide whether or not to adjudicate a particular festival based on its location.
- I have received special training or organizational certification to be an adjudicator.
- I am on an “approved list” of adjudicators in my state or region.

The following questions pertain to your actual experiences as a choral adjudicator:

1. What is the FIRST thing that you notice about a choir you are adjudicating?

_____ Performance attire

_____ The way the choir enters the stage

_____ Deportment on the risers

_____ Focus on the task and on the conductor

_____ Other: _____

2. At many choral festivals there are categories for evaluation. Please rank the three aspects of choral performance standards (1 is most important) that you consider to be the most important when evaluating a choir as an adjudicator.

_____ Choral Tone

_____ Blend

_____ Intonation

_____ Diction

_____ Balance

_____ Dynamics

_____ Correct notes/rhythms

_____ Interpretation

_____ Deportment

_____ Appropriately chosen repertoire for the choir and/or event

_____ Other: _____

3. Consider recent festival(s) that you have adjudicated. What particular *positive* comments do you recall making to more than one ensemble?

4. Consider recent festival(s) that you have adjudicated. What particular *negative* comments do you recall making to more than one ensemble?

5. If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to compliment at a festival, what topic(s) would be featured prominently on your syllabus for the event?

Choral Tone Blend Intonation
 Diction Balance Dynamics
 Correct notes/rhythms Interpretation Deportment
 Selecting appropriate repertoire for the chorus and/or event
 Other: _____

6. If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to criticize at a festival, what topic(s) would be featured prominently on your syllabus for the event?

Choral Tone Blend Intonation
 Diction Balance Dynamics
 Correct notes/rhythms Interpretation Deportment
 Selecting appropriate repertoire for the chorus and/or event
 Other: _____

7. In one or two sentences, indicate the most important things a director should do to prepare an ensemble for a choral festival.

8. In one or two sentences, indicate the thing(s) that you most often observe that hinder a choir's performance at a choral festival.

- 9a. Consider a choir that you remember from a recent choral festival as having been truly outstanding (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were praiseworthy?

- 9b. How did the musical selections that the choir performed have a positive effect on the choir's performance?

10a. Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics were in great need of improvement?

10b. How did the musical selections that the choir performed have a deleterious effect on the choir's performance?

Thank you very much for helping in this study of choral adjudication.

Appendix D

Adjudication Survey Results Adjudicator Name and Response Listing

(This is a tabulation of all results of the survey, edited only for spelling and punctuation. Its inclusion in this document represents the basis for the conclusions drawn and evidence presented. As this information is otherwise unpublished, its inclusion is necessary to allow reference to specific citations.)

Adjudication Survey – Name and Question Response Listing
Question #1

Adjudicator Name	What is the FIRST thing that you notice about a choir you are adjudicating?
Adjudicator A	The way the choir enters the stage
Adjudicator B	Focus on the task and on the conductor
Adjudicator C	The way the choir enters the stage
Adjudicator D	The way the choir enters the stage
Adjudicator E	The way the choir enters the stage
Adjudicator F	The way the choir enters the stage
Adjudicator G	Performance attire
Adjudicator H	The way the choir enters the stage
Adjudicator I	The way the choir enters the stage
Adjudicator J	The way the choir enters the stage
Adjudicator K	The way the choir enters the stage
Adjudicator L	Performance attire
Adjudicator M	Focus on the task and on the conductor
Adjudicator N	Department on the stage/risers
Adjudicator O	Department on the stage/risers
Adjudicator P	The way the choir enters the stage
Adjudicator Q	The way the choir enters the stage
Adjudicator R	Department on the stage/risers
Adjudicator S	It depends on the choir
Adjudicator T	The way the choir enters the stage
Adjudicator U	Focus on the task and on the conductor
Adjudicator V	The way the choir enters the stage
Adjudicator W	The way the choir enters the stage
Adjudicator X	Department on the stage/risers
Adjudicator Y	Performance attire
Adjudicator Z	Intonation
Adjudicator AA	Department on the stage/risers
Adjudicator BB	Focus on the task and on the conductor
Adjudicator CC	Department on the stage/risers
Adjudicator DD	The way the choir enters the stage

Adjudication Survey – Name and Question Response Listing
Question #1

Adjudicator Name	What is the FIRST thing that you notice about a choir you are adjudicating?
Adjudicator EE	The way the choir enters the stage
Adjudicator FF	Department on the stage/risers
Adjudicator GG	The way the choir enters the stage
Adjudicator HH	The way the choir enters the stage
Adjudicator II	Department on the stage/risers
Adjudicator JJ	The way the choir enters the stage
Adjudicator KK	The way the choir enters the stage
Adjudicator LL	The way the choir enters the stage
Adjudicator MM	The way the choir enters the stage
Adjudicator NN	Standing arrangement
Adjudicator OO	Performance attire
Adjudicator PP	Department on the stage/risers
Adjudicator QQ	Department on the stage/risers

Adjudication Survey – Name and Question Response Listing
Question #2

Adjudicator Name	At many choral festivals there are categories for evaluation. Please select the three aspects of choral performance standards that you consider to be the most important when evaluating a choir as an adjudicator.
Adjudicator A	Choral Tone, Intonation, Appropriately chosen repertoire
Adjudicator B	Intonation, Diction, Interpretation
Adjudicator C	Choral Tone, Intonation, Appropriately chosen repertoire
Adjudicator D	Choral Tone, Intonation, Interpretation
Adjudicator E	Intonation, Dynamics, Interpretation
Adjudicator F	Choral Tone, Intonation, Interpretation
Adjudicator G	Choral Tone, Intonation, Correct notes/rhythms
Adjudicator H	Choral Tone, Correct notes/rhythms, Deportment
Adjudicator I	Choral Tone, Intonation, Interpretation
Adjudicator J	Choral Tone, Correct notes/rhythms, Appropriately chosen repertoire
Adjudicator K	Choral Tone, Intonation, Correct notes/rhythms
Adjudicator L	Choral Tone, Intonation, Correct notes/rhythms
Adjudicator M	Intonation, Diction, Correct notes/rhythms
Adjudicator N	Choral Tone, Interpretation, Appropriately chosen repertoire
Adjudicator O	Choral Tone, Intonation, Correct notes/rhythms
Adjudicator P	Intonation, Diction, Interpretation
Adjudicator Q	Choral Tone, Intonation, Correct notes/rhythms
Adjudicator R	Choral Tone, Intonation
Adjudicator S	Choral Tone, Intonation, Correct notes/rhythms
Adjudicator T	Choral Tone, Intonation, Interpretation
Adjudicator U	Choral Tone, Intonation, Correct notes/rhythms, Interpretation
Adjudicator V	Choral Tone, Correct notes/rhythms, Deportment
Adjudicator W	Intonation, Balance, Correct notes/rhythms Many of these categories are interdependent. Blend affects choral tone and balance, appropriate repertoire affects interpretation, deportment and notes.

Adjudication Survey – Name and Question Response Listing
Question #2

Adjudicator Name	At many choral festivals there are categories for evaluation. Please select the three aspects of choral performance standards that you consider to be the most important when evaluating a choir as an adjudicator.
Adjudicator X	Choral Tone, Intonation, Balance
Adjudicator Y	Blend, Intonation, Balance
Adjudicator Z	Intonation
Adjudicator AA	Choral Tone, Intonation, Correct notes/rhythms
Adjudicator BB	Choral Tone, Intonation, Diction
Adjudicator CC	Intonation, Diction, Interpretation
Adjudicator DD	Intonation, Correct notes/rhythms, Interpretation
Adjudicator NN	Choral Tone, Intonation, Musicality
Adjudicator EE	Choral Tone, Intonation, Deportment
Adjudicator FF	Choral Tone, Intonation, Interpretation
Adjudicator GG	Choral Tone, Blend, Intonation
Adjudicator HH	Choral Tone, Intonation, Interpretation
Adjudicator II	Choral Tone, Intonation, Interpretation
Adjudicator JJ	Choral Tone, Balance, Interpretation
Adjudicator KK	Choral Tone, Intonation, Interpretation
Adjudicator LL	Choral Tone, Intonation, Correct notes/rhythms
Adjudicator MM	Choral Tone, Intonation, Interpretation
Adjudicator OO	Choral Tone, Intonation, Correct notes/rhythms
Adjudicator PP	Choral Tone, Interpretation, Appropriately chosen repertoire
Adjudicator QQ	Choral Tone, Intonation, Correct notes/rhythms

Adjudication Survey – Name and Question Response Listing
Question #3

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular positive comments do you recall making to more than one ensemble?
Adjudicator A	The beauty of their singing and the sincerity of their presentation.
Adjudicator B	Wonderful attention to your word and syllable emphasis and line direction. You are giving your audience a real chance to understand and appreciate. You are all really working hard with your director to express the music and text. Thank you. This is making music meaningful and beautiful. Your faithfulness to a unified true diction has made your overall tone meaningful and appropriate.
Adjudicator C	These selections are perfect for your ensemble. Thank you for focusing on your conductor. You are singing musically.
Adjudicator D	Beautiful and expressive. Highly personalized interpretation.
Adjudicator E	I love the way you get on and off the risers - really professional-looking. Thanks for watching your director. You act like you really like singing. You draw me into your music.
Adjudicator F	Musically sensitive presentation, nice contrasts of dynamics and articulation, beautifully interpreted.
Adjudicator G	Sing with ALL that you have, i.e., sing with the maturity of YOUR age. Too many do not use the tone quality of their potential. Also, sing the message - deliver the message of the poet. Music should be a dramatic realization of the intended message.

Adjudication Survey – Name and Question Response Listing
Question #3

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular positive comments do you recall making to more than one ensemble?
Adjudicator H	Professional demeanor. Music well-learned. Good attention to detail.
Adjudicator I	Excellent repertoire done with stylistic integrity and musical accuracy.
Adjudicator J	Good focus and energy.
Adjudicator K	Excellent preparation. Beautifully uniform phrasing. Excellent intonation, balance. Exceptional literature.
Adjudicator L	Professional, perfectly blended.
Adjudicator M	Your tone was free, the breath was taken in such a manner that you could beautifully sing the phrase, and your diction included clear and clean consonants and correctly shaped vowel sounds.
Adjudicator N	Good legato. You listen well.
Adjudicator O	Good performance, reflecting hard work in rehearsal. Excellent choice of music. Beautiful vowels and choral tone. You sang with excellent energy.
Adjudicator P	I appreciate your attention to detail and effort to communicate the music to the audience.
Adjudicator Q	The choir communicated the score (the composer's intentions) with clarity and expressivity.

Adjudication Survey – Name and Question Response Listing
Question #3

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular positive comments do you recall making to more than one ensemble?
Adjudicator R	I thank them for sharing their music with us today and remind them that singing is a lifetime activity.....that they can do it almost forever. Another thing I tell all choirs is to remember that 95% of what an audience 'hears' is first heard through their eyes. "Look the music!"
Adjudicator S	Notes and rhythms are well-prepared. I can understand every word. I like how you breathe deeply without raising your shoulders.
Adjudicator T	A healthy, well-produced tone; excellent balance between sections (particularly when the sectional numbers are not equal, i.e. girls vs. boys); acute attention to the musical aspects of the score
Adjudicator U	Good sense of communication; excellent tone concept and intonation; thrilling, and very involved. Nice balance between parts.
Adjudicator V	I will always find something positive to begin with, usually a comment about their choral attire, their deportment on stage, or a positive endorsement of them being there. Then I will listen and usually always comment first about whatever the first area on the adjudication form is. Since this is usually Choral Tone I will try to address their basic qualities in this area ("You have a clean natural tone, your tone is well supported, you are singing in a healthy manner," etc.). I will always try to find one thing in each of the areas that are graded to give a positive comment on.

Adjudication Survey – Name and Question Response Listing
Question #3

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular positive comments do you recall making to more than one ensemble?
Adjudicator W	I enjoyed the energy you brought to the music. It is evident that you like this piece because your enthusiasm made me like it too. Great focus on your conductor. It's good to see your faces interpret the music so well. And this ensemble works very well together. For an entry (or beginning) level choir, your sound is extremely mature...I can't wait to hear this group next year. Wow! Good job. Thank you. It was a pleasure hearing your artistry.
Adjudicator X	Great repertoire
Adjudicator Y	Lovely blend. Wonderful contrast in tone between pieces. Good dynamic contrast. Great facial expression. Clear diction.
Adjudicator Z	I love your involvement with the music.
Adjudicator AA	Excellent vowel uniformity. Nice full sound without forcing. Good attention to releases. Well in tune. Fine repertoire.
Adjudicator BB	In addition to beautiful choral tone and impeccable enunciation, you moved me deeply, and I'm sure the composer would be so pleased with your wonderful performance of his/her composition.
Adjudicator CC	Great selection of music.
Adjudicator DD	Compliments for musical phrasing. Compliments for communication of text/musical ideas to the audience. Communication between director and choir.

Adjudication Survey – Name and Question Response Listing
Question #3

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular positive comments do you recall making to more than one ensemble?
Adjudicator EE	I like the way you enter the stage, standing nice and tall and ready to perform.
Adjudicator FF	Recently I congratulated a choir and conductor on quality repertoire choices. I also commented on a choir's ability to shape the text and find the ability to communicate collectively. I have also commented on intonation and sound. When a choir is well prepared and shows understanding of the piece and commitment to music making, it makes a strong difference in the adjudicators' scores. Hopefully pitches and rhythms aren't even on the radar, because they should be in place by the time of performance. Diction comes up, but it falls in line with interpretation.
Adjudicator GG	"You are truly attentive to your director. Excellent. Your faces reflect the text of your music. "
Adjudicator HH	Relating to choral tone, intonation, balance, or blend as it applies to the interpretation of the choral score and communication with the audience.
Adjudicator II	Very musical group. Excellent diction. Wonderful balance between the voice parts.
Adjudicator JJ	Give the ensemble congratulations regarding their beautiful tone and choice of literature.

Adjudication Survey – Name and Question Response Listing
Question #3

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular positive comments do you recall making to more than one ensemble?
Adjudicator KK	Your focus and attention to your choral director is impressive.
Adjudicator LL	Dedicated students; excellent memorization; even balance between parts.
Adjudicator MM	Beautiful tone. Great intonation. Wonderful communication of music and text.
Adjudicator NN	Excellent tone. Wonderful flow, shape and direction to the phrases. Good vowel blend. Good sense of style.
Adjudicator OO	Tone is appropriate - lovely, etc. Good balance, Blend. Faces show the story behind the text.
Adjudicator PP	Lovely tone; easily produced sound rather than forced or pushed; fine technical accuracy; careful attention to phrasing; bringing the notes off the page and "making music." This latter seems to distinguish the majority of choirs, one from another.
Adjudicator QQ	Comments about tone. Comments about interpretation, dynamics, phrasing. Comments about facial expression/communication. Comments to directors about repertoire, especially when historic pieces are included.

Adjudication Survey – Name and Question Response Listing
Question #4

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular negative comments do you recall making to more than one ensemble?
Adjudicator A	I don't make negative remarks; I try to help them fix things that need attention.
Adjudicator B	You have not convinced me that what you are singing is important. Read the text out loud until you can make it meaningful, and then apply the music and you will see how the composer is helping you with this task. Singing is a very physical activity, and you are not going about it with your whole bodies and minds. A great piece of music means that the composer has put his heart and soul into it. You must match that effort.
Adjudicator C	Work to develop a more focused tone that is well-supported by your breath. Work for taller vowels. Develop a better sense of tonality within the ensemble.
Adjudicator D	I don't give negative comments.
Adjudicator E	Watch the director! Don't talk on the risers. Everyone get your arms situated and don't play with your hair. Work out your spacing before you come to the festival. Listen to the whole group...blend.
Adjudicator F	Think about text stress and direction of the line more; tempo too fast or slow to convey the sense of the music; intonation problems.
Adjudicator G	Be more expressive. Prepare more so that delivery is a natural expression of human emotion rather than a technical exercise.

Adjudication Survey – Name and Question Response Listing
Question #4

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular negative comments do you recall making to more than one ensemble?
Adjudicator H	Work for tall, vertical vowels. Take time to "lock in" the chords (intonation). Energize the diction.
Adjudicator I	Choose repertoire more carefully and in consideration of experience levels of singers.
Adjudicator J	Lack of attention to detail.
Adjudicator K	Tone inconsistent. Problems in balance. Problems in intonation. Inconsistent phrasing.
Adjudicator L	Unprofessional, didn't care.
Adjudicator M	When singing together, establish a sense of pulse which includes the "and" of the beat. Always have the sub-pulse in mind when you sing your line. When singing classical music, go directly to the note without scooping unless it is important to an ethnic style of singing. Listen to one another to match vowels. <i>Rhythmicize</i> your consonants to allow the text to live.
Adjudicator N	Lack of breath. Poor resonance.
Adjudicator O	The vowel production needs attention and unification. (I then discuss how the vocal tone should be produced and how to better form the vowels.) Listen to one another for balance and intonation issues. Please program music other than 20th - 21st century repertoire.
Adjudicator P	Performance is too note-y or uncommitted.

Adjudication Survey – Name and Question Response Listing
Question #4

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular negative comments do you recall making to more than one ensemble?
Adjudicator Q	Continue to work on vocal production and listening skills so that the singers improve intonation and blend.
Adjudicator R	I don't make negative comments! I always try to emphasize the positive. However, since intonation is often an "offense," I try to stress unified vowels and tonal placement. I also remind them that after they have "dressed the stage" that the audience (adjudicator) is waiting to hear that first sound they make singing and it needs to be the most beautiful sound ever!
Adjudicator S	I'm having trouble hearing the inner parts. Perhaps they could sing a little louder to balance. If you could drop your jaw/open your mouth, we could hear you better, the vowels would be rounder, and the tone better.
Adjudicator T	Choral Tone, Blend, Intonation, Interpretation, Physical/facial involvement.
Adjudicator U	Point out intonation problems; suggest better posture and breathing techniques; point out balance problems; suggest better tempos.
Adjudicator V	All choirs have issues to be addressed. These will be evident early on in the performance. Pointing them out is our job, along with giving suggestions and constructive criticism as possible. I might suggest a greater lift in the soft palate to improve vowel formation (and therefore blend, tone, intonation). Sometimes I will also suggest that they play around with their formation, hoping that they will discover a better sound that leads to greater levels for singers and the choir.

Adjudication Survey – Name and Question Response Listing
Question #4

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular negative comments do you recall making to more than one ensemble?
Adjudicator W	Remember to stand with energy and strength in your posture to help with intonation. To achieve an even better, more rounded and mature sound, remember to relax and drop the jaw; less horizontal positioning of the mouth - more vertical. You obviously have some very strong voices in this group. Consider placing them more towards the center of the sections to help with blend. This may also help softer singers feel more confident. You did well with this very difficult piece. Continue your work; you are off to a good start.
Adjudicator X	Balance, style, and lack of breath support.
Adjudicator Y	Pay attention to syllabic stress and word stress. Dynamics need to be more exaggerated. Diction is incorrect or unclear. Eyes need to focus on director. Faces need to be more in tune with the emotion of the music. Need more bass. One part is sticking out and covering up the melody. Tone is thin. Vowels are spread occasionally.
Adjudicator Z	Please pay attention to matching your vowels so that all <i>ohs</i> sound the same and all <i>ahs</i> sound unified.
Adjudicator AA	More attention needed to syllable emphasis and de-emphasis. Final consonant "Z" is being sung as "S." Sustained notes/phrases need sustained breath. Better vowel uniformity will improve intonation and blend.

Adjudication Survey – Name and Question Response Listing
Question #4

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular negative comments do you recall making to more than one ensemble?
Adjudicator BB	Please devote much more attention to the basics of singing. Carefully warm-up, concentrate on building more breath control. Practice singing long, gradual crescendos and decrescendos using deep, rich vowels (<i>ohs</i> and <i>ahs</i>). Do listen carefully, matching pitch with your neighbors.
Adjudicator CC	Keep your hands off of your face and try not to distract from the music.
Adjudicator DD	Appearance/attentiveness of ensemble to the director. Lack of attention to musical details. Failure to communicate to the audience.
Adjudicator EE	Practice not talking or fussing with your hair while on stage.
Adjudicator FF	I have made comments on intonation, lack of attention to score details, or focus on the conductor. These comments weren't necessarily framed in a negative way, but in a suggestive way. I have also made comments about tone, and placement in particular (if a choir has a spread, breathy sound, or is singing in an unhealthy manner).
Adjudicator GG	Please look for the nuance in your musical lines, the rise and fall of dynamics within the overall dynamic. Please don't scratch your face or move your hair with your hands during the performance. It is distracting to the audience. You appear uninvolved in the music you are creating together. Your faces do not reflect the text.

Adjudication Survey – Name and Question Response Listing
Question #4

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular negative comments do you recall making to more than one ensemble?
Adjudicator HH	Choral tone which creates problems with blend, balance, or interpretive mood; accuracy problems which distract from the communication of the score; deportment or stage behavior which distracts from the message.
Adjudicator II	Not enough dynamic contrast. Intonation issues...Performance style is incorrect.
Adjudicator JJ	My approach was to tell them what I would like to hear from the ensemble.
Adjudicator KK	I suggest areas of improvement rather than purely negative comments. The only purely negative comments would be deportment or lack of proper stage presence.
Adjudicator LL	Women do not demonstrate an understanding of head voice; word accentuating is lacking and inhibits text clarity; ensemble vibrancy and commitment to phrasing not demonstrated.
Adjudicator MM	Be sure to keep listening for accurate tuning. Adjust the mouth and throat to round and unify the tone a bit more. Attention to syllabic stress and dynamic variation will further enhance your communication and interpretation of the song.

Adjudication Survey – Name and Question Response Listing
Question #4

Adjudicator Name	Consider recent festival(s) that you have adjudicated. What particular negative comments do you recall making to more than one ensemble?
Adjudicator NN	You don't expect to sing in tune. Find and tune the perfect fifths and listen to the overtones resulting from tuning octaves in order to stay in chord and in key. In repeated eighth or quarter note patterns, all notes are not created equal; unimportant beats or word syllables are generally pickups to important beats so they are shorter and move ahead. The words of this piece have real meanings, not just sounds.
Adjudicator OO	Support the upper register. Listen to one another - be sure of your tonal center. Articulation is poor, diction suffers.
Adjudicator PP	The vowels need more vertical space; sound is too "horizontal" or "lateral"; bass line not accurate and/or strong enough to support the choral sound; notes and/or rhythms not accurately learned; can't hear the altos; a few voices do not blend and emerge from the overall texture; breaths are being taken in the wrong places; generally not musical (this has to be said rather indirectly so as not to be harsh, and more to the director than to the singers of course); suggest different order of the pieces, or different material for this short/festival program.
Adjudicator QQ	Trouble with notes. Singing out of tune. If tone is inappropriate vocally or expressively, then comments to directors about repertoire, especially if they are NOT choosing any historic music.

Adjudication Survey – Name and Question Response Listing
Question #5

Adjudicator Name	If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to compliment at a festival, what topic(s) would be featured prominently on your syllabus for the event?
Adjudicator A	Choral Tone, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation
Adjudicator B	Intonation, Diction, Dynamics, Interpretation, Appropriate vowel and consonant usage and line attention.
Adjudicator C	Choral Tone, Intonation, Deportment, Selecting appropriate repertoire for the chorus and/or event
Adjudicator D	Choral Tone, Intonation, Interpretation
Adjudicator E	Intonation, Diction, Selecting appropriate repertoire for the chorus and/or event
Adjudicator F	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Interpretation, Deportment, Selecting appropriate repertoire for the chorus and/or event
Adjudicator G	Dynamics, correct notes/rhythms, selecting appropriate repertoire for the chorus and/or event
Adjudicator H	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation, Deportment, Selecting appropriate repertoire for the chorus and/or event
Shepard, James	Choral Tone, Intonation, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator J	Choral tone, deportment, selecting appropriate repertoire for the chorus and/or event

Adjudication Survey – Name and Question Response Listing
Question #5

Adjudicator Name	If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to compliment at a festival, what topic(s) would be featured prominently on your syllabus for the event?
Adjudicator K	Choral Tone, Intonation, Balance, Correct notes/rhythms
Adjudicator L	Choral Tone, Blend, Intonation, Deportment
Adjudicator M	Intonation, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator N	Choral Tone, Interpretation, selecting appropriate repertoire for the chorus and/or event
Adjudicator O	Choral Tone, Intonation, Interpretation
Adjudicator P	All
Adjudicator Q	Choral Tone, Dynamics
Adjudicator R	All of the above! With a demand that they make MUSIC!
Adjudicator S	Blend, Diction, Correct notes/rhythms
Adjudicator T	Choral Tone, Blend, Intonation, Diction, Balance, Interpretation, Deportment, Selecting appropriate repertoire for the chorus and/or event, Physical/facial involvement
Adjudicator U	Choral Tone, Intonation, Dynamics, Correct notes/rhythms, Interpretation, Selecting appropriate repertoire for the chorus and/or event

Adjudication Survey – Name and Question Response Listing
Question #5

Adjudicator Name	If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to compliment at a festival, what topic(s) would be featured prominently on your syllabus for the event?
Adjudicator V	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation, Deportment, Selecting appropriate repertoire for the chorus and/or event, listening to other choirs during the festival
Adjudicator W	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Again, these are interconnected; blend and choral tone go hand in hand
Adjudicator X	Choral Tone, Intonation, Correct notes/rhythms, Selecting appropriate repertoire for the chorus and/or event
Adjudicator Y	Correct notes/rhythms, Deportment, Selecting appropriate repertoire for the chorus and/or event
Adjudicator Z	Choral Tone, Intonation
Adjudicator AA	Choral Tone, Blend, Intonation, Diction, Deportment, Selecting appropriate repertoire for the chorus and/or event
Adjudicator BB	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation
Adjudicator CC	Diction
Adjudicator DD	Interpretation, Deportment, Selecting appropriate repertoire for the chorus and/or event

Adjudication Survey – Name and Question Response Listing
Question #5

Adjudicator Name	If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to compliment at a festival, what topic(s) would be featured prominently on your syllabus for the event?
Adjudicator EE	Choral Tone, Intonation, Dynamics, Deportment
Adjudicator FF	Choral Tone, Intonation, Correct notes/rhythms, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator GG	Choral Tone, Intonation, Dynamics, Interpretation
Adjudicator HH	Choral Tone, Blend, Intonation, Balance, Interpretation
Adjudicator II	Blend, Diction, Correct notes/rhythms, Deportment
Adjudicator JJ	Choral Tone, Blend, Intonation, Diction, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator KK	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation, Deportment, Selecting appropriate repertoire for the chorus and/or event
Adjudicator LL	Balance, Correct notes/rhythms, Selecting appropriate repertoire for the chorus and/or event
Adjudicator MM	Choral Tone, Intonation, Dynamics, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator NN	Choral Tone, Intonation, Interpretation, Selecting appropriate repertoire for the chorus and/or event, musicality--the whole is bigger than the sum of the parts

Adjudication Survey – Name and Question Response Listing
Question #5

Adjudicator Name	If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to compliment at a festival, what topic(s) would be featured prominently on your syllabus for the event?
Adjudicator OO	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator PP	Choral Tone, Intonation, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator QQ	Choral Tone, Intonation, Correct notes/rhythms, Interpretation, Department, Selecting appropriate repertoire for the chorus and/or event

Adjudication Survey – Name and Question Response Listing
Question #6

Adjudicator Name	If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to criticize at a festival, what topic(s) would be featured prominently on your syllabus for the event?
Adjudicator A	Choral Tone, Intonation, Diction, Dynamics, Correct notes/rhythms, Interpretation, Deportment, Selecting appropriate repertoire for the chorus and/or event
Adjudicator B	All of the above
Adjudicator C	Choral Tone, Intonation, Diction, Selecting appropriate repertoire for the chorus and/or event
Adjudicator D	Choral Tone, Intonation, Interpretation
Adjudicator E	Intonation, Deportment, Listen to each other.
Adjudicator F	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Interpretation, Deportment, Selecting appropriate repertoire for the chorus and/or event
Adjudicator G	Choral Tone, Diction, Interpretation
Adjudicator H	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation, Deportment, Selecting appropriate repertoire for the chorus and/or event
Adjudicator I	Choral Tone, Intonation, Correct notes/rhythms, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator J	Choral Tone, Diction, Correct notes/rhythms, Selecting appropriate repertoire for the chorus and/or event

Adjudication Survey – Name and Question Response Listing
Question #6

Adjudicator Name	If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to criticize at a festival, what topic(s) would be featured prominently on your syllabus for the event?
Adjudicator K	Choral Tone, Intonation, Balance, Correct notes/rhythms
Adjudicator L	Intonation, Correct notes/rhythms, Department
Adjudicator M	Intonation, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator N	Choral Tone, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator O	Choral Tone, Intonation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator P	All
Adjudicator Q	Choral Tone, Diction, Correct notes/rhythms
Adjudicator R	All of the above! Emphasizing choral tone and then musical involvement which means physical/facial connection to the music.
Adjudicator S	Choral Tone, Intonation, Balance, Interpretation
Adjudicator T	An ensemble should be so well-prepared that technical confidence leads to the complete emotional and physical commitment of the singers. An ensemble will reflect a conductor's temperament before, during, and after a festival performance.
Adjudicator U	Choral Tone, Intonation, Diction, Correct notes/rhythms

Adjudication Survey – Name and Question Response Listing
Question #6

Adjudicator Name	If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to criticize at a festival, what topic(s) would be featured prominently on your syllabus for the event?
Adjudicator V	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation, Department, Selecting appropriate repertoire for the chorus and/or event
Adjudicator W	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation, Department, Selecting appropriate repertoire for the chorus and/or event
Adjudicator X	Intonation, Diction, Balance, Dynamics, Interpretation
Adjudicator Y	Choral Tone, Dynamics, Syll. stress, phrasing, expression
Adjudicator Z	Choral Tone, Intonation
Adjudicator AA	Choral Tone, Blend, Intonation, Selecting appropriate repertoire for the chorus and/or event, Unifying vowels
Adjudicator BB	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation
Adjudicator CC	Department
Adjudicator DD	Intonation, Correct notes/rhythms, Interpretation
Adjudicator EE	Choral Tone, Intonation, Dynamics, Department
Adjudicator FF	Intonation, Diction, Balance, Department, Selecting appropriate repertoire for the chorus and/or event

Adjudication Survey – Name and Question Response Listing
Question #6

Adjudicator Name	If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to criticize at a festival, what topic(s) would be featured prominently on your syllabus for the event?
Adjudicator GG	Choral Tone, Blend, Intonation, Dynamics, Interpretation, Department, Selecting appropriate repertoire for the chorus and/or event
Adjudicator HH	Choral Tone, Intonation, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator II	Choral Tone, Intonation, Dynamics, Interpretation
Adjudicator JJ	Blend, Interpretation, phrasing to convey the emotion of the music
Adjudicator KK	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation, Department, Selecting appropriate repertoire for the chorus and/or event
Adjudicator LL	Choral Tone, Intonation, Interpretation
Adjudicator MM	Choral Tone, Intonation, Dynamics, Interpretation, Selecting appropriate repertoire for the chorus and/or event
Adjudicator NN	Choral Tone, Blend, Intonation, Diction, Balance, Interpretation, Selecting appropriate repertoire for the chorus and/or event, creating musical expression
Adjudicator OO	Choral Tone, Blend, Intonation, Diction, Balance, Dynamics, Correct notes/rhythms, Interpretation, Department, Selecting appropriate repertoire for the chorus and/or event

Adjudication Survey – Name and Question Response Listing
Question #6

Adjudicator Name If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to criticize at a festival, what topic(s) would be featured prominently on your syllabus for the event?

Adjudicator PP Choral Tone, Intonation, Interpretation, Selecting appropriate repertoire for the chorus and/or event

Adjudicator QQ Choral Tone, Intonation, Correct notes/rhythms, Interpretation, Department, Selecting appropriate repertoire for the chorus and/or event

Adjudication Survey – Name and Question Response Listing
Question #7

Adjudicator Name	In one or two sentences indicate the most important things a director should do to prepare an ensemble for a choral festival.
Adjudicator A	1. Select literature appropriate for the ensemble. 2. Do the things one does to prepare for any concert.
Adjudicator B	Have I prepared myself musically, physically, mentally, and gesture-wise to sell this group on this music. Have I then captured the truth and meaning of it and carried that to the singers to the extent that they can whole-heartedly project it to all of us.
Adjudicator C	I think students need to understand that they have a responsibility to "sell" the music to their audience. They need to be engaged. If they are engaged, they will sing better---all components of good singing will improve.
Adjudicator D	Work on accuracy, quality of tone, and interpretation.
Adjudicator E	Practice getting on and off the risers, set spacing (windows) and talk about hand and arm placement. Everyone needs to be paying attention to the director in case they need to make adjustments.
Adjudicator F	Create a sense of openness to the critiques that they will receive from the adjudicators; teach them how to listen to and learn from the other choral ensembles at the festival; "bullet-proof" the music so that even when they are in a new acoustic (or stressed because they are in performance) the presentation of the music will not suffer.
Adjudicator G	Prepare the ensemble to sing so well that they can do it with confidence.
Adjudicator H	Choose appropriate literature. Make sure it is well-learned

Adjudication Survey – Name and Question Response Listing
Question #7

Adjudicator Name	In one or two sentences indicate the most important things a director should do to prepare an ensemble for a choral festival.
Adjudicator I	Select literature within singer's ability, and which shows an understanding of stylistic variations. Present music which is well-prepared and worthy of the time it takes to prepare it.
Adjudicator J	Be aware of all details about the performance (uniforms, position on risers, etc.) and not just the strictly musical elements.
Adjudicator K	Learn all notes/rhythm as well as uniform phrasing. Apply dynamics as given; attempt to realize the composer's intent.
Adjudicator L	Make a good first impression; back it up with a good musical impression.
Adjudicator M	Select appropriate literature which has imagination, challenge, beauty, appeal, import, great text. Then analyze the harmonic language with the group, solfege all parts, meticulously prepare the language, discuss the text (its importance, interpretation, color, possibility for expressive use in the song), and then work in sections, then octets, then quartets.
Adjudicator N	Choose repertoire that is from good publishers, varied, part of the historic canon as well as modern. Help them sing well, then things they typically focus on (pitch balance blend, etc.) will take care of themselves. Stop dropping jaw for tone. Stop matching vowels for blend.

Adjudication Survey – Name and Question Response Listing
Question #7

Adjudicator Name	In one or two sentences indicate the most important things a director should do to prepare an ensemble for a choral festival.
Adjudicator O	With a stylistically and musically diverse selection of music, prepare the ensemble to sing the music correctly (notes and rhythms) in tune, with beautiful well-produced choral tone, proper blend and balance and good diction. This should all be under the umbrella of expressive communication of the style of the piece according to the period in which it was written, proper phrasing, dynamics and facial expression.
Adjudicator P	Make music. To some extent, you have to "play the game" to get along. But the festival should be one more way to share what you and your choir love about the repertoire you're capable of doing.
Adjudicator Q	Beyond learning to sing all of the pitches and rhythms correctly, it is important for the director to help the singers "make music"—especially with good diction and appropriate facial expression.
Adjudicator R	You are always "building" your concept of the appropriate tone/sound for your group. (Which in many cases needs to change or shift depending on the period and style of the music you are singing: i.e. a Renaissance motet should not sound like a Brahms motet). The singers need to be able to relate to the concepts of the text (understanding) and musical styles and be accordingly involved.

Adjudication Survey – Name and Question Response Listing
Question #7

Adjudicator Name	In one or two sentences indicate the most important things a director should do to prepare an ensemble for a choral festival.
Adjudicator S	First, teachers of beginning students need to put them in touch with the experience by showing a video and/or listening to a recording, as well as looking at the adjudication form. Second, as the students learn the music, the ensemble should occasionally do a self-assessment, using that adjudication form to see where they need to continue to work.
Adjudicator T	The choirs that do not perform well are, by and large, those that at every achievement level and capability are simply underprepared. Secondly, the directors of these choirs often do not conduct as well as those that succeed.
Adjudicator U	Choose appropriate music! Teach musicianship as well as the notes. Work for the best tone production for their ages. Teach stage and performance deportment.
Adjudicator V	The most important thing is to make it a "high-stakes" event. Whether you want to receive a rating or a specific level of comments, there should be goals that the director and the choir have set for themselves.
Adjudicator W	Ensembles should be well-rehearsed on the pieces they present, emphasizing not only memorization (of text and notes, rhythms and dynamics) but should know what they are singing about (a little history of the piece or composer) and how to appropriately present it, visually and facially. Ensembles should know why they are participating in a choral festival. A director should share the process of adjudication with the ensemble, what components will be examined, and how to represent themselves as choristers.

Adjudication Survey – Name and Question Response Listing
Question #7

Adjudicator Name	In one or two sentences indicate the most important things a director should do to prepare an ensemble for a choral festival.
Adjudicator X	<ol style="list-style-type: none">1. Be sure to communicate the text with your whole being.2. Be sure to listen to each other.3. Enjoy the process of rehearsal and performance.
Adjudicator Y	Work on musical issues (dynamics, word stress, rubato) at the same time as notes/rhythms. This may mean that fewer pieces are learned, but this isn't usually the case. And it always makes for a more inspired choir singing more beautifully and artistically.
Adjudicator Z	Over-prepare. Make SURE the end of each piece is as rehearsed as the beginning of each piece.
Adjudicator AA	In addition to mastering the material on the score....ensure that the choir members understand the text. Build good musical habits through warm-ups and musicianship so that rehearsal of festival material will not be slowed by teaching "basics." Discuss the captions to be adjudicated. Provide listening examples so the singers themselves can decide what is a "good" versus a "great" choir.
Adjudicator BB	Establish a daily rehearsal routine, including physical conditioning, increasing breath control and vocal conditioning. Discuss the importance of thorough musical preparation of the score. Make sure all singers know their parts thoroughly and understand the style and meaning of the text of each selection. Ensure that each singer is communicating the meaning and mood of each selection.

Adjudication Survey – Name and Question Response Listing
Question #7

Adjudicator Name	In one or two sentences indicate the most important things a director should do to prepare an ensemble for a choral festival.
Adjudicator CC	Even if your choir has musical issues, things like getting on and off the risers should be perfect. The students should know that they need to be focused and not distract from the music.
Adjudicator DD	The director must capture the attention and imagination of each singer and stress the importance of performing to the best of that singer's--and the choir's--ability. The performance is for the sake of the music and for communicating the music to the audience, not for a rating.
Adjudicator EE	Practice deportment on stage as well as all things musical, such as intonation, choral tone, dynamics, etc.
Adjudicator FF	If the choir is prepared and shows ownership of the piece, it makes a big difference in how they are perceived. Focus on intonation, tone, and most importantly, musicality, tends to make an impact as well.
Adjudicator GG	The music should be thoroughly learned. Standing positions must be rehearsed. Acoustics of the performing venue should be anticipated before choral repertoire is selected. Dress and hair styles should be professional.
Adjudicator HH	Directors must strive to prepare their singers to communicate the meaning of the music through text and tone. All technical details revolve around this communication.
Adjudicator II	Prepare all aspects of the music so the singers are excited to perform and not afraid to perform.

Adjudication Survey – Name and Question Response Listing
Question #7

Adjudicator Name	In one or two sentences indicate the most important things a director should do to prepare an ensemble for a choral festival.
Adjudicator JJ	The ensemble needs to behave as professionals when they walk to and away from the stage as well as while performing. Choir members need to follow the director so there is unification of what the director wants in the performance.
Adjudicator KK	Rehearse pieces thoroughly so the ensemble is confident. Director, know your music well so you can listen and "play the ensemble" as you would another musical instrument, interpreting the music with your direction as the choir sings.
Adjudicator LL	Ultimately, the purpose behind learning the mechanical and interpretive aspects of a work is to communicate an idea or message to the listener. If either aspect - mechanical (details of rhythm, pitch, etc.) or attempting to create a sense of commitment to the text - is missing, the performance will not communicate any recognizable emotion or message and is relegated to "grocery store music."
Adjudicator MM	<ol style="list-style-type: none">1. Make sure the choir sings in tune.2. Make sure the choir sings with a beautiful, unified tone.3. Make sure the choir sings with energy, vibrancy, and sings within the style and interpretation intended by the composer.
Adjudicator NN	Be musical--have a concept of what you are trying to express and carry it out. The composer deserves to have the piece sung with good intonation within the key in which the piece was written.

Adjudication Survey – Name and Question Response Listing
Question #7

Adjudicator Name	In one or two sentences indicate the most important things a director should do to prepare an ensemble for a choral festival.
Adjudicator OO	Teach the choir to listen for intonation, blend and balance.
Adjudicator PP	Select a quality composition appropriate for the choral forces, learn the music thoroughly, make sure each singer learns it thoroughly, and be sure the choir can communicate the essence of the piece to the listener.
Adjudicator QQ	Know the notes. Sing with appropriate tone. Sing in tune. Communicate through all the means of musical and visual expression to make music come alive.

Adjudication Survey – Name and Question Response Listing
Question #8

Adjudicator Name	In one or two sentences, indicate the thing(s) that you most often observe that hinder a choir's performance at a choral festival.
Adjudicator A	1. Inappropriate literature 2. Ineffective conducting
Adjudicator B	Lack of solid vocal training and fear. Good singers make good choirs and make great music because they love it and want to make the audience love it too.
Adjudicator C	Students often come on stage with poor posture and they appear to be unprepared to perform.
Adjudicator D	The performance is too mechanical; it's been drilled too much.
Adjudicator E	Students must learn that there is no "I" in ensemble...we are all in this together. Don't fix your hair, pick your nose or scratch...it shows your nervousness. Relax and do what you have been trained to do. Sing well TOGETHER.
Adjudicator F	The tension of the situation negatively affects the music making; the students have not been taught to take ownership of the music making
Adjudicator G	Unhealthy attitude. Lack of confidence due to lack of preparation.
Adjudicator H	The literature must show off the choir singing it. Don't choose literature for an imagined choir.
Adjudicator I	Conductors who don't have a concept of good vocal technique. Conductors who choose music beyond the singers' ability.

Adjudication Survey – Name and Question Response Listing
Question #8

Adjudicator Name	In one or two sentences, indicate the thing(s) that you most often observe that hinder a choir's performance at a choral festival.
Adjudicator J	Poorly selected repertoire - repertoire that is not adequate for the ensemble. Almost always, this is the main problem.
Adjudicator K	Incorrect notes/rhythms, sloppy articulation, faulty intonation.
Adjudicator L	Not listening to each other (blend, intonation) or caring about what they are doing (deportment, appearance).
Adjudicator M	Poor vocal/breathing technique, inattention to vowel shapes and use of consonants, using a "pop" style in classical music, and not enough musical and personal independence.
Adjudicator N	Dropped jaw for a fake mature tone, no one really sings like that. Matching a vowel, which hinders resonance, blend occurs from good resonance, and shape and rhythm.
Adjudicator O	Too frequently the choral director has not taught the singers how to correctly produce a beautiful tone and vowels. Without this, the choir cannot beautifully render the piece and it's out of tune. In addition, the choir too frequently does not use dynamics, proper musical style (for Renaissance, Baroque, classical, etc.) or good phrasing.
Adjudicator P	Performing music that the members did not understand or care about. This can be the result of "aiming high" -- trying for artsy music that's beyond you -- or "aiming low" -- pandering to the students' assumed naïveté. In either case it's the director's mistake.

Adjudication Survey – Name and Question Response Listing
Question #8

Adjudicator Name	In one or two sentences, indicate the thing(s) that you most often observe that hinder a choir's performance at a choral festival.
Adjudicator Q	Sometimes the choral director feels the need to perform literature at a festival that will "impress" the adjudicators and the spectators. In a number of cases, the choir does not perform this literature well because it does not fit the level of the ensemble.
Adjudicator R	Tonal concept is missing. Teacher's selection of music does not fit the needs or abilities of the singers.
Adjudicator S	Underprepared. A choir may not be ready when the repertoire chosen is too hard or doesn't suit the voices in the choir. If the rehearsals have not been strategic in attending to all the details of the score (you know, "let's sing it again, kids") they choir may sound as if it just needs more rehearsal time."
Adjudicator T	I would tell them that their performance comprehensively moved me as both a musician and as a human being. Then I might let them know how much I appreciated how organic and cooperative their musical and physical communication was.
Adjudicator U	Lack of preparation. Lack of focus and reasons for performing.

Adjudication Survey – Name and Question Response Listing
Question #8

Adjudicator Name	In one or two sentences, indicate the thing(s) that you most often observe that hinder a choir's performance at a choral festival.
Adjudicator V	The biggest hindrance for choirs at a festival is when they have no clue as to why they are there. Directors need to, overall, be more proactive with their choirs about why they exist, what their job is, and how they need to act regardless of any other choirs' behavior or presentation. Students do not know how to listen anymore. Everything is on/off, loud or stopped (or changing to something else). They don't understand quiet or silence. This is a serious problem that we as choral directors need to be addressing and teaching within our choirs.
Adjudicator W	An ensemble is not well prepared because perhaps the music arrived late or they started practicing late, but they are not comfortable with the music, notes, text etc. Lack of basic vocal technique - unable to produce choral/singing tone correctly. Fear. Students only perform at festivals or once a year so the experience is terrifying therefore the students' performance is stiff or lifeless.
Adjudicator X	<ol style="list-style-type: none">1. Inappropriate repertoire2. Lack of "lift" in the vocal production3. Lack of appropriate style4. Lack of expression
Adjudicator Y	Nerves, which result from learning the music mechanically.
Adjudicator Z	Lack of preparation. Lack of enthusiasm.

Adjudication Survey – Name and Question Response Listing
Question #8

Adjudicator Name	In one or two sentences, indicate the thing(s) that you most often observe that hinder a choir's performance at a choral festival.
Adjudicator AA	Insufficient rehearsal with accompanist. Ineffective conducting gestures. Inappropriate repertoire choices. Disconnect between text and presentation. Insufficient attention to phrasing.
Adjudicator BB	(no response)
Adjudicator CC	General stage behavior.
Adjudicator DD	I sometimes have seen choirs that appear rigid, either fearful of their director or fearful of performing. The other extreme is just as bad--choirs that have no internal discipline or commitment to the music.
Adjudicator EE	Remember to focus on the director. Remember to listen to each other; singing is more about listening than it is just about making sounds.
Adjudicator FF	For me, it is often the tone that is a problem. If the pitches and rhythms are all correct, dynamics in place, and diction strong, it all disappears if the tone itself isn't lined up.
Adjudicator GG	Director did not anticipate acoustic properties of the venue. Choir is not attentive to the director. Choir has little or no concept of what the text is saying.
Adjudicator HH	Choir singers often focus on precision of notes, rhythms and diction to the exclusion of the emotive power of voice/tone/inflection/dynamics/emotion.
Adjudicator II	Not prepared. Vocal tone and voice training issues.

Adjudication Survey – Name and Question Response Listing
Question #8

Adjudicator Name	In one or two sentences, indicate the thing(s) that you most often observe that hinder a choir's performance at a choral festival.
Adjudicator JJ	Inattentive ensemble members, lack of a unified vowel pronunciation, and not conveying the poet's message throughout the music hinder the choir's performance.
Adjudicator KK	The director does not know the music well and is too focused on his own directing; he doesn't give adequate musical interpretation through his conducting. Often the music chosen by the director is not appropriate for the skill level of the ensemble, but more often it is not prepared adequately by the director.
Adjudicator LL	Lack of understanding of the female head voice, and ineffective interpretation.
Adjudicator MM	1. Poor vocal production, they have not been taught how to sing. 2. Poor intonation - they have not been taught how to sing in tune. 3. Lack of understanding of style and interpretation.
Adjudicator NN	Poorly chosen repertoire, no concept of intonation, no sense of the expression of either textual or musical meaning.
Adjudicator OO	Intonation, blend and balance - choosing repertoire that is inappropriate for the group - SSAATTBB for a small group with two tenors, or range that is beyond the maturity of the singers.
Adjudicator PP	Lack of a pleasing choral sound (tone); lack of musicality, regardless of technical accuracy.
Adjudicator QQ	See [my response to question] #6 above.

Adjudication Survey – Name and Question Response Listing
Question #9a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been truly outstanding (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were praiseworthy?
Adjudicator A	They made the music come alive.
Adjudicator B	Follow this director wherever he takes you, and keep up the truly great musical and artistic work. You are showing all of us why choral music is such a great art. Your attention to detail of vowels, consonants, text meaning, dynamics, emotions and physical participation all add up to the best of this art.
Adjudicator C	You have chosen excellent music that is appropriate for this choir. The ensemble is singing with good support, and they are singing musically. Intonation is good, largely because there is good breath support and the tone is well-focused.
Adjudicator D	You made music; it just wasn't for the goal of adjudication.
Adjudicator E	The choir came onto the risers like they meant business. They knew where to go, how to turn, how to readjust. They were all committed to the choir and its performance. They were a great team.
Adjudicator F	The presentation was musical and heartfelt. The technical aspects of the music were beautifully handled, which allowed the listener to experience the soulfulness of the musical expression.
Adjudicator G	You know what you are trying to achieve and know how to achieve it.

Adjudication Survey – Name and Question Response Listing
Question #9a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been truly outstanding (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were praiseworthy?
Adjudicator H	Great attention to detail. Beautiful, interesting interpretation.
Adjudicator I	This choir has presented fine literature in a variety of styles showing excellent vocal technique, musicianship, confidence, and CLASS!!
Adjudicator J	This question is too vague and impossible to answer in a relevant and accurate way. Sorry.
Adjudicator K	The choir sang with confidence and skill, solid vocal technique, and superb interpretation.
Adjudicator L	That their performance transcended who they were or who their conductor was - I would have enjoyed listening to them on a CD. They made the music soar.
Adjudicator M	Your attention to every detail of exquisite artistry is uncommonly excellent. Your French is breath-taking, your sense of line gives each phrase and the entire work a sense of proportion, the intonation is superior, the sections balance one another with none dominating unless it is appropriate. It is clear your focus is complete and your purpose is to sensitively and eloquently bring to life the message of the text as it inspired this great composer. Your attire is befitting of your elegant approach to singing and immediately causes the audience to know that you are a serious ensemble, determined to do great work.

Adjudication Survey – Name and Question Response Listing
Question #9a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been truly outstanding (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were praiseworthy?
Adjudicator N	Great breath energy, shape and resonance...great individual singing that met together in a resonant blend.
Adjudicator O	I would have said, excellent performance! You sang with a beautiful, well-produced tone, had great blend and balance and performed the music with exquisite expression, phrasing, and dynamics!
Adjudicator P	A variety of music was performed with good basic choral technique, but also detail to the character of the different styles. And the chorus is deeply engaged in all those musical choices.
Adjudicator Q	I would specifically identify the characteristics that were praiseworthy and describe how the choir's careful attention to detail enabled them to deliver a superior performance.
Adjudicator R	Absolutely beautiful tone: rich, vibrant. Singers are engaged and lifting the notes off the page with understanding and aplomb. The dynamics were exquisite and exciting. Faces and bodies were supporting the intrinsic elements of the music/composer.
Adjudicator S	Middle school choir, every tune had a different voicing, from unison to SSAATTBB. The range of styles and cultures in that one program heightened the energy for the audience and the performers.

Adjudication Survey – Name and Question Response Listing
Question #9a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been truly outstanding (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were praiseworthy?
Adjudicator T	I first - always - enthusiastically articulate something positive. Then I will work with a choir to improve something BEFORE describing the problem area. The singers must experience improvement BEFORE being told what they did wrong. For instance, if it is a case of shallow vowels, I may have the choir place hands on the sides of their faces as they sing, or speak the text with a British accent, or sing to each other in a parodied snooty conversation, etc.
Adjudicator U	Excellent in every regard: tone, intonation, diction, and powerhouse interpretation. You COMMUNICATED the music!
Adjudicator V	I would thank the director for making the event something wonderful and for giving us something to use an example. If there was something personally touching about their performance I would also let the director know this.
Adjudicator W	Thank you for bringing your choir today. It is encouraging to see the thoughtful and diligent work that you've put into your singing and rehearsals come together so well today. I enjoyed each section's contributions. The unison passages sounded as if they were sung by one voice. I especially appreciated the first sopranos' warm high A at the end. It did not overpower the group and allowed us to hear the low basses. Well done.

Adjudication Survey – Name and Question Response Listing
Question #9a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been truly outstanding (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were praiseworthy?
Adjudicator X	The performance was thrilling because of the accuracy of the notes and rhythms, appropriate style, and expressive singing.
Adjudicator Y	Great balance; it helps to have lots of men. Beautiful tone/blend, which often comes from having feeder choirs/a good training program.
Adjudicator Z	I love this performance, and I'm glad so many other choirs were here to see and hear this!
Adjudicator AA	The choir does an outstanding job of performing works of different genres/eras with the appropriate style. The singers have a good understanding of part "function." (i.e., the tenors ""sound"" like tenors, baritones like baritones, etc.). The choir demonstrates passion for their performance.
Adjudicator BB	Congratulations on a truly outstanding choral presentation. It was a pleasure experiencing such choral excellence, due to your devotion to every detail necessary to bring the music to life---choral tone, diction, intonation, blend, accuracy, dynamics, and dazzling interpretation of the style and mood of the text. I have seldom heard a more moving performance.
Adjudicator CC	They were well prepared and considered every aspect of the performance from getting on the stage to diction and dynamics.

Adjudication Survey – Name and Question Response Listing
Question #9a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been truly outstanding (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were praiseworthy?
Adjudicator DD	It is especially noteworthy that each singer shows a commitment to this performance in stance, in facial involvement, and in attention to the director. Thank you for your musicianship and for making each selection so expressive.
Adjudicator EE	The students were focused on the director. Their facial expressions showed they were engaged in the performance.
Adjudicator FF	The choir was unbelievably prepared, had great sound, commitment, and focused on being musical and communicative.
Adjudicator GG	Your choral blend, intonation and tone were outstanding. Excellent choice of repertoire. Students responded to you, the director, and to the music. It was truly an artful performance of choral music, felt by all.
Adjudicator HH	The choir members uniformly expressed the text with musical grace and artistic technique.
Adjudicator II	Extremely musical performance. Sensitive phrasing. Excellent dynamic contrasts and intonation with good crisp diction.
Adjudicator JJ	Praiseworthy comments would be related to characteristics such as quality of sound, the involvement of all of the singers in their faces and body movements, being an outstanding choir that the audience has enjoyed, and the maturity of what they did.

Adjudication Survey – Name and Question Response Listing
Question #9a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been truly outstanding (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were praiseworthy?
Adjudicator KK	Your director knows and conducts this piece beautifully, and your focus on her and her direction allows you to reflect this musicality in your performance! Superior performance!
Adjudicator LL	Mastery of the mechanical and technical; commitment of every aspect of the work to commission of ideas; emotions; connection to the listener
Adjudicator MM	The tone was beautiful. Intonation was so well done. Most importantly, you sang with heart and passion, I was truly moved.
Adjudicator NN	I was moved by your music making, your total absorption in your music and your desire to share those transcendent moments of "real time" with your audience.
Adjudicator OO	Your tone, blend, balance were all perfect - your phrasing and interpretation exciting. This was truly a musical moment. The choir was engaged in the text and spirit of the work - the pianissimo sections were actually pianissimo, not <i>mf</i> , and the <i>ff</i> sections were not over-sung.
Adjudicator PP	You understand and have communicated the essence of the pieces in this short but varied program with appropriate choral tone and a fine degree of technical accuracy while exhibiting great rapport with your conductor. Congratulations on this stunning performance!
Adjudicator QQ	(see #5 above)

Adjudication Survey – Name and Question Response Listing
Question #9b

Adjudicator Name	How did the musical selections that were sung have a positive effect on the choir's performance?
Adjudicator A	They fit the capabilities of the ensemble.
Adjudicator B	Quality materials are the lifelong "name of the game" for the director. Challenge is important, but too great a demand is destructive. Variety in styles and tone are good for all of us, and it makes the choir "shift gears" to create a different kind of expression.
Adjudicator C	Because the selections were within the ensemble's capability, they were able to make music rather than focus on technical issues.
Adjudicator D	Some musical selections make the choir sound good.
Adjudicator E	The choice of literature is very important. Always select music that is appropriate to the age level and ability of your choir. Try to sing in the original language. Don't be afraid to challenge the choir. If they have to work to get the piece right it will have more meaning for them.
Adjudicator F	The repertoire was well matched to the ensemble's abilities and sound.
Adjudicator G	Good variety which allowed the performers to express a wide breadth of emotion. The selections were age-appropriate.
Adjudicator H	The students were entirely engaged in the performance
Adjudicator I	Literature selection is the single most important decision the director makes. It will "make or break" the festival experience.

Adjudication Survey – Name and Question Response Listing
Question #9b

Adjudicator Name	How did the musical selections that were sung have a positive effect on the choir's performance?
Adjudicator J	The repertoire needs to provide a goal that can be achieved by the ensemble. Sometimes directors say they chose a certain work to "challenge the ensemble" but if the challenge is too much for the singers (or if that challenge hasn't been overcome yet), the performance is inadequate and the students end up having a negative experience (in front of an audience). This is definitely not a positive pedagogical process.
Adjudicator K	They were sophisticated enough to require considerable effort on the part of the director and choir.
Adjudicator L	They were appropriate choices
Adjudicator M	The selections were extremely sophisticated and demanded absolutely 100% from each eager singer. However, when a simpler song was sung, it was done so with elegance and exquisite beauty, imbuing it with grace and meaning.
Adjudicator N	This is almost the most important thing. If an adjudicator sees three pieces by publisher Alfred, or three fold/multi-cultural pieces, or any piece with a words and music by the composer, we know it is going to be problematic. Programs that do not do historic repertoire to appease students, parents (avoiding religious repertoire) or administration also end up being poor. Those that choose repertoire on what is best; historic, multi-cultural, etc., perform best. All repertoire is cultural, some religious, but not our religion, some international, but not our nationality, we are always telling someone else's story.
Adjudicator O	The literature was well-chosen for the level of the choir and was reflective of quality choral music.

Adjudication Survey – Name and Question Response Listing
Question #9b

Adjudicator Name	How did the musical selections that were sung have a positive effect on the choir's performance?
Adjudicator P	Variety is MORE than spice of life
Adjudicator Q	Very often, there is a close compatibility between the choir's ability level and the repertoire chosen. The director has often successfully helped the students to connect with the music they are singing.
Adjudicator R	The singers we able to relate to and understand the music textually, harmonically and musically and they had the ability to communicate those effectively.
Adjudicator S	As before, it kept them energized, motivated, and building. Instruments and movement were also involved. (Not show choir, but multi-cultural in nature)
Adjudicator T	The finest choirs always perform music that is appropriately difficult, incredibly varied (historically, stylistically, and structurally), and meticulously rehearsed.
Adjudicator U	According to their experience, their understanding of the song's purpose and/or story. Also must be within reasonable ranges of singers.
Adjudicator V	The musical selections are the cause of the effect of a choir's performance. Always.

Adjudication Survey – Name and Question Response Listing
Question #9b

Adjudicator Name	How did the musical selections that were sung have a positive effect on the choir's performance?
Adjudicator W	The choir demonstrated a thorough knowledge of each piece by the way they performed them - confidently, stylistically and musically. I did not hear individual voices in sections that tend to bring out such imbalances within a choir. It appeared that the group was very proud of their accomplishments, confident and had fun singing for us. I would imagine that they would want to continue to sing with this group and invite others to sing as well, thereby enhancing the positive feeling by sharing the process to create it with their peers.
Adjudicator X	The choir sang appropriate repertoire suited to the level of the singers. There was enough contrast to show that the choir was flexible with their voices.
Adjudicator Y	Not sure I understand this question. The choir liked the music, the director liked the music and inspired the choir to like it even more. Sorry.
Adjudicator Z	The difficulty level of the music is critical to the outcome of the performance.
Adjudicator AA	Selections were appropriately chosen based on the size and age of the choir. It is challenging and represents a variety of stylistic periods and languages. The singers are able to perform confidently and are comfortable with range, dynamics, etc. Experimentation is reserved for the rehearsal room.
Adjudicator BB	It was so obvious that you were communicating the composer's vision of this music.
Adjudicator CC	They were within the ability of the choir performing

Adjudication Survey – Name and Question Response Listing
Question #9b

Adjudicator Name	How did the musical selections that were sung have a positive effect on the choir's performance?
Adjudicator DD	Singers have to be able to connect to the music in order to be convincing in performing it. Minus that connection, music cannot happen. Thus, music chosen for performance is successful when singers can express it, either on their own or with the guidance of other singers or their director.
Adjudicator EE	They were appropriate to the voice types and students' musical abilities.
Adjudicator FF	The pieces sung were effective choices for the choir because they reflected the choir's size, ability, and allowed them to shine.
Adjudicator GG	Choral material the choir enjoys and has been schooled in. For Example – classical; well explained to the choir during rehearsal--was performed. If lighter music is sung, there is an obvious reason for its inclusion and the choir shows they truly enjoy performing it.
Adjudicator HH	The singers were "in tune" emotionally with the message of the lyrics/texts.
Adjudicator II	Appropriate repertoire for the level of student talent. Appropriate interpretation by the director.
Adjudicator JJ	Well selected music shows off the strength of the choir members and they feel good about themselves and their performance.

Adjudication Survey – Name and Question Response Listing
Question #9b

Adjudicator Name	How did the musical selections that were sung have a positive effect on the choir's performance?
Adjudicator KK	The choir shows enjoyment by facial expressions, slight body movements and obvious enjoyment of the music. All singers are "in to" the music; there are no half-hearted, dull singers. Choosing appropriate music and preparing it well makes singers proud to share this musical gift with their audiences.
Adjudicator LL	Literature is a choir's textbook. The quality and appropriateness of the literature is congruent to the level of educational experience the singers will receive. The preparedness and musical intelligence of the conductor is paramount in the cohesion of all of these elements.
Adjudicator MM	The musical selections lent themselves to deep emotional connection and communication, so the choir was able to execute this and personally experience this.
Adjudicator NN	They had chosen well-conceived music of great beauty and strong texts that fit the ability level of the group and captured their imagination, challenging them to match their performance to the demands of the music.
Adjudicator OO	The musical selections were appropriate to the vocal range of the singers and the size of the choir.

Adjudication Survey – Name and Question Response Listing
Question #9b

Adjudicator Name	How did the musical selections that were sung have a positive effect on the choir's performance?
Adjudicator PP	One of the hallmarks of a well-trained choir is the ability to change character, both visually/facially and in choral tone, according to the varied repertoire. When an ensemble achieves this obvious but difficult-to-attain goal, we listeners are definitely in for a treat. This of course presupposes that there will be variety in the repertoire, and that the differences among the selections are well understood and communicated. Thus if a short program includes variety not only in language, period, and tempo, but also in dramatic character, and the singers have fully absorbed the significance of what they are singing and communicate that from one piece to another, it will be an outstanding performance.
Adjudicator QQ	When music is well chosen for the group (range, tessiture, tone, preparation) the performance will be enhanced.

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator A	Inappropriate literature and lack of attention to details.
Adjudicator B	I would try to say that I feel they need more attention to whatever the problem might be, and then give a few ideas as to how to improve that fault or those faults.
Adjudicator C	You need to begin with the fundamentals of developing a common sense of tonality. Sing diatonic patterns in a single key---as a group. Practice with lots of scales and scale exercises. Then, sing songs in unison, gradually moving to canons and partner songs. All the while, work to develop good tonal focus.
Adjudicator D	Work on building a connection between the singers so that they take more responsibility for intonation.
Adjudicator E	You must all learn to listen to each other. There should not be any strong voices sticking out in various sections. Blend your voice into the whole. Be sure to watch the director so that when they signal you are too loud you can adjust. Don't be concerned about what the audience thinks; just do your thing as a group together.
Adjudicator F	The technical problems (such as poor tuning, breathy tone) distracted from the musical presentation.
Adjudicator G	You need to examine the ability of your performers and what inspires them. Select music which appeals and allows you to teach them some of the most important things in life.

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator H	Consider other selections to show up the ensemble. Make sure all notes are learned. Take time to tune-up the chords.
Adjudicator I	You need to begin by listening to great choirs. You need to select music which has great worth.
Adjudicator J	This is something for this ensemble to work on when you get home; it won't be fixed here. But please consider [insert advice] in order to have a more successful performance of this piece. You can try working on this by [insert suggestion of technique, exercise, etc.].
Adjudicator K	Please concentrate on accuracy of notes, intervals, and rhythms.
Adjudicator L	I told him to get out of choral conducting - his kids deserved better (admittedly, it wasn't my most constructive comment, but I was truly offended by what he and they were doing and how little they cared).
Adjudicator M	It is a noble thing that we do, to sing. The study of music allows us a lifetime of information for study and growth. Each of us grows every day, and let's begin by moving softly from left foot to right foot to help us keep together in an agreed-upon pulse. Now make the motions I do with your hands as we sing that first phrase together.

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator N	Don't worry about how the music goes – rather, worry about what the choir must DO to make the music sound like what you want. Conduct the choir as instruments, not the music only.
Adjudicator O	Work on developing a clear understanding of how to produce good vocal tone. Form your vowels well and consistently. Listen to one another!
Adjudicator P	It goes without saying that the sound of a group may be poor because the director doesn't know the voice or hasn't got singers with much individual potential. BUT the poor choral technique is often partly the result of disinterest or ignorance of what makes the music distinctive (or simply choosing indistinct compositions because you don't know the repertoire). When there's a desire to make music, music can be made even without great voices.
Adjudicator Q	I would first highlight the positive aspects of the performance. Next, I would speak to them and encourage them to continue working on those characteristics that need improvement. In most cases, I would offer the choir (and their director) some strategies for addressing the areas of weakness.

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator R	First I would write a note (private) to the conductor expressing my concerns as what he/she needs to work on to help his/her choir. And then I would relate to the choir the 'little' things (which become big) that they might do to improve their performance...i.e. - physical and facial involvement, reminding them that "all music must dance". It is easy to dance to the 'upbeat' tunes, but the 'real music' is often found in the music that has long beautiful lines.
Adjudicator S	The choir did not feel the beat, so they struggled to stay together, even in homophonic sections. I asked them to step/march in place while the accompanist played. We tried to have them sing while marching, but they really couldn't do it. Lots to learn there.
Adjudicator T	Choirs whose performance was negatively impacted by poor musical selections often LOOKED worried, stressed, or frightened. Moreover, they often performed the following selection - one which was usually easier and that they may have been more capable of performing - just as poorly as the previous one. Most often, intonation, tone, and physical expression were negatively impacted.
Adjudicator U	Usually it is development of tone and intonation - and often simply singing a lot of wrong notes. .

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator V	We all need to be professional with one another while also being honest. I would definitely let them know I enjoyed seeing them and their students again, and then maybe ask them how their year is going, etc. Try to find out what might be going on, and also give them a chance to talk.
Adjudicator W	Thank you for bringing your choir today. I applaud your courage for not giving up in the first selection. When you get lost, remember, the one person who can help you is your director; so look up from the music from time to time and especially before entrances. I saw that some of you had your music mostly memorized - a technique that all of you should consider. It would make you more familiar with the music and we would be able to see your faces more as you sing. I could tell you really liked the contemporary piece. Don't be afraid to smile and sing with an open relaxed mouth. Your tone and balance will improve and your volume will increase and you and your audience will enjoy the experience even more. Thank you.
Adjudicator X	Strive for a more "lifted" sound with more breath support and buoyancy in the sound. Pay more attention to balance and stylistic issues. Honor the composer's wishes of tempo as closely as possible.

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator Y	Usually these choirs are lacking in men. And may have issues with women's tone/intonation, because the choir is small, inexperienced, and the voices untrained. The trick is to pick three pieces with limited and appropriate tessitura. Then teach the pieces with great insistence on proper tone, dynamics, and phrasing, NOT pounding notes desperately.
Adjudicator Z	I hear voices sticking out that ruin the beauty of this choir. I think you should listen more and sing less.
Adjudicator AA	The choir can get a much fuller and open sound by allowing the breath to energize the voice. Speak the text to discover where the natural rises and falls occur; then try to match this while singing. Experiment with different performance formations to find the one that works best. Rehearse the piece on solfege syllables to help define and solidify tuning.
Adjudicator BB	Great choral singing is an awesome task. Every aspect of singing requires spending a lot of time, concentrating on the basics (breath control, really listening to the pitch, and matching or blending your voice with your neighbor). Every rehearsal needs to begin with a vocal warm-up for conditioning and building the foundation (breath control, vocalizing on "long vowels," tuning chords, ear training, and then working on improving part accuracy).
Adjudicator CC	The biggest standout issue in the last festival, besides stage behavior, was vowel placement.

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator DD	I would direct negative criticism about musicianship to the director privately. I would encourage singers to remember their obligations as singers to master all the technical requirements (whatever might have been deficient, such as balance, tone, diction, etc.) and also to remember their obligation as performers to communicate the music to the audience in an appropriate manner.
Adjudicator EE	The students were unfocused (looking around and not at the director); they need to remember that while on stage and performing they must focus on the task at hand, singing and performing.
Adjudicator FF	The most recent choir I heard in this category was a group in which the women sang in chest voice almost the entire time. This pulled the pitch down, made the sound spread and unfocused, and made it difficult to grasp the intention of the piece they were singing because the sound was so distracting.

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator GG	Intonation is the name of the game. If you are not listening to each other, you will not be singing in tune and then nothing else matters (text, musical line, story-telling). The out-of-tuneness is so overwhelming. Choral tone has not been taught. This can be observed by watching the posture and breathing of the choir. Yelling does not make for good choral tone.
Adjudicator HH	The singers were more interested in getting the right notes and rhythms than with expressing the text and the emotions of the music.
Adjudicator II	It is important to teach the students proper vocal production before trying to perform complicated choral arrangements. The choral director might be the only voice teacher some of these students will ever have; so teach them how to sing with a beautiful tone, using proper breath support and clear diction.
Adjudicator JJ	I would find parts of the performance that were praiseworthy and then make comments on what would enhance the rest of their performance related to the things that needed improvement.

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator KK	First, I would suggest comments for improvement meant only for the director regarding himself. Next, I would give suggestions (as time would permit) on listening, recording the choir and listening to the playback for certain musical areas, like intonation, etc., stage presence, ways to achieve blend, and other ideas as I could with respect to improvement. I always try to find some helpful or positive suggestion or comment: "Festivals help a choir improve by considering the adjudicators' comments and by listening to other choirs. You have begun this wonderful process. Keep singing and coming to festivals to improve!"
Adjudicator LL	Lack of demonstration of women's head voice is the primary concern. This breeds lack of intonation, beauty of tone, healthy singing, warmth, and communication through timbre. Lack of a unified commitment of energy and purpose.
Adjudicator MM	One of the most effective tools you could use with this choir is to teach them further how to use their voices - breathing, resonance, placement, focus, tone color, etc. Don't be afraid to ask for help - all of us directors are on a life-long learning curve.

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator NN	The choir needs to work carefully through each level of constructing your performance, beginning with strong basic vocal technique, then using that technique to build good intonation, tuning, vowel tone and balance and blend to create the framework for expressing the meaning and character of this piece. As Robert Shaw has said, "the Devil is in the details."
Adjudicator OO	I suggest that you work on unison and/or two part music so that tone can be established and pitch can be perfected. Each time the choir divided into three or four parts, intonation suffered, balance was lost, and the musical effect was negligible.

Adjudication Survey – Name and Question Response Listing
Question #10a

Adjudicator Name	Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?
Adjudicator PP	Be sure you have your notes and rhythms down and that we can hear all of the parts, especially basses, who support the choir. Go back and take this piece at a slower tempo, having two parts sing together, a cappella, then another two parts, until all notes are thoroughly learned. Then lift them off the page and make music, being careful of dynamics, phrasing (breaths), and any changes in tempo. Use lots of vertical space for the vowels, move while singing to release any tightness in the body and tone, and have that singer with wonderful facial expression come down to face the choir so that others might strive for that same degree of communication. It's a tall order, but you can do it!! Best wishes, and thank you for participating in this festival. I look forward to hearing you again in the future. Keep singing!
Adjudicator QQ	I try not to be too discouraging, but do mention specificskeep working on getting the notes right.....keep working on securing the pitch, etc.

Adjudication Survey – Name and Question Response Listing
Question #10b

Adjudicator Name	How did the musical selections that were sung have a negative effect on the choir's performance?
Adjudicator A	In most instances it was simply lack of appropriate rehearsal procedures.
Adjudicator B	Poor materials produce poor effects. If the text is not worthy only a Bach can make it sound good.
Adjudicator C	The selections you have selected are too difficult for your students. Because they do not yet have the technical or musical skills to perform the piece well, the performance is poor.
Adjudicator D	Beyond the technical capacity of the choir.
Adjudicator E	Unfortunately, the selection of music is very important. If it is too hard for the group, they will falter. If it is too trite, they will tire of it and not do well. If you are going to spend as much time as is required to prepare for going to a festival, then why not pick some literature that is worth knowing and that has stood the test of time?
Adjudicator F	Either they were not taught well or they were beyond the abilities of the ensemble.
Adjudicator G	It was unappealing. The message in the text was not profound. The selections were not memorable and did not improve the quality of the performers' lives.
Adjudicator H	The pieces did not suit their abilities.

Adjudication Survey – Name and Question Response Listing
Question #10b

Adjudicator Name	How did the musical selections that were sung have a negative effect on the choir's performance?
Adjudicator I	Poor selections can make vocal technique worse. It makes it harder for singers to "buy in!" The successful festival experience will not happen if music is too difficult, too simplistic, too cheap, or beyond the musical and intellectual abilities of singers.
Adjudicator J	See answer 9b.
Adjudicator K	Sometimes the music chosen by the director is ego-centered and beyond the technical capabilities of the ensemble.
Adjudicator L	It only made matters worse.
Adjudicator M	The music was of poor quality so as to not inspire the greatness from the singers. The women's ranges were too low with inane texts and the one men's vocal line discredited the voices that were too high or too low to sing them. There was no beauty built into the line.

Adjudication Survey – Name and Question Response Listing
Question #10b

Adjudicator Name	How did the musical selections that were sung have a negative effect on the choir's performance?
Adjudicator N	See above. So much vacuous music. Let's hold hands and sing about the rainbows, or Lady Gaga, but unless we love it at a deep level, the singers will not. Gloria, really just a vocalist by Althouse or Gilpin, will never be sung again. It is not a part of the canon. Rather, teach them <i>Ave Verum Corpus</i> , et. al., and they will sing these pieces their whole lives. It means more to the conductor, it will mean more to them, it meant more to the composer. The spirit in the piece is strong, and pieces that are written to sell do not have that in them. Publishers know that; they want us to tire of the pieces so we will buy different ones next year. If we buy Bach, Schubert, Brahms, Britten, Dello Joio, Corigliano, and we will do them again and again and not buy the music from them next time. So people succumb to the reading sessions and present drivel, not that it is good for the choir, but it is easy to choose.
Adjudicator O	Some selections are inappropriate for a choir because they may be too slow and the choir can't sustain the sound well, or they're too fast and the rhythms are blurred and inaccurate.
Adjudicator P	There is an unlimited quantity of blah choral music in print. Don't choose something "for festival." Choose something to be excited about.
Adjudicator Q	The musical selections can sometimes be too advanced for the ensemble. The stress of performing literature beyond the reach of the ensemble can cause serious morale issues.

Adjudication Survey – Name and Question Response Listing
Question #10b

Adjudicator Name	How did the musical selections that were sung have a negative effect on the choir's performance?
Adjudicator R	Usually the teacher/conductor is at a loss as to what literature is available and appropriate for his or her singers. Then I would say that they need to know how the music is supposed to sound and keep working for that until they get it!
Adjudicator S	The musical selections were totally appropriate to the group, but I'm not sure the director had the skill to bring the choir together musically.
Adjudicator T	Choirs whose performance was negatively impacted by poor musical selections often LOOKED worried, stressed, or frightened. Moreover, they often performed the following selection - one which was usually easier and that they may have been more capable of performing - just as poorly as the previous one. Most often the intonation, tone, and physical expression were negatively impacted.
Adjudicator U	Poor choices, very little understanding/enthusiasm/methodology on the part of the director.
Adjudicator V	Sometimes the selections can cause a bad performance, and other times the best literature that is also appropriate for the choir just doesn't work on a certain day. There is always the human element to consider. But bad literature will cause bad singing every time.

Adjudication Survey – Name and Question Response Listing
Question #10b

Adjudicator Name	How did the musical selections that were sung have a negative effect on the choir's performance?
Adjudicator W	The first piece was a madrigal and they got lost. They became quieter and more timid, closing their mouths and looking more and more at their music, desperately hoping to hide or find their spot. No one looked up. The director became increasingly frustrated and seemed angry that few were looking up. I can only surmise that they will not want to sing this type of music again, ever. Perhaps they did not want to sing this piece to begin with. They seemed enthusiastic about the third (contemporary) piece, but the director was angry with them by this time and didn't give it much attention. They basically sunk into a belting tone and finished looking as if they were embarrassed this entire experience.
Adjudicator X	The repertoire was not appropriate for a festival.
Adjudicator Y	Either too much divisi, or too large of a vocal range or difficult tessitura. Or the piece was meant for a large concert choir, maybe of older, trained singers.
Adjudicator Z	The selection of music was too difficult for this choir. "It's better to do a simpler piece well than do a difficult piece badly".
Adjudicator AA	Directors often choose the "impressive" piece, forgetting that the piece is only impressive if performed well. The result is often times that the choir is presenting a work in progress rather than a polished piece for performance. Many pieces do not allow the singers to learn the lessons they need to learn. Performing Russian church music without a solid bass section, for example, does not allow the choir to master tuning to the root, perceive overtones, get a realistic sense of balance, etc.

Adjudication Survey – Name and Question Response Listing
Question #10b

Adjudicator Name	How did the musical selections that were sung have a negative effect on the choir's performance?
Adjudicator BB	Sometimes we choose selections that are not yet appropriate for our current level or ability (vocal range, complex rhythms, sophisticated text or style, inappropriate style, etc.).
Adjudicator CC	The music was perhaps too hard for them.
Adjudicator DD	Too many times music is chosen because it is of festival caliber, but it is either beyond the ability of the choir technically or the choir director has failed to find its meaning and therefore the choir fails to communicate through their performance.
Adjudicator EE	Songs were chosen that were beyond the students' vocal capabilities and/or were produced with unsupported sound.
Adjudicator FF	The group sang several pieces that were too difficult for them. The repertoire they attempted was wonderful, but inappropriate for the choir with too much divisi and a cappella singing that they weren't ready to do.
Adjudicator GG	If the selections are too difficult for the ability of the choir, it can hurt a group's performance. They just may not have the abilities to perform certain pieces. On the other hand, if all pop music is performed by a choir at what is supposedly a classical gathering of choirs, they know their repertoire is incorrect for that event. They may like the music, but they don't like being looked down upon by choirs that performed classical music.

Adjudication Survey – Name and Question Response Listing
Question #10b

Adjudicator Name	How did the musical selections that were sung have a negative effect on the choir's performance?
Adjudicator HH	Choir directors often chose music of less emotive value. Often the selections did not match the musical abilities of the choir.
Adjudicator II	The music chosen was too difficult.
Adjudicator JJ	Improperly selected music has a negative effect on the performance because it does not allow the choir to perform to its full potential.
Adjudicator KK	The selections could either be too difficult for the choir's skill level, or they obviously KNOW they don't know the music well, so they sing hesitantly, perhaps laugh or are embarrassed at mistakes, look apologetic, and even enter the stage with a lack of confidence.
Adjudicator LL	If there is an issue with the music selection it is generally because the work is borderline trite. I find that choirs infrequently program something too difficult, but trite choral music, yes. Trite music begets trite performances which beget lack of audience connectivity which begets lack of support of choral music as a bona fide discipline in society. The challenges facing the future of choral music are more internal than external. "I have seen the enemy, and he is us."
Adjudicator MM	The musical selections did not have a negative effect, the director did.

Adjudication Survey – Name and Question Response Listing
Question #10b

Adjudicator Name	How did the musical selections that were sung have a negative effect on the choir's performance?
Adjudicator NN	Poorly chosen repertoire, especially of the recent "no sacred text" dumb and dumber doggerel variety, repertoire that is not constructed well, has nothing to encourage the joy of singing in this choir, has no challenges that "pay off" in deeply felt nurture of the spirit results in totally uninspired, unmusical "performance." I'd rather hear a master composer sung poorly in a brave attempt than most of the current "Edumus" junk we hear so much of any more. The students deserve music they can be excited about and experience a sense of real accomplishment when they master it.
Adjudicator OO	With only four basses and two tenors (one of whom is female), you should not be singing Lauridsen's " <i>O Magnum Mysterium!</i> " I don't think that an 80-voice choir should be singing "Now is the Month of Maying" - this is a madrigal that should have one or two on each part, not 20.
Adjudicator PP	Too difficult results in poor learning, frustration, and lack of pride in presentation; too easy results in boredom for both singers and audience; too lightweight in text or musical substance is not interesting or educational for anyone; and a lack of variety in repertoire is just hard to understand, i.e. what were they thinking? Yes, the musical selections and the appropriate difficulty level and variety therefore are indeed critical to the success of a choral performance.
Adjudicator QQ	(no example)

Appendix E

Adjudicator Information

Adjudicator Name and Affiliation Listing
by Most Recent Choral Position

Adjudicator Name and Affiliation (most recent choral position):

This is an alphabetical listing, it is not the same listing in which the adjudicator responses appear (adjudicators were guaranteed confidentiality in their responses as a condition of completing the survey)

Daniel Alfonso, California State University, Stanislaus
Cheryl Anderson, Cabrillo College (CA)
Geoffrey Boers, University of Washington
Julie Carter, First Presbyterian Church, Fresno (CA)
David Chase, La Jolla Symphony Chorus (CA)
Galen Darrough, University of Northern Colorado
Andre de Quadros, Boston University (MA)
Rollo Dilworth, Temple University (PA)
R. Daniel Earl, Santa Rosa High School (CA) (Retired)
Eph Ehly, University of Missouri, Kansas City (Retired)
Rodney Eichenberger, Florida State University (Retired)
Greg Ellis, McFadden Intermediate School (CA)
Rodger Guerrero, Harvard-Westlake School (CA)
Anna Hamre, California State University, Fresno
William Hatcher, University of Iowa (Retired)
Scott Hedgecock, Fullerton Union High School (CA)
Arthur C. Huff, California State University, Fresno (Retired)
James Foxx, Clovis High School (CA) (Retired)
Kimberly Jeter-Hall, Rosary High School (CA)
Ron Kean, Bakersfield College (CA) (Retired)
John Knutson, Cuesta College (CA)
Gary Lamprecht, San Luis Obispo Vocal Arts Ensemble (CA)
Mark Henson, Segerstrom High School (CA)
Warren C. Marsh, First Presbyterian Church, Las Vegas (NV)
Jeanette McMahon, Godinez Fundamental High School (CA)
Richard Messenger, California State University, Long Beach
Tony Mowrer, Yosemite High School (CA)
Linda Nason, Bernardo Yorba MS (CA)
Sharon Paul, University of Oregon
Amanda Quist, Westminster Choir College (NJ)
Mary Rago, John Burroughs High School (CA)
Richard Reed, Coachella Valley Chapter Barbershop Harmony Society (CA)

Adjudicator Name and Affiliation (most recent choral position):

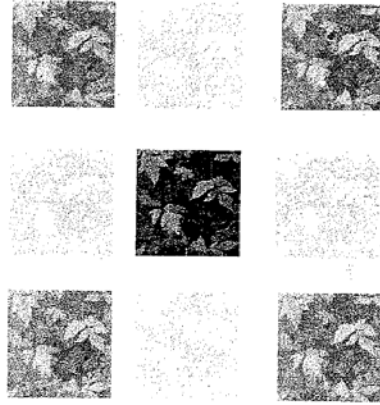
Bruce Rogers, Mt. San Antonio College (CA)
Dean Semple, Bakersfield College (CA) (Retired)
James Shepard, Mira Costa College (CA) (Retired)
Nancy Shirley, Scripps Ranch High School (CA)
Stan DeWitt, Grace First Presbyterian Church, Long Beach, CA
Z. Randall Stroope, Oklahoma State University
John Tebay, Fullerton College (CA)
Thomas Miller, Victor Valley College (CA)
Leland Vail, California State University, Long Beach
Polly Vasché, Thomas Downey HS (CA) (Retired)
Hanan Yaqub, Trinity United Presbyterian Church, Orange (CA)

Recital Programs and
Program Notes

1. University Chorale, Fall Concert, 2002
2. University Chorale, Spring Concert, 2003
3. Special Graduate Recital, June 22, 2003
4. Lecture-Recital, July 20, 2016

The University of Kentucky
College of Fine Arts
School of Music
presents *live*

FALL *Choral* CONCERT



UK CHORISTERS

Soprano
Justine Anderson
Kristina Alriola
Sarah Coombs
Elizabeth Crawford
Julia Curiel
Michelle Czapka
Alicia Edwards
Kim Eken
Maria Felice
Rebecca Fitzpatrick
Lindsay George
Jessica Gibbs
Byrn Heberer
Jennifer Hudson
Rachel Johnson
Tabitha Liggett
Sara McGarvey
Whitney Myers
Ashley Perschall
Katie Peters
Adrienne Schram
Laura Spooner
Stef Taylor
Jamie Tennant *
Lauren Vandervort
Kayla Whitaker
Alto
Jennifer Anandappa
Joy Badlak
Jennifer Biondo

Harold L. Kelley II
Lance Lucas
Matthew Powell
Blake Seick *
Jonathan Spencer
Andrew Udoiter
Justin Welch
Fred Worsham
Bass
James Aaron, President
Mark Benz
Chris Brown
Charles Callahan
Chris Flores
Pat Fox
Adam Goble
Nathan Harrington *
Edward Heavrin
Anton Jackson
Patrick Kemison
Jarred Lee
Stephen Medlar
Frederick Perry
Joshua Powers
Jeff Ruskau
Brody Ruhley
Aaron Samsen
Nicholas Siegelmeier
William Thomas
Aaron Weaver

Kristin Carlson
Laura Carter
Kirstin Crawford
Amanda Dobbins
Esther Hartzison
Katherine Gayhart
Elaine Gray
Julia "Maria" Griffin
Nikky Hamilton
Wendy Hartzwood
Rebecca Ulford
Kaia Martin
Andrea Maurer
Lauren Norwood
Keye Oberhausen
Anastasia Pierce
Eric Plumley
Mary Prefrit, Secretary
Anne Sharpe
Melissa Snow-Groves *
Jeni Twardy
Kara Williamson
Amber Wiltenauer
Tenor
Adam Becken, Asst.
Conductor
Matt Bollmann
Gabriel Fraser
Bill Green, Asst. Conductor
Justin Hornsby
Brett Johnson

UK CHORALE

Carolina Fernandez *
Stephanie Fotos
Lana Groves
Laura Hettinger
Raye Maggard
Sally McCord
Stephanie Milby
Megan Miller
Jennifer Nantz
Heather Rice
Todd Anderson *
Justin Ballard
Chuck Chandler
Bill Green, TA
David Hershey, Asst.
Conductor
Eric Jackson
John Keel

Chris Matthews, TA
Bryan Nichols, President
Jacob Roberson
Albert Shumake
Bass
Adam Becken, TA
Aaron Childress
Eric Freeman
David Harrington
Nicholas Hatch
Lindon Kananui
Paul Loncin
Kyle Monaghan
Ryan Shirar
Zach Ulley *
Robert Vanover
Justin Young

* - section leader

featuring
UK CHORISTERS

and
UK CHORALE

Jefferson Johnson, conductor

Tuesday, November 5, 2002 8:00 pm @ Recital Hall
Singletary Center for the Arts

UK CHORISTERS

Jefferson Johnson, conductor
Bill Green & Adam Becken, assistant conductors
Ryan Shirer, accompanist

Sorida (Zimbabwe greeting) Rosephayne Powell

Ensemble: Matt Bohannon, Nathan Harrington, Edward Heavin,
Lindsay Georg, Talitha Leggett, Whitney Myers, Melissa Snow-Groves

Kyrie

Glenn McClure
from *Saint Francis in the Americas: A Caribbean Mass*

O magnum mysterium

César Alejandro Carrillo

O great mystery and wondrous sacrament,
That animals should see the new-born Lord
Lying in their manger.
Blessed is the Virgin whose womb
Was worthy to bear the Lord Jesus Christ.

Gloriosus Deus

Adam Becken, conductor

Johann Michael Haydn
(1737-1806)

Glorious is God in His Saints,
Marvelous in majesty, doing wonders.
Your right hand, O Lord, is magnified in strength.
Your right hand has slain the enemy.

Hosanna in excelsis

Bill Green, conductor

Brent Pierce

Sing Me To Heaven

Bill Green, conductor

Daniel Gawthrop

Rock a My Soul

arr. Charles H. Gilchrist

UK CHORALE

Jefferson Johnson, conductor
David Hinsley, assistant conductor
Ryan Shirer and Rob Vanner, accompanists

Jubilata Deo

David Hinsley, conductor

Giovanni Gabrieli
(1553-1612)

Sing joyfully to God, all the earth;
Serve the Lord with gladness.

Enter into his presence with great joy.

Know that the Lord alone is God;

He has made us, and not we ourselves;

We are His people, and the sheep of His pasture.

Enter into His gates with thanksgiving,

And into His courts with praise;

Give thanks to Him. Praise His name;

For the Lord is gracious; His mercy is everlasting,

And His truth endures to all generations.

Laudate Dominum

David Hinsley, conductor
Amanda Bradley, soloist

W. A. Mozart
(1756-1791)

Jing-ga-ye-ya

Bruce Sled

Lamentaciones de Jeremiab

Z. Randall Stroope

O you people, who pass this way,
Look and see if there exists any sorrow,
Like unto my sorrow. Remember, Lord,
Consider and notice our humiliation and disgrace!

Come Sweet Death

J. S. Bach
(1685-1750)
arr. Rhonda Sandberg

Music, When Soft Voices Die

Eric Nelson

My Soul's Been Anchored in the Lord

arr. Moses Hogan
Carolina Fernandez & Chuck Chandler, soloists

INTERMISSION

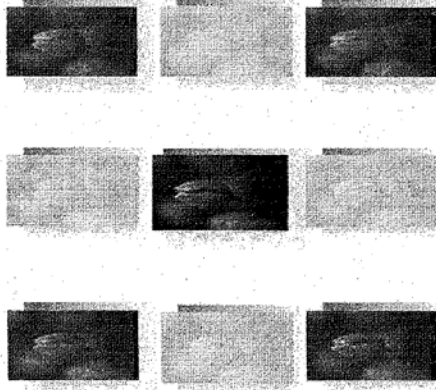
Performance Notes: *Jubilate Deo* and *Laudate Dominum*

The practice of *cori spezzati* (polychoral or antiphonal singing) was not unique to Venice in the late sixteenth century, but perhaps reached its height in performance with the music of Giovanni Gabrieli (1557-1612). He followed in the footsteps of his uncle Andrea Gabrieli (1520-1586) and their Flemish-born predecessor Adrian Willaert (1490-1562). It was Willaert who combined the two organs and two choirs at St. Mark's to establish the polychoral style that provided the fertile musical province that led to Giovanni Gabrieli's masterpieces. He also studied with Orlando di Lasso, leading to proficiency in the practice of imitative polyphony. In *Jubilate Deo* (1597) Gabrieli features two balanced, mixed choruses in a setting of Psalm 98. An organ intonation (unrelated to the motet other than to establish tonality) is often employed at the beginning of the piece, which is commonly performed with brass instruments doubling some or all of the voice parts (a practice known as *colla parte*). Changes of meter reflect the worshipful nature of the ending verses of text; the phrase "Serve the Lord with Gladness" alternates between triple and duple meter.

Almost 200 years later, W. A. Mozart (1756-1791) composed his venerable *Vesperae solennes de confessore*, the final work he was to write for the Salzburg Cathedral. The six movements are often performed separately, and perhaps the most popular and beautiful is the fifth, *Laudate Dominum*. Although the Vespers are scored for a fairly large orchestra (strings, trumpets, trombones, and continuo), *Laudate Dominum* is a sensitive, melodic, and almost rapturous duet for soprano solo and chorus with minimal accompaniment. Mozart's setting of the shortest psalm in the Bible (followed by the traditional "Gloria Patri") is almost a textbook example of simplicity of melody with an arpeggiated accompaniment that is essentially homorhythmic. The peace and attendant reverence of the music contrasts with the more robust movements in the "Vespers" which precede and follow "Laudate" (if the entire work is to be performed). It is this basic homorhythmic texture that allows the piece to be performed equally well with just keyboard accompaniment, as is often done.

The University of Kentucky
College of Fine Arts
School of Music
presents the

SPRING *choral* CONCERT



featuring

UK CHORISTERS and CHORALE

Jefferson Johnson, conductor

with special guests

BALLARD HIGH SCHOOL CONCERT CHOIR

Paul Wagner, conductor

Tuesday, March 25, 2003 8:00 pm
Concert Hall, Singletary Center for the Arts

UPCOMING UK CHORAL CONCERTS

Stravinsky Symphony of Psalms
with the UK Symphony Orchestra
Friday, April 18 8:00 pm
Singletary Center for the Arts

Men's & Women's Choir Spring Concert
Thursday, April 24 8:00 pm
Singletary Center for the Arts

INTERMISSION



UK CHORALE

Jefferson Johnson, conductor

David Hensley, assistant conductor

Ryan Shirar and Rob Vanders, accompanists

Missa brevis in F major

David Hensley, conductor

Amanda Brazley, Amanda Cooley, soprano

Kyrie

Gloria

Sacrus

Benedictus

Agnus Dei

Tenebrae factae sunt

David Hensley, conductor

Darkness covered the earth when the Jews had crucified Jesus:

And about the ninth hour Jesus cried out with a loud voice:

"My God, why has thou forsaken me?"

And, with his head inclined, he gave up his spirit.

Jesus, crying out again with a loud voice, said:

"Father, into thy hands I commend my spirit."

Zigeunertlieder

1. He, Zigeuner, greife in die Saiten ein

Hey, gypsy, strike on your strings!

Play the song of the wonderful maiden!

Let the strings weep, lament, and sadly tremble,

Until the heart wishes the clock!

3. Willst ihr, wann mein Knöchel am allerschönsten ist?

[He]

Do you know when my darling is most beautiful?

When her sweet mouth smiles and laughs and kisses.

Remember, you are mine; fervently I kiss you.

Remember, you are mine; fervently I kiss you.

[She]

Do you know when my love pleases me most?

Wenn er hold ist mich in die Arme.

Sweetheart, you are mine; fervently I kiss you.

Remember, you are mine; fervently I kiss you.

5. Brauner Busche fährt zum Tanze

The browned lad leads his lovely, blue-eyed sweetheart to the dance.

He kicks his spurs together wildly as the Czardas melody begins.

Kisses and caresses his sweet little dove.

Watch her, leads her, shows and steps for joy.

And lovers form along other garden on the gypsies, making it ring.

If Ye Love Me

Thomas Tallis

Poputnaya pesnia (Travelling Song)

Shades is rising soon a steamer will depart:

What a picture! Many colors, all excitement and impetuous!

People get on board with happiness in their hearts.

And a train is speeding o'er the plain on into a great occasion.

To you, my beloved, my secret thought fly.

My heart beats and trembles as thou pass by.

As questions and doubts through my mind briefly flutter

"Oh Heaven how long?" I impatiently utter.

Not here; nor here; nor here; nor here; sweet land

But only your tender gaze guides me my land.

How sweet art thou I kiss thee, how sweet the heart's yearning

How sweet our nation when I am returning.

CHORALE & CHORISTERS

My Old Kentucky Home

Byron Nibbeli, conductor

arr. Stephen Penn

COMBINED CHOIRS

Battle Hymn of the Republic

arr. Peter J. Wilbousky

STRING ENSEMBLE FOR TONIGHT'S PERFORMANCE

Violin I: Christine Merblom Violin II: Younggh Suk

Viola: Rebecca Merblom

Performance Notes: *Missa Brevis in F* and *Tenebrae Factae Sunt*

Franz Joseph Haydn composed fourteen Mass settings during his lifetime, with *Missa Brevis in F* likely the second. Nicknamed *Jugendmesse* (literally, “youth Mass”) it was written before he completed his theory and composition training and just after he was dismissed from the choir at the Cathedral in Vienna (after his voice changed). He mastered counterpoint through self-study of the writings of both Johann Fux and C. P. E. Bach, and at about the same time demonstrated his skills with the premiere of an opera, *Der krumme Teufel*, and various works written for the archdiocese of Vienna. Haydn’s celebrated career at the estate of Vienna’s wealthy Esterhazy family afforded him time to re-visit the work later in his career. Originally scored only for Viennese Trio (two violins, cello, and continuo), he added several wind parts to the score in 1805, just four years before his death. In this “*missa brevis*” (brief Mass), Haydn uses two soprano soloists and compresses the texts of the longer movements (Gloria and Credo) to achieve the brevity associated with the *brevis* format.

Younger brother Michael Haydn (1737-1806) was, like Joseph, a gifted singer as a child in the Vienna cathedral choir. Like his older brother, Michael had no formal schooling; he also studied the counterpoint of Fux (whose works he copied in their entirety in order to solidify his grounding in theory and composition). A well-respected composer in his own right, Michael Haydn composed many oratorios, cantatas, masses, about 30 symphonies, several operas and numerous motets and secular songs. Of his motets, *Tenebrae Factae Sunt* demonstrates dynamic and textual climaxes in this setting of the fifth of nine responsories for Matins on Good Friday. Highly segmented, the work is at once narrative (“Darkness fell when the Jews crucified Jesus: and about the ninth hour Jesus cried with a loud voice,”) but then the chorus rises in intensity and in volume to sing Jesus’ words, “My God, My God, why has Thou forsaken me?” The most powerful statement Haydn makes in the setting of this text is, perhaps, at the very end when the chords seem to almost swing to and fro, imitating the bowing of Jesus’ head as he dies on the cross. The drama and the accuracy of counterpoint truly make this a poignant and important motet.

UNIVERSITY OF KENTUCKY
SCHOOL OF MUSIC

GRADUATE RECITAL

Presented in partial fulfillment of the candidates' degree requirements

Amy M. Black, soprano, holds a Masters Degree in Choral Conducting from the University of Kentucky and a Bachelor of Arts in Music from Berea College. She is the Director of Music at Adlington Christian Church (Disciples of Christ) where she directs the Chancel Choir and Ringers and started a summer music camp for children. Mrs. Black acts as the non-singing board member of the Lois Dale McCoy Foundation who sponsors Lexington's premier community handbell ensemble, *Alluring*, which her husband, Jeff Marsh organized. She is also a member of the Lexington Singers and has served as a soprano soloist for that group as well as in other venues. Mrs. Black is a member of the American Choral Directors Association and has a passion for children's choirs.

DAVID HENSLEY

DOCTOR OF MUSICAL ARTS IN CHORAL CONDUCTING

JANE JOHNSON

MASTER OF MUSIC, CONCENTRATION IN SACRED MUSIC
Act II degree program with Lexington Theological Seminary

ACKNOWLEDGEMENTS

Grestwood Christian Church Staff, Choir and Members

Dr. Jefferson Johnson
Director of Choral Activities

Dr. Schuyler Robinson
Professor of Organ, Harpsichord and Sacred Music
Bakersfield College Music Department, Bakersfield, CA

Jason Taylor, recording

David L. Hensley
Director of Orchestras, Henry Clay High School

Sunday, June 22, 2008, 7:00 p.m.
Grestwood Christian Church
Lexington, KY

Program

i.
Chaconne in G-Minor
Louis Couperin
(ca. 1626-1661)

Jane Johnson, organ

ii.
Three anthems by John Rutter
John Rutter
(b. 1945)
1. Look at the World
2. The Lord is My Shepherd
3. I Will Sing with the Spirit

David Hensley, conductor
Jane Johnson, accompanist

iii.

Missa brevis St. Joannis de Deo
Franz Josef Haydn
(1732-1809)
(*Little Organ Mass*)

- I. Kyrie eleison
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Andrew Chung, violin I, Michael Beach, violin II, Annette Chung, cello
Amy M. Black, soprano

iv.

Fugue in E Flat Major, BWV 552
Johann Sebastian Bach
(1685-1750)

Jane Johnson, organ

Mass Text Translations:

Kyrie Eleison: Lord, have mercy upon us. Christ have mercy upon us. Lord, have mercy upon us.

Gloria: Glory be to God in the highest. And on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give Thee thanks for Thy great glory. O Lord, God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father, Who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy upon us. For Thou alone art holy. Thou alone art Lord. Thou alone, O Jesus Christ, art most high. Together with the Holy Ghost, in the glory of God the Father, Amen.

Credo: I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God. Born of the Father before all ages. God of God, light of light, true God of true God. Begotten, not made; of one substance with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven. And was made flesh by the Holy Ghost of the Virgin Mary; and was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again, according to the Scriptures. And ascended into heaven: He sitteth at the right hand of the Father. And He shall come again with glory to judge the living and the dead; and of His Kingdom there shall be no end. And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son. Who together with the Father and Son is adored and glorified; who spoke by the prophets. And in one holy, catholic and apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead. And the life of the world to come. Amen.

Sanctus: Holy, Holy, Holy Lord God of hosts. Heaven and earth are filled with Thy glory. Hosanna in the highest.

Benedictus: Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei: Lamb of God, who takest away the sins of the world, have mercy upon us. Lamb of God, who takest away the sins of the world, grant us peace.

Performance Notes: Three Anthems by John Rutter

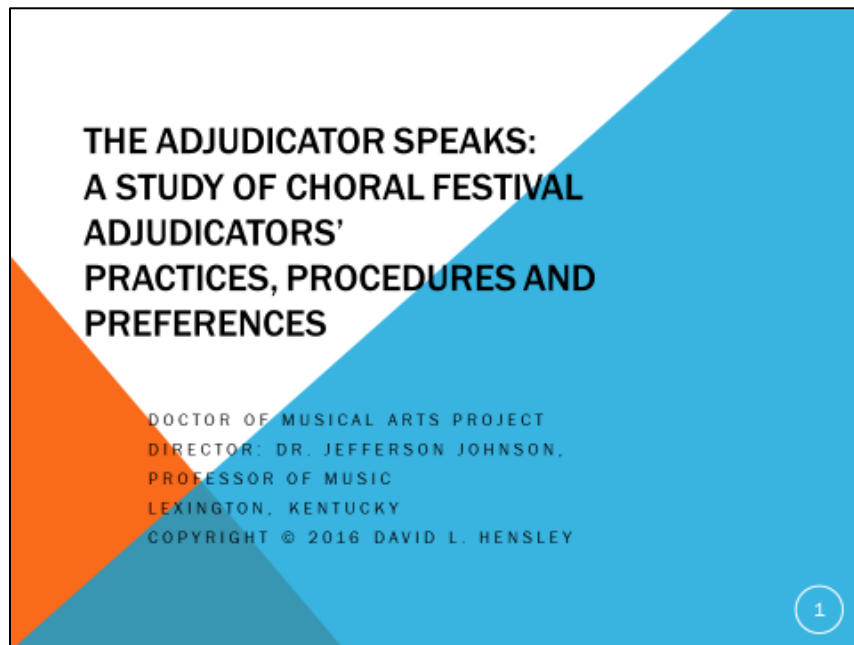
Missa Brevis St. Joannis de Deo by F. J. Haydn

English composer and conductor John Rutter (b. 1945) has certainly established himself as one of the most prolific composers (particularly of church music) in the past 50 years. He is held in high regard in both America and in the United Kingdom and his music is commonly programmed by choirs on both sides of the Atlantic. He is equally as at ease setting his own words to music as he is with texts from other sources. A majority of his compositions are accompanied (many are fully orchestrated). *Look at the World* is a setting of Rutter's own words, modified strophic in form, and truly demonstrates his ability to create a melody. The variations in this anthem move smoothly from C-Major to B-Major and end in D-Major, and the organ (or piano) accompaniment is primarily an arpeggiated homorhythmic underpinning. *The Lord is My Shepherd* is a lyrical setting of the 23rd Psalm which forms the anchor movement of Rutter's *Requiem*. The soprano section sings the pastoral melody, with lower voices joining and rising to full climax on the words "...and I shall dwell in the house of the Lord forever." The third anthem, *I will Sing with the Spirit*, captures the joyful essence of the biblical text in both the vocal line and the dance-like accompaniment heard in the organ.

Franz Joseph Haydn's *Missa Brevis St. Joannis de Deo* is at once a reverent setting of the Catholic Mass Ordinary texts while at the same time an almost comical commentary about restrictions placed on Viennese composers in the late 18th century. Haydn takes the longest two texts (*Gloria* and *Credo*) and, by using a technique called "telescoping text" (where the different voice parts simultaneously sing different verses of the prayers), he makes what are commonly the two longest movements of a Mass into the two shortest! In another comical jab at the authorities, he takes the shortest text (*Benedictus*) and turns it into a virtuosic, six-minute solo for soprano. Viennese trio plus organ continuo comprise the accompaniment for the work. Its nickname ("Little Organ Mass") is derived from its initial performance venue; it was to be played on the smaller of two organs at the Chapel of St. John of God.

Lecture-Recital/Power Point Presentation: July 20, 2016

The findings of this study on Choral Festival Adjudication were presented to a group of graduate students in the University of Kentucky Choral Studies program on Wednesday, July 20, 2016. Approximately ten masters and doctoral candidates heard a brief lecture (punctuated by the following PowerPoint slides) in order to become familiar with the research, then a video was shown of two choirs performing at a recent choral festival. The students who were present were asked to “adjudicate” these two choirs, evaluating (without comment) on the ten basic areas common to choral adjudication (Choral tone, Intonation, Interpretation, Blend, Balance, Dynamics, Diction, Deportment, Correct rhythms/notes, and Appropriate repertoire). After the students had completed their adjudication forms, the results were informally compared to the evaluation made by a “*master adjudicator*.” Students were asked to circle the three areas they felt were the most important in evaluating a choir’s performance. Their selections mimicked what the *master adjudicator* had circled, and reflected what was learned in this study: Choral tone, Intonation, and Correct rhythms/notes seem to be the most important areas for evaluation.



ABSTRACT OF DISSERTATION

Choral Festivals, whether competitive or non-competitive, involve preparation, performance, and evaluation. The process of preparing for and performing at a choral festival often leaves the conductor and choir members wondering what the adjudicators (judges) will be listening for and on what basis the choir will receive its critique. Few if any music education publications (including methods textbooks, scholarly publications, and journal articles) have addressed this topic, and those that have addressed it have failed to include the adjudicator's point of view. This dissertation addresses the point of view of the choral festival adjudicator, giving insight into the standards of performance that are most critical. Through careful analysis of subjective answers to a group of questions, respected adjudicators from a "vetted" pool point out not only what aspects of performance are considered most important but why these aspects affect choral performance at festivals.

2

PROFESSIONAL VITA (ABRIDGED)

David L. Hensley, DMA Candidate

1994-present: Professor of Music and Director of Choral Activities, Porterville College, Porterville, CA

2002-2003: Choral Graduate Assistant, University of Kentucky

1990-1991: Choral Graduate Assistant, Northern Arizona University

1980-1994: Choral Music Teacher, Lompoc High School, Lompoc, CA

1978-present: Church Musician (UMC, ELCA, UCC, DOC)

Married to Tami Hensley (31 yrs)
Benjamin Hensley (son, age 27)
Catherine Hensley (daughter, age 22)

3

INTRODUCTION AND BACKGROUND

Choral Festival participation can be a goal for both conductor and singers alike.

The opportunity to attend a choral festival provides all participants with the unique opportunity to perform, observe other choirs, and to be evaluated.

While the evaluation is, in theory, a means by which a choir and its conductor can grow, there remain many unanswered questions as to how the adjudication is rendered:

1. What level of proficiency is demonstrated by adjudicators?
2. What are the specific elements of performance that adjudicators consider most important?
3. Since the adjudication process is, by its very nature, an example of anecdotal (opinion-based) evidence, how can an empirical study (data-base) be derived from this anecdotal information?
4. How can directors and their choirs grow from this experience?

4

HOW ARE ADJUDICATORS SELECTED?

Adjudicators serve at the behest of the festival organizing entity. This could include a local, district-wide, county-wide, or state-wide music education organization (NAfME, ACDA, etc.), or it could be a for-profit company that hosts music festivals, or an institution (such as a university or community chorus) that chooses to host a choral festival.

Music education organizations may have a selection process to secure qualified adjudicators (many do not).

For-profit organizations may rely on a variety of ways to select adjudicators (word-of-mouth, local choral musicians, previous adjudicators).

Annual, well-respected (often invitational) festivals tend to select adjudicators based on the professional recommendation of colleagues who are themselves experienced adjudicators.

5

THE “VETTED POOL” OF ADJUDICATORS

In California there are several annual festivals hosted by organizations that use a “vetting” process to select qualified adjudicators for their festivals:

Southern California Vocal Association (uses a training process), hosts some 150 annual festivals for middle school and high school choirs

California State University, Fresno (relies on professional recommendation), annually invites about 80 choirs to its 3-day event

San Jose State University (relies on professional recommendation), annually invites about 16 high school and college choirs to its one-day event

Chapman University (relies on professional recommendation), annually invites 16 high school and 16 college choirs to its two events

San Luis Obispo Vocal Arts Ensemble/Cal Poly, San Luis Obispo (relies on professional recommendation), annually invites 80 high school choirs to its 2-day event

A compilation of these festivals, from 2003 through 2012, generated a list of more than 100 individuals who have adjudicated these “prestige” events (many were duplicates, serving more than one event). After cross-cancelling for retired, deceased and duplicates, there were 76 names on the list who formed the “vetted pool.” Forty-three of the 76 who were initially invited participated in the study (a 56% response rate). The resulting pool ($n=43$) form the basis for this study.

6

THE DESIGN OF THE STUDY

Adjudicators who were willing to participate in the study were directed to a survey instrument (housed at Google Docs) which asked for professional information (to identify the characteristics of the pool) and then for specific information concerning their experiences as adjudicators.

Since adjudication forms vary from event-to-event and from region-to-region, certain criteria that are common to choral evaluation were selected and reviewed by the adjudicators. This, along with expository answers to specific questions, created the data-base that forms the basis of this study.

7

THE ADJUDICATOR'S SURVEY INSTRUMENT

ADJUDICATOR INFORMATION (your confidentiality in response is assured)

Please respond on-line to this survey by March 15, 2012. If you have any problems submitting your answers through Google, the survey instrument may be copied, printed, mailed or e-mailed directly to me:

David Honsky
1530 Pamela Ct
Porterville, CA 93257
pdhonsky@yahoo.com

NAME *

E-mail Address *

AFFILIATION *
(Your most recent choral position)

HIGHEST DEGREE EARNED *

NUMBER OF YEARS AS AN ACTIVE CHORAL DIRECTOR *

NUMBER OF YEARS AS AN ACTIVE CHORAL ADJUDICATOR *

Please indicate which of these levels you have served as a choral director
Elementary/Children's choirs
Middle School/Junior High School choirs
High School choirs
College/University choirs
Church choirs
Community/Professional choirs
Other:

8

Approximately how many times (days) do you serve as a choral adjudicator each year? *

Choral festivals vary greatly in the number of choirs that participate.

Please try to estimate how many choirs you typically adjudicate in a given year: *

10 or fewer choirs
More than 10 but fewer than 25 choirs
More than 25 but fewer than 40 choirs
More than 40 but fewer than 60 choirs
More than 60 but fewer than 100 choirs
More than 100 choirs

At which type of choral festival do you adjudicate? Please check all that apply. *

Invitational, sponsored by a school, college or university
Commercially, sponsored, by a travel bureau, etc.
Festivals sanctioned by a music educators' organization (ACDA, MENC, etc.)

Which type(s) of adjudication form (if any) have you used? Please check all that apply. *

Written comments only, no ratings given
Written comments and ratings given
Oral (recorded) comments only, no ratings given
Oral (recorded) comments and ratings given
Both oral (recorded) and written comments, no ratings given
Both oral (recorded) and written comments, with ratings given
Ratings given without written or oral (recorded) comments

Have you served as a clinician where you actually worked with the choir being adjudicated either before or after their performance? *

Yes
No

Have you served as a clinician specifically in the capacity as a sight reading adjudicator, either before or after their performance? *

Yes
No

9

The following questions pertain to your actual experiences as a choral adjudicator

Please be as complete in your answers as possible (your confidentiality in response is assured).

1. What is the FIRST thing that you notice about a choir you are adjudicating?

Performance attire
The way the choir enters the stage
 deportment on the stage/risers
Focus on the task and on the conductor
Other: _____

2. At many choral festivals there are categories for evaluation. Please select the three aspects of choral performance standards that you consider to be the most important when evaluating a choir as an adjudicator.

Choral Tone
Blend
Intonation
Diction
Balance
Dynamics
Correct notes/rhythms
Interpretation
Deportment
Appropriately chosen repertoire
Other: _____

10

3. Consider recent festival(s) that you have adjudicated. What particular positive comments do you recall making to more than one ensemble?

4. Consider recent festival(s) that you have adjudicated. What particular negative comments do you recall making to more than one ensemble?

5. If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to compliment at a festival, what topic(s) would be featured prominently on your syllabus for the event?

Choral Tone
Blend
Intonation
Diction
Balance
Dynamics
Correct notes/rhythms
Interpretation
Deportment
Selecting appropriate repertoire for the chorus and/or event
Other: _____

6. If you were to conduct a one-day workshop for choral directors on what things adjudicators are prone to criticize at a festival, what topic(s) would be featured prominently on your syllabus for the event?

Choral Tone
Blend
Intonation
Diction
Balance
Dynamics
Correct notes/rhythms
Interpretation
Deportment
Selecting appropriate repertoire for the chorus and/or event
Other: _____

11

7. In one or two sentences, indicate the most important things a director should do to prepare an ensemble for a choral festival.

8. In one or two sentences, indicate the thing(s) that you most often observe that hinder a choir's performance at a choral festival.

9a. Consider a choir that you remember from a recent choral festival as having been truly outstanding (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were praiseworthy?

9b. How did the musical selections that were sung have a positive effect on the choir's performance?

10a. Consider a choir that you remember from a recent choral festival as having been in great need of improvement in one or more area(s) (it is not necessary to name the choir or its director). In one or two sentences, what would you say to the choir (or director) to indicate those overall characteristics that were in great need of improvement?

10b. How did the musical selections that were sung have a negative effect on the choir's performance?

More than 180 pages of data and comments were generated from the respondents. These data and the comments formed the research base for this study, and the exact adjudicator comments are reprinted as Appendix D in the document.

12

NOW IT'S OUR TURN!

The "vetted pool" of adjudicators, based on their expertise, have considered which of the ten elements of evaluation are most important and why.

We will now listen to two choirs performing at a recent choral festival in California (this festival was held after this study was completed).

Using the "Generic Choral Adjudication" form that you have been given, please evaluate the two choirs, using the rating system indicated.

When we have finished this task, we will compare our results to the "Master Adjudicator" (one from the pool who volunteered for this purpose).

Be sure to select the three aspects you feel are most important in evaluating the choirs' performances.

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MASTER ADJUDICATOR RESPONSE: CHOIR 1

Generic Choral Adjudication

(based on a compilation of various other adjudication instruments currently in use)

Name of School/Chorus Dillard
Director S.S. Date _____

Please consider the following in making your overall ratings:

- 1 = Superior performance
- 2 = Excellent performance
- 3 = Good performance
- 4 = Fair performance
- 5 = Poor performance

Please evaluate the choir (1-5) in each of the following areas. Please circle the three which you feel are the most important.

- 1. 1 Choral Tone
- 2. 2 Intonation
- 3. 1 Interpretation
- 4. 2 Blend
- 5. 2 Balance
- 6. 2 Dynamics
- 7. 2 Diction
- 8. 1 Deportment
- 9. 2 Correct notes/rhythms
- 10. 1 Appropriate repertoire

Adjudicator HAMRE

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MASTER ADJUDICATOR RESPONSE: CHOIR 2

Generic Choral Adjudication

(based on a compilation of various other adjudication instruments currently in use)

Name of School/Chorus ROXBURY COLLEGE
Director D.H. Date _____

Please consider the following in making your overall ratings:

- 1 = Superior performance
- 2 = Excellent performance
- 3 = Good performance
- 4 = Fair performance
- 5 = Poor performance

MY THOUGHTS - AFTER LISTENING ON MY LIMITED COMPUTER

Please evaluate the choir (1-5) in each of the following areas. Please circle the three which you feel are the most important.

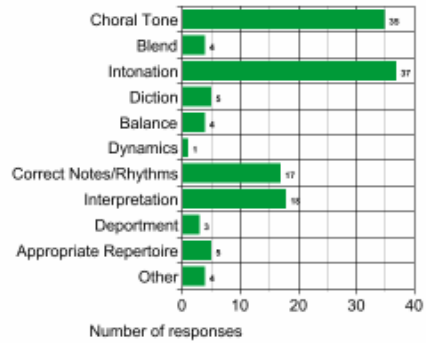
- 1. 1 Choral Tone
- 2. 2 Intonation
- 3. 1 Interpretation
- 4. 2 Blend
- 5. 2 Balance
- 6. 1 Dynamics
- 7. 1 Diction
- 8. 1 Deportment
- 9. 1 Correct notes/rhythms
- 10. 1 Appropriate repertoire

Adjudicator HAMRE

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IN SUMMARY (THE ADJUDICATORS SPEAK)

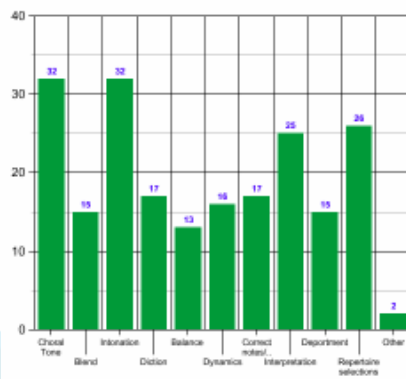
Adjudicator Responses: Three most important aspects



16

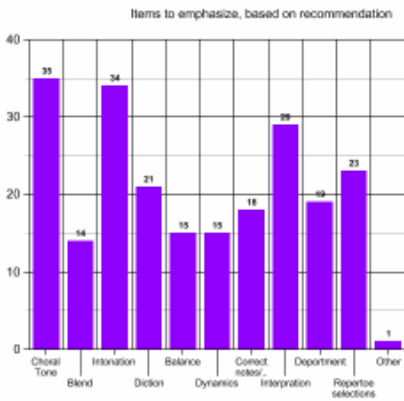
IN SUMMARY (THE ADJUDICATORS SPEAK)

Items to emphasize, based on commendation



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IN SUMMARY (THE ADJUDICATORS SPEAK)



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32.

VITA

DAVID L. HENSLEY

EDUCATION

- Master of Music Degree, Choral Conducting, Northern Arizona University, 1991
- Bachelor of Arts Degree, Choral Music Education, California State University, Fullerton, 1980.

PROFESSIONAL EXPERIENCE

- 1994-Present** *Professor of Music, Director of Choral Activities, Porterville College, Porterville, CA* (full-time, tenured). Teaching responsibilities include directing College Chorale, Chamber Singers and Vocal Ensembles, Handbell Choir, Opera Theater, teaching Music Appreciation, Music Theory and Voice Classes.
- 2004-2012** *Lecturer in Music, California State University, Fresno* (part-time). Teaching responsibilities include Beginning and Advanced Conducting, Voice Methods Class for Music Education Majors, Student Teacher Field Supervision and Chamber Singers. Assistant Conductor of the large, community-based evening chorus (Community Chorus).
- 1980-1994** *Choral Music Teacher, Lompoc High School, Lompoc, CA* (full-time, tenured). Teaching responsibilities included Concert Choir, Chamber Singers, Women's Choir, Men's Choir, Freshman Choir, Drama/Musical Theatre and Music Theory/History. Also served as Assistant Band Director and Department Chairman (1981-1990).

- 2004-2012** *Artistic Director, Fresno Choral Artists, Fresno, CA* (part-time). Conductor and program director for a highly selective, semi-professional community-based chorus (approximately 32 singers). Annual season included at least 3 primary concerts, often with full orchestra or specifically hired professional instrumentalists. A 501(c)(3) non-profit corporation, with a fully-functioning Board of Directors.
- 2002-2003** *Choral Graduate Assistant, University of Kentucky, Lexington, KY*, 1-year appointment, responsibilities include Assistant Conductor of the University Chorale, curriculum writing, and teaching master's degree conducting classes while serving as a graduate fellow in the School of Music.
- 1995-2014** *Music Director – Porterville 1st Congregational Church* (part-time). Responsible for the adult choir, handbell choir, supervise the youth choir director and organist in a 120-year-old church that includes approximately 200 families.
- 1991-1994** *Musical Director – Lompoc Valley Master Chorale, Lompoc, CA* (part-time), Founding Director of a 90-voice, community-based, auditioned chorus. Annually presented 3 concerts, often with paid, professional orchestra and soloists. A 501(c)(3) non-profit corporation with a fully-functioning Board of Directors.
- 1990-1991** *Choral Graduate Assistant, Northern Arizona University, Flagstaff, AZ*, 1-year appointment, responsibilities included directing the Men's Chorale, coaching undergraduate conducting students, recruiting and retention of students for the choral studies program, and student advisement

AWARDS and ACTIVITIES

- The Porterville College Chorale has annually performed for prestigious festivals in California since 1995.
- The Porterville College Chorale performed at the 1999 ACDA/CMEA California State Convention
- The Porterville College Chamber Singers performed for the annual convention of the California Music Educators Association (1998)
- The Lompoc High School Madrigal Singers performed for the National Convention of the Music Educators National Conference in 1986
- The Lompoc High School Concert Choir and Madrigal Singers performed for the California Music Educators Association annual conventions (1982 and 1983)
- The Northern Arizona University Men's Chorale performed at the 1991 Loyola Marymount Invitational Choral Festival for Men's Chorus
- Awarded "Arts Advocate of the Year" for Northern Santa Barbara County (California) in 1987 by the Santa Barbara Arts Council/Santa Barbara County Board of Supervisors
- Named Outstanding Teacher by the Associated Students of Lompoc High School in 1984 and again in 1989

PUBLICATIONS

Hensley, David L. *Choosing the Right Graduate Program for You: Many ideas to Consider, Many Questions to Answer, part I.* The Choral Journal, March, 2004, Vol. 44, pp. 55-58.

Hensley, David L. *Choosing the Right Graduate Program for You: Many Ideas to Consider, Many Questions to Answer, part II.* The Choral Journal, February, 2004, Vol. 44, pp. 67-70.

Hensley, David L. *Building the Chorus: Recruiting Techniques that Work.* The Choral Journal, 1983, Vol. 23, Issue No. 7, pp. 11-12.

Other (regional) publications included:

Tactus, the Western Division publication of the American Choral Directors Association, 1993-1996.

Westron Wynde, the Western Division publication of the ACDA, fall, 1990.

CMEA News, publication of the California Music Educators Association, June, 1982; October, 1988; May and October, 1999

PROFESSIONAL MEMBERSHIPS

American Choral Directors Association (served as an officer)

California Music Educators Association (served as an officer)

Music Educators National Conference

Southern California Vocal Association (frequent festival host and adjudicator)

Music Association of California Community Colleges (MACCC)

Phi Mu Alpha Sinfonia

RELATED EXPERIENCE

- Music Director, Crestwood Christian Church, Lexington, KY (2002-03)
- Studio Voice, During 14 years of high school teaching, 111 singers qualified for the California All-State Honor Choir

- Chairman, choral sessions at the state convention (jointly administered by the California Music Educators Association and American Choral Directors Association). Responsibilities included all planning and administrative aspects of the choral performance and interest sessions at the CMEA Conventions, 1999 and 2000
- Music Director, Porterville 1st United Methodist Church, Porterville, CA (1995-2000)
- Editor, *Tactus*, the Western Division newsletter of the American Choral Directors Association (1993-96)
- Music Director, Shepherd of the Hills Lutheran Church, Flagstaff, AZ (1990-91)
- Manager/coordinator for the California All-State Honor Choir, 1988-90
- Clinician, California ACDA Summer Workshop (Oakhurst, CA) in 1997 – “Elementary/JHS Choirs on a Shoestring Budget”
- Guest conductor for Kern County “Grand Night” Honor Choir (1997 and 2000)
- Festival Adjudicator for ACDA, CMEA and SCVA events (1991-present)
- President, Porterville Community Concerts Association (1996-97)
- Grant-writing Director, Lompoc Music Association, Lompoc, CA. Responsibilities included grant writing (eight successful grants received out of eight applications), and other arts management duties, 1983-1994
- Music Director, Brea United Methodist Church, Brea, CA (1977-1980)