

**Ice Dragon Scoring Rubric:
Vocal Music Performance**

QUALITY	9-10 A piece at this level	7-8 A piece at this level	5-6 A piece at this level	3-4 A piece at this level	1-2 A piece at this level
<p>Documentation: the extent to which the entrant provides written material that explains what they were trying to produce, the materials used, and the processes followed, as well as appropriate historical background and source(s) for the entry</p>	<p>---Is documented in depth, with complete descriptions/pictures from one or more primary or well-known accurate secondary sources of the music and composer, including discussion of period performance techniques for this piece ---Explains in detail how, when, where and by what type of performer (s) the piece would have been sung in period ---Extensively describes reasons for changes & all problems encountered, including solutions (e.g. use of women instead of boy sopranos or castrati) ---Has an annotated bibliography referencing a wide variety of primary and secondary sources</p>	<p>-- Is documented with a picture of original piece including discussion of period performance techniques -- Explains how, when, where and by what type of performer(s) the piece would have been sung in period. ---Describes reasons for changes & all problems encountered, including solutions ---Has a bibliography referencing a multiple sources including some primary</p>	<p>-- Lists the name and composer of the piece and provides judges with a copy of sheet music -- Documents the time period and country of origin. -- Includes bio of the composer and/or information about other similar pieces from the period -- Contains a bibliography referencing multiple sources</p>	<p>-- Lists the name and composer of the piece and provides judges with a copy of sheet music -- Documents the time period and country of origin. -- Contains a simple bibliography referencing only secondary sources</p>	<p>-- Lists the name and composer of the piece</p>
<p>Authenticity: the extent to which the entry uses period materials and techniques to create an item of any specified period (may be influenced by process, materials, or aesthetics.</p>	<p>-- Period piece or an original piece written in a style that is based on period repertoire --Uses appropriate vocal techniques (e.g. reduced or eliminated vibrato for early liturgical pieces) -- Wears appropriate costume to match time and place of music -- Remains in persona throughout performance and/or “sets the stage” to allow listeners to imagine themselves at a performance in a period setting. -- Uses appropriate period instruments to give pitch(es) (performers with perfect pitch using voice, or a period instrument)</p>	<p>-- Period piece or an original piece written in a style that is based on period repertoire --Uses appropriate vocal techniques (e.g. reduced or eliminated vibrato for early liturgical pieces) -- Helps listeners imagine themselves at a performance in a period setting. -- Uses appropriate period instruments to give pitch(es) (performers with perfect pitch using voice, or a period-style instrument)</p>	<p>-- Period piece or an original piece written in a style that is based on period repertoire --Uses appropriate vocal techniques (e.g. reduced or eliminated vibrato for early liturgical pieces)</p>	<p>-- Stylistically compatible with period pieces but may be of folk origin or slightly post-period</p>	<p>-- Folk or filk piece, out of period in origin and sound</p>

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<p>Complexity: the extent to which the entry was difficult to make (materials used, availability of materials, difficulty of style, number and difficulty of steps, intricate details and overall size)</p>	<ul style="list-style-type: none"> -- Extreme rhythmic complexity: changing meters, syncopation, multi-part polyphony with parts in different rhythms or meters, hocket or other challenging rhythmic features -- Extreme tonal complexity: chromaticism or non-melodic parts with numerous large jumps in pitch --Extreme harmonic complexity: group performances with much dissonance or very complex chord structures --Extremely complex ensemble: includes a large number of singers or voice parts, one singer per part, or instrumental accompaniment added; solo performance that is self-accompanied on a period instrument or includes other performance features appropriate to the piece --Language: text is in a foreign language and/or early forms (e.g. Middle English) -- Long piece with few repeats. -- Memorization; performer(s) do not refer to sheet music. 	<ul style="list-style-type: none"> -- High level of rhythmic complexity: changing meters, syncopation, multi-part polyphony or other challenging rhythmic features -- High level of tonal complexity: chromaticism or parts with large jumps in pitch --High level of harmonic complexity: performances with dissonance or complex chord structures --Highly complex ensemble: includes multiple singers or voice parts, one singer per part, or instrumental accompaniment added; solo performance self-accompanied on a modern instrument --Language: text is in a foreign language and/or early forms (e.g. Middle English) -- Long piece with few repeats. -- Memorization; performer(s) do not refer to sheet music. 	<ul style="list-style-type: none"> -- Moderate level of rhythmic complexity: syncopation, change of meter or multi-part polyphony -- Moderate level of tonal complexity: chromaticism or parts with jumps in pitch --Some harmonic complexity: group performances or solo performance of a highly chromatic piece, or one that changes key --Moderately complex ensemble: includes multiple singers or voice parts, one singer per part, or instrumental accompaniment added; solo performance accompanied by an instrumentalist playing a period instrument -- Moderately long piece. -- Memorization; performer(s) seldom reference sheet music. 	<ul style="list-style-type: none"> -- Simple piece with small amounts of rhythmic, tonal or harmonic complexity; e.g. a round. -- One or two singers, or one singer with one instrumental accompanist. -- Language: song is in the singer's native tongue. -- Piece is of moderate length or involves a small number of sections with some repeats -- Performer occasionally references sheet music. 	<ul style="list-style-type: none"> -- Rhythmically, tonally and harmonically simple piece. -- One singer with no accompaniment. -- Language: song is in the singer's native tongue with modern pronunciation. -- Short in duration or a short melody repeated many times. -- Performer references sheet music throughout performance.

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<p>Creativity: the extent to which the artist combined original elements and substitutions with a knowledge of period styles to create a piece that did not exist in the Middle Ages</p>	<ul style="list-style-type: none"> --Improvisation of appropriate period embellishments /ornamentation --Expression in performance appropriate to text, including modifying dynamics or tempo, facial expressions, gestures, natural movement to convey and enhance emotion without “hamming it up” so much as to be annoying --Modified piece to accommodate a modern audience without sacrificing authenticity --Combined multiple compatible pieces together in a suite, in a manner consistent with period practice -- Added several features to increase audience appeal like props, audience participation, split choir, or soloists alternating with ensemble. -- Original piece composed by the performer in a recognizably period style 	<ul style="list-style-type: none"> --Use of appropriate period embellishments/ornamentation --Expression in performance appropriate to text, including modifying dynamics or tempo, natural movement to enhance emotion --Modified piece to accommodate a modern audience without sacrificing authenticity --Combining multiple compatible pieces together in a suite -- Added some features to increase audience appeal 	<ul style="list-style-type: none"> --Expression in performance appropriate to text, including modifying dynamics or tempo, natural movement to enhance emotion --Modified piece to accommodate a modern audience 	<ul style="list-style-type: none"> -- Music is executed with some interpretive expression and/or dynamic or tempo changes. 	<ul style="list-style-type: none"> -- Piece executed as written with no interpretive expression, dynamic or tempo changes, or other modifications to the original music.

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<p>Workmanship: the extent to which the entrant uses their skill combined with knowledge of materials and techniques to produce an entry</p>	<p>--Singing is completely on pitch, neither sharp nor flat -- Singing is completely without modern affectations like sliding between notes or excessive vibrato -- Entrances are all clean and clear -- Diction is completely crisp, with all words being audible and understandable; vowel sounds are rounded and full -- Rhythms are accurately rendered -- Tempo is appropriate to period and style of piece, and maintained throughout the piece except where stylistic considerations indicate tempo changes, rubato or ritardandos. -- Pronunciation, especially of foreign languages or earlier forms of English, is accurate and without American accent (or accent of singer's native tongue). -- For group performances, the singers have excellent blend so no voice stands out from the others except where appropriate to the piece. --For group performance, ensemble is excellent; entrances and endings are together both within and between parts -- Tone quality is exceptionally pleasing, suited to the music and modified appropriately through the piece. -- Notes throughout the singer's range are very well executed; resonant but not heavy, and even throughout the range without obvious "breaks." -- Singer(s) exhibit excellent breath control and tonal support. -- Music is rendered completely without error.</p>	<p>--Singing is on pitch -- Singing is without modern affectations like sliding between notes or excessive vibrato -- Entrances are clean and clear -- Diction is crisp, with all words being audible and understandable -- Rhythms are accurately rendered -- Tempo is appropriate to period and style of piece -- Pronunciation is accurate. -- For group performances, the singers blend well. --For group performance, ensemble is good; entrances and endings are together both within and between parts -- Tone quality is pleasant and suited to the music with good resonance. -- Notes throughout the singer's range are well executed, without obvious "breaks." -- Singer(s) exhibit very good breath control and tonal support. -- Music is rendered without any obvious errors.</p>	<p>--Singing is mostly on pitch with few sharp or flat notes. For a group, the group may go sharp or flat but remain in tune with each other. -- Singing is without modern affectations like sliding between notes or excessive vibrato -- Entrances are mostly clean and clear -- Diction is good, with most words audible and understandable -- Rhythms are accurately rendered -- Tempo is appropriate to period and style of piece -- Pronunciation is accurate. -- For group performances, the singers blend acceptably. --For group performance, ensemble is mostly good; entrances and endings are together for the most part -- Tone quality is pleasant and suited to the music. -- Notes throughout the singer's range are moderately well executed, without obvious "breaks." Any difficulties at high and low ends of range are minimal. -- Singer(s) exhibit good breath control and support. -- Music is rendered without any obvious errors.</p>	<p>-- Singing is sometimes off-pitch, either flat or sharp. -- Singing has occasional modern affectations. -- Entrances are sometimes sloppy. -- Diction is moderately poor, with some inaudible final consonants or singing on consonants instead of vowels. -- Rhythms are occasionally inaccurate or blurred. -- Tempo is acceptable but might be somewhat fast or slow -- Pronunciation is reasonably accurate but may have an obvious American accent -- For group performances, somewhat uneven blend, so that one part is inappropriately weaker or stronger than others. -- For group performance, occasionally sloppy ensemble. -- Tone quality is moderately pleasant but deficient in support or resonance. -- Singer(s) exhibit some difficulty in executing high or low end of range, or have obvious breaks. -- Singer(s) have moderately poor breath control, interfering with the music's phrasing. -- Music has minor errors but the singer(s) recover appropriately.</p>	<p>-- Singing is off-pitch. -- Singing includes modern affectations, sounds like a pop tune or Broadway show piece -- Entrances are early, late or hesitant -- Diction is muddy, words are difficult to understand, final consonants are inaudible or S's are sibilant and hissing. -- Rhythms are incorrect -- Tempo inappropriate; too fast or too slow. -- Pronunciation incorrect. -- For group performances, poor blend so that individual voices overpower others or are inaudible. -- For group performances, poor ensemble, with voices beginning and/or ending phrases at different times inappropriately. -- Tone quality is unpleasant; breathy, harsh or raspy. -- Notes through the singer's range are executed unevenly, squeaking at the high end, gravelly at the low end or with obvious breaks. -- Singer(s) must breathe in the middle of phrases and/or have poor breath control and support -- Music has many errors; singer may get lost and have to stop in the middle of the performance.</p>

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<p>Aesthetics: the extent to which the elements of an entry work together to create a pleasing whole while maintaining the "flavor" of a period piece (may include elements like content, size and shape of piece, proportion, style, historical accuracy, composition, color choice, how it interacts with the viewer, and overall appeal to the viewer)</p>	<p>--Overall presentation of the piece is exceptionally pleasing and entertaining --The emotional content of the lyrics is conveyed well and with empathy --The piece is well suited to the voice type and range of the singer(s) --The singer(s) are arrayed appropriately to the piece, both in dress and in deportment, including posture, gestures, and facial expressions. --The performer carries him or herself professionally and in a manner appropriate to the period of the piece. -- Body movements are natural relaxed and used only to enhance the music -- No humming of starting pitches. -- The performer maintains eye contact with the audience, engaging the listeners in the piece -- The performer is audible without resorting to harsh, shouting tonal quality</p>	<p>--Overall presentation of the piece is pleasing and entertaining --The emotional content of the lyrics is conveyed well --The piece is appropriate to the voice type and range of the singer(s) --The singer(s) are arrayed appropriately to the piece, both in dress and in deportment --The performer carries him or herself professionally. -- Body movements are natural and relaxed -- For group performances, choir is given the root of the opening chord only. Each part hums their own pitch quietly and unobtrusively -- The performer(s) maintain eye contact with the audience. -- The performer(s) are audible without resorting to harsh, shouting tonal quality, making allowance for halls with difficult acoustics or a great deal of background noise.</p>	<p>--Overall presentation of the piece is moderately pleasing and entertaining, but missing that "spark" --The emotional content of the lyrics is conveyed adequately --The performer carries him or herself appropriately.. -- Body movements are natural and relaxed -- For group performances, each part is given their note and hums it briefly before the piece begins. -- The performer(s) offer regular eye contact with the audience. -- The performer(s) are audible, making allowance for halls with difficult acoustics or a great deal of background noise.</p>	<p>-- Performance is boring but not unpleasant. -- Singer(s) exhibit minimal amounts of expression and emotion. -- Singers attempt professional presentation but experience difficulties -- Singer exhibits minor inappropriate body movement like tapping toes to maintain rhythm or standing stiffly. -- Performer makes occasional brief eye contact with audience -- For group performances, each part is given their note and hums it for an extended period before the piece begins. -- Performer is occasionally inaudible or resorts to harsh tonal quality in order to be heard.</p>	<p>-- Performance is painful; audience cannot wait for it to be over. -- Singing is without expression -- Music is completely unsuited to the performer's voice -- Singer(s) are sloppy and unprofessional in presentation -- Singer exhibits nervous tics like swaying, tapping toes to maintain rhythm or holding body stiffly. -- Performer looks at music, ceiling or floor and does not offer eye contact to the audience. -- For group performances, each part must be given their note separately, possibly more than once, and hum their notes loudly before beginning the piece -- Performer is inaudible or resorts to harsh tonal quality in order to be heard.</p>