

Arrangement & Style

	1	2	3	4	5
Range	Parts are largely written out of range for singers (e.g. bass muddiness, soprano screeching).	Parts are frequently written out of range for singers (e.g. bass muddiness, soprano screeching).	Parts are occasionally written out of range for singers (e.g. bass muddiness, soprano screeching).	Parts are written within range for singers.	Parts are intentionally written to support singers (e.g. clear bass part, pure soprano tone);
Transitions	Transitions between verses/sections are not seamless.	Transitions between verses/sections are rarely seamless.	Transitions between verses/sections are sometimes seamless.	Transitions between verses/sections are mostly seamless.	Transitions between verses/sections are always seamless.
Textural Creativity	Textural creativity is poor (e.g. all “doos” or repetition).	Textural creativity is limited (e.g. excessive “doos” or repetition).	Textural creativity is moderate (e.g. variety of syllables/diction, layering).	Textural creativity is substantial (e.g. variety of syllables/diction, layering).	Textural creativity is strong (e.g. variety of syllables/diction, layering).
Harmonic Progressions	Harmonic progressions/reharmonizations do not enhance the performance.	Harmonic progressions/reharmonizations rarely enhance the performance.	Harmonic progressions/reharmonizations sometimes enhance the performance.	Harmonic progressions/reharmonizations mostly enhance the performance.	Harmonic progressions/reharmonizations always enhance the performance and introduce diverse arrangement components
Artistic Effectiveness	The arrangement's creative and stylistic choices do not create a compelling performance.	The arrangement's creative and stylistic choices minimally create a compelling performance.	The arrangement's creative and stylistic choices sometimes create a compelling performance.	The arrangement's creative and stylistic choices mostly create a compelling performance.	The arrangement's creative and stylistic choices consistently create a compelling, distinctive, and memorable performance.

Rhythm & Vocal Percussion

	1	2	3	4	5
Rhythm	Rhythmic parts are not well-written. Ensemble lacks precision and tempo consistency.	Rhythmic parts are rarely well-written or are very simplistic (e.g. excessive whole notes, block chords). Ensemble rarely stays in sync.	Rhythmic parts are sometimes well-written. Ensemble stays in sync some of the time.	Rhythmic parts are mostly well-written. Ensemble stays in sync most of the time.	Rhythmic parts are always well-written (e.g. contrasting rhythms, non-metered time). Ensemble always stays in sync.
Vocal Percussion	If there is vocal percussion: Poorly suits the arrangement/song; awkward.	If there is vocal percussion: Marginally suits the arrangement/song; overly simplistic	If there is vocal percussion: Moderately suits the arrangement/song.	If there is vocal percussion: Substantially suits the arrangement/song.	If there is vocal percussion: Strongly suits the arrangement/song; advanced techniques are present.

Vocal Performance

	1	2	3	4	5
Blend & Balance	Blend and balance are poor across the ensemble.	Blend and balance are marginal across the ensemble.	Blend and balance are moderate across the ensemble.	Blend and balance are substantial across the ensemble.	Blend and balance are strong across the ensemble throughout the piece.
Pitch Accuracy	Poor pitch accuracy, awkward tone quality (e.g. support, resonance, breathing).	Limited pitch accuracy and weak tone quality (e.g. support, resonance, breathing).	Moderate pitch accuracy and decent tone quality (e.g. support, resonance, breathing).	Substantial pitch accuracy and good tone quality (e.g. support, resonance, breathing).	Strong pitch accuracy and confident tone quality (e.g. support, resonance, breathing)
Dynamics	Poor use of dynamics.	Marginal use of dynamics.	Moderate use of dynamics.	Substantial use of dynamics.	Strong and constructive use of dynamics.

Solo Interpretation

	1	2	3	4	5
Tempo & Pitch	Soloist(s) are not on tempo/pitch.	Soloist(s) are rarely on tempo/pitch.	Soloist(s) are sometimes on tempo/pitch.	Soloist(s) are mostly on tempo/pitch.	Soloist(s) are always on tempo/pitch and demonstrate strong virtuosity.
Musicality	The soloist's musicality and use of dynamics poorly fits the arrangement; awkward and/or static.	The soloist's musicality and use of dynamics marginally fits the arrangement.	The soloist's musicality and use of dynamics moderately fits the arrangement.	The soloist's musicality and use of dynamics substantially fits the arrangement.	The soloist's musicality and use of dynamics strongly fits the arrangement.

RUBRIC CATEGORIES

Arrangement & Style: Structure and presentation of the song, considering the creativity and uniqueness of the arrangement, including harmonies and stylistic choices that enhance the overall performance.

Rhythm & Vocal Percussion: The group's ability to maintain a consistent and lively tempo, timing, and beat throughout the performance as well as the vocal percussionist's creativity, precision, and versatility.

Vocal Performance: Technical aspects of the group's singing, considering accuracy of pitch, tone quality, intonation, vocal control, as well as how the group blends their voices, sustains notes, and maintains vocal clarity.

Solo Interpretation: The soloist's ability to convey the arrangement/song's emotions and story, considering expressive delivery and the singer's unique style.

RUBRIC TERMINOLOGY

Textural Creativity: The creativity/variance of the background parts of the arrangement.

Harmonic progressions/reharmonizations: The background harmonies and chords of the arrangement and how well they support the melody.

Artistic Effectiveness: The overall impact and cohesiveness of the arrangement, taking into account how effectively its creative and stylistic choices work together to create a compelling and memorable performance. You can also think of this as the **WOW** factor, or what sets this audition video performance apart from the rest.

Rhythmic precision/tempo consistency: How well the group is synchronized (i.e. sounding like one collective voice as opposed to individual voices) and following a consistent tempo.

Blend: The cohesiveness of the group and how well parts sound together (individual voices should not stand out from the group).

Balance: The balance of different vocal parts (e.g. soprano, alto, tenor, bass) and how clearly all can be heard.

Pitch accuracy: How accurately the team sings the intended musical notes and their ability to maintain a consistent key throughout the arrangement.

Tone quality: How well supported the group's tone is, how rounded and resonant the vowels sound, how well consonants are articulated, breathiness, etc.

Dynamics: Variations in volume, including changes in intensity (e.g. crescendos, decrescendos) that shape expressive impact.

Musicality: The overall expressiveness and artistry of the performance, including phrasing and interpretation, beyond technical accuracy.