

FORM TO APPEAL THE RATING OF AN OCTAVO

Members wishing to appeal the rating of an octavo currently listed in the Virginia Literature Manual must complete the following form and return it with a photocopy of the piece. Do not attach form with staple or paperclip. These submissions must be mailed to **Brian Kelly** at least one week prior to Conference in November or All State in April, or placed in the box at conference registration.

Brian Kelly, Millbrook High School, 251 First Woods Dr. Winchester, VA 22603

Category:

SATB SAB TREBLE CHAMBER/MADRIGAL MEN'S CHORUS BARBERSHOP JAZZ CHOIR

Please print all information:

TITLE _____

COMPOSER _____

PUBLISHER _____ OCTAVO # _____ VOICING _____

ACCOMPANIMENT _____ GENRE _____ (*sacred, secular, folk, spiritual, etc*)

SUGGESTED LEVEL (circle one) 1 2 3 4 5 6

Reasons for suggested level change (Include specific reasons from the Virginia Manual Rubric, located on page 2 of this form):

YOUR NAME _____ E-MAIL _____

SCHOOL _____ TELEPHONE _____

ADDRESS _____

DATE APPEAL SUBMITTED: _____

Level	Vocal Considerations	Tonal/Rhythmic Considerations
1	Short, simple vocal lines with limited ranges; Conjunct vocal lines prevail; Comfortable vocal range; Manageable tessitura	Major or minor tonality with little to no chromaticism; No modulations to other keys or tonalities; Straightforward rhythms within simple or compound meter
2	Phrases of moderately challenging length; Slightly disjunct vocal lines; Brief, yet negotiable forays into extreme ranges; Basic dynamic range; Basic diction challenges in languages commonly encountered in choral music (i.e. English/ Latin)	Major or minor tonality with brief, obvious chromaticism; Brief modulations are obvious and move to closely related tonalities; Modal passages; Dissonances are approached and resolved by step; Short passages of challenging rhythm within simple or compound metric structure
3	Short passages requiring advanced vocal technique; Long phrases requiring good breath control; Extended dynamic range including crescendos and decrescendos; Standard range of languages encountered (English/Latin/German/Italian)	Major and minor modality; Concrete or implied modulations to different tonalities or modalities; Imitative counterpoint; Difficult rhythms may occur but are usually repetitive
4	Long phrases requiring excellent breath control; Some passages of challenging tessitura; Vocal melismas of moderate length requiring martellato technique; Refined diction required as stylistic vehicle; Wide dynamic range including prolonged crescendos and decrescendos; Wide use of Western languages and Western technique	Passages in non-diatonic harmony; Some chromaticism; Challenging rhythmic passages are nonrepetitive; Simply constructed mixed meter; Major/minor/modal tonality; Dissonance approached by leaps; Added note harmonies; Imitative and non-imitative counterpoint
5	Extreme ranges; Long vocal melismas; Vocal lines requiring subtlety of shape, dynamics and expressivity; Alternative vocal techniques (i.e. non-Western techniques)	Frequent chromaticism; Full composition in mixed or complex meter; Extended modal passages; Challenging rhythmic passages may be extended and non-repetitive
6	Vocal maturity required; Extreme ranges and tessituras; Repertoire at this level will provide numerous challenges for the experienced choral ensemble	Atonal passages or passages of extreme dissonance; Unprepared/unresolved dissonant harmonies; Very complex rhythmic/metric structure; Repertoire at this level will provide numerous challenges for the experienced choral ensemble