

FORM TO SUBMIT AN OCTAVO FOR INCLUSION IN THE LITERATURE MANUAL

Members wishing to have a title added to the Virginia Choral Literature Manual must complete the following form and return it with a photocopy of the piece. Do not attach form with staple or paperclip. Forms and music must be mailed to Lynne Babcock prior to the VMEA conference in November or hand-delivered by 4:00 p.m. on Thursday, November 18, 2010, at the event.

Lynne Babcock – 5408 Midship Court, Burke, VA 22015

Category for consideration. *(Circle one of the following.)*

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 **(Highlight appropriate reasoning below)**

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

Other Comments _____

Committee reserves the right to refuse grading of music based on appropriate literature for Festival

Committee will consider divisi when grading pieces on a case-by-case basis

YOUR NAME _____ E-MAIL _____

SCHOOL _____ TELEPHONE _____

ADDRESS _____