



High School State Choral Performance Assessment

Guidelines and Regulations *(Rev. 2023)*

The TN-ACDA State High School Choral Performance Assessment is an adjudicated event open to high school choirs (grades 9-12) who have received a superior in performance rating or overall rating (whichever is higher) at a regional adjudication event (see #8 below) during that academic year. If a choir received a superior at the State Choral Performance Assessment the previous year and is unable to participate in a regional adjudication event the current year due to circumstances beyond their control, they may petition to be invited by the Choral Performance Assessment committee which shall be made up of the Event Manager, and at least two of the following – State HS R&R Chair, the State President, President Elect and Vice-President. Additional consultation may be sought with area site coordinators as is appropriate.

1. Since all participating choirs have received superiors at the regional level, the adjudication standard at the State level is expected to be higher. Each adjudicator assesses choirs on Tone Quality, Technical Preparation, and Musical Effect, assigning a grade of A through E for each criteria. Adjudicators can use +/- signs on different indicators within each criterion in addition to written and verbal comments to inform each grade. An adjudicator's rating will be determined by the combination of grades for each criterion (See Chart A below). The State Choral Performance Assessment evaluates choirs using a five-division rating system of Superior, Excellent, Good, Fair and Poor. Choirs are evaluated by three performance adjudicators. The three ratings (Superior, Excellent, Good, Fair, Poor) are averaged for the final concert rating. (See Chart B below.)

Chart A – Individual Adjudicator Rating In Every Possible Combination

| Superior | Excellent | Good | Fair | Poor |
|----------|-----------|------|------|------|
| AAA | ABB | ACC | ADD | AEE |
| AAB | ABC | ACD | ADE | BEE |
| AAC | ABD | ACE | BDD | CEE |
| AAD | ABE | BCC | BDE | DEE |
| AAE | BBB | BCD | CDD | EEE |
| | BBC | BCE | CDE | |
| | BBD | CCC | DDD | |
| | BBE | CCD | DDE | |
| | | CCE | | |

Chart B – Final Performance Rating In Every Possible Combination

| Superior | Excellent | Good | Fair | Poor |
|----------|-----------|------|------|------|
| SSS | SEE | SGG | SFF | SPP |
| SSE | SEG | SGF | SFP | EPP |
| SSG | SEF | SGP | EFF | GPP |
| SSF | SEP | EGG | EFP | FPP |
| SSP | EEE | EGF | GFF | PPP |
| | EEG | EGP | GFP | |
| | EEF | GGG | FFF | |
| | EEP | GGF | FFP | |
| | | GGP | | |

2. Judges shall be secured from out of state and be of a high caliber with sufficient experience in judging as is appropriate for a State Level event. The event committee shall approve the list of judges. Judges will receive this list of criteria, along with a sample adjudication form prior to their arrival at the event.

3. There shall be a combination of recorded and written comments by the panel of judges, though they may not all do both.

4. Each choir will perform 3 selections, unless limited to 2 by the event coordinator due to time limitations at the event site. Selections are at the discretion of the director, and are not required to be the same as performed at the qualifying regional event. Be advised that quality of literature will have an effect on final grades. Each participating choir must submit 3 copies of their performance selections with measures numbered. Failure to fully comply will result in the lowering of the grade by one rating.

5. Use of illegally photocopied music may result in disqualification from performance and forfeiture of recorded comments and plaque. Choirs should possess sufficient legal copies to have learned the repertoire. Legal copies should be ordered before the learning process for the choir begins. ACDA and its affiliates prohibit the use of photocopies or duplications of copyrighted material at all conventions and events. Likewise, ACDA will not support such practices in any setting. By registering for this event, and submitting repertoire selections, the director is affirming they have complied with the letter and spirit of the United States copyright laws and policies of ACDA. If a choir is unable to produce legal copies for a selection, but performs their other selection(s), their grade for each adjudicator will be lowered by one rating for each selection not performed after the judges score the piece(s) they do hear.

6. The fee for participation shall be \$178 dollars for each choir from each school. Add \$25 per choir if past the deadline. All participating schools shall receive an official State Choral Performance Assessment participation plaque. All fees are non-refundable and must be paid/in-hand before a choir's schedule request will be honored. (Plaques are given only to choirs that actually perform.)

7. Registration fees, to be considered "on time," must be in-hand (or paid online) and registration received by the posted registration deadline. Late registration shall incur an additional \$25 late fee per choir. **NO CHOIR WILL BE SCHEDULED WITHOUT PAYMENT RECEIVED, AND NO PAYMENTS MAY BE MADE THE DAY OF THE EVENT.**

8. A qualifying regional adjudication event includes the regional adjudication events offered by TMEA affiliate organizations (WTVMEA, MTVA and ETVA). Other adjudication events can petition to become a qualifying event for the TNACDA State Choral Performance Assessment by following these guidelines:

- a. At least one organizer/host of the event shall be a current member of ACDA;
- b. Directors of choirs participating in the event must be members of TMEA;
- c. Choirs at event shall perform at least two (preferably three) pieces from memory;
- d. Choirs at event shall be adjudicated by a panel of at least three performance judges;
- e. Choirs at event must be adjudicated in sightreading at a level comparable to the regional TMEA affiliate adjudication event standards;
- f. At least one of the adjudicators at event shall be secured from out of the immediate region (at least 25 miles) of the event location and be of a high caliber with sufficient experience in judging as is appropriate for a regional level adjudication event;
- g. Event shall follow the TNACDA State Choral Performance Assessment Regulations in regards to copyright infringement (see #5 above);
- h. Event shall use a rubric through which numerical scores are objectively earned, and a system that yields a Rating equivalency (Superior, Excellent, etc.);
- i. Event shall include choirs from at least three high schools;
- j. Event shall provide feedback from adjudicators to choirs/directors in either written or recorded comments; and
- k. Event shall be completed and ratings awarded before the registration deadline for the TNACDA State Choral Performance Assessment.

To petition that an event become a qualifying event for the TNACDA State Choral Performance Assessment, please submit the following to the State Choral Performance Assessment Chair at statechoralassessment@tnacda.org:

- a. An introductory letter that states the intent to petition that said event become a qualifying event for the TNACDA State Choral Performance Assessment, including the name of the event, dates of the event and location of the event. The letter should come from an organizer/host of the event and include his/her ACDA membership number and membership expiration date;
- b. The event's Adjudication rubric for performance and sightreading;
- c. List and biographies/qualifications of adjudicators;
- d. Event Guidelines, including fee structure for participating choirs, copyright policy and sightreading standards;
- e. List of participating choirs (in the event that fewer than three choirs are registered at time of petition, the event may be approved pending registration by at least three choirs).

These materials must be submitted by December 1 or 60 days before the event begins (whichever is first). Materials shall be reviewed by a committee appointed by the TNACDA President, which shall include the State Choral Performance Assessment Manager and at least two of the following—State HS R & S Chair, the State President, President Elect and Vice President.

Events are approved for one year of qualification for the TNACDA State Choral Performance Assessment.

Place Label Here

Final Rating

| | | |
|---|--|-------------------------|
| <p><u>Tone Quality</u></p> <p>1 2 3</p> <p>___ ___ ___ Resonance</p> <p>___ ___ ___ Focus and Placement</p> <p>___ ___ ___ Breath Support</p> <p>___ ___ ___ Vowels</p> <p>___ ___ ___ Consonants</p> <p>___ ___ ___ Beauty and Freedom</p> <p>___ ___ ___ Register adjustment</p> <p>___ ___ ___ Control</p> <p>___ ___ ___ Blend</p> | <p>Circle One:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p> | <p><i>Comments:</i></p> |
| <p><u>Technical Preparation</u></p> <p>1 2 3</p> <p>___ ___ ___ Intonation</p> <p>___ ___ ___ Pitch accuracy</p> <p>___ ___ ___ Rhythmic precision</p> <p>___ ___ ___ Choral balance</p> <p>___ ___ ___ Stability of pulse</p> <p>___ ___ ___ Entrances</p> <p>___ ___ ___ Releases</p> <p>___ ___ ___ Balance of accompaniments</p> | <p>Circle One:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p> | <p><i>Comments:</i></p> |
| <p><u>Musical Effect</u></p> <p>1 2 3</p> <p>___ ___ ___ Proper tempo</p> <p>___ ___ ___ Phrasing, musical line</p> <p>___ ___ ___ Dynamics</p> <p>___ ___ ___ Style</p> <p>___ ___ ___ Articulation</p> <p>___ ___ ___ Dramatic effect</p> <p>___ ___ ___ Expression/Interpretation</p> | <p>Circle One:</p> <p>A</p> <p>B</p> <p>C</p> <p>D</p> <p>E</p> | <p><i>Comments:</i></p> |

Adjudicator will record a + or - by the factors relating to each category above, indicating exemplary work or needing improvement in this area. The absence of any such markings indicated an average performance level in this area.

General Comments (include literature selection, appearance, etc):

 Signature of Adjudicator

Performance Criteria Reference

Tone Quality

| A | B | C | D | E |
|--|--|---|---|---|
| A healthy, vibrant, resonant, and free tone that is consistently well-supported. Vowels are formed properly, resulting in a uniform, blended tone. Consonants clearly communicate the text. Register changes properly made throughout vocal range. | An energized tone that often displays focus and resonance in extreme registers. Vowel placement and formation are often consistent, with most consonants audible. Adjustments are made to correct discrepancies in volume of individual singers. | A generally good tone but sometimes breathy and with tension. Vowels are sometimes improper, creating a tone that is forced and strident. Consonants are sometimes audible, and some diphthongs not treated correctly. A few individual voices sometimes heard. | Tone seldom possesses space, resonance, and focus. Freedom and support, and/or beauty of tone are seldom achieved. Basic vowel formation is incorrect, diphthongs lack definition, most words are not clear. Some individuals dominate the ensemble | Tone completely lacks space, support, focus, freedom, and beauty. Proper vowel formation is never achieved, and consonants are unidentifiable. Sections and individuals never adjust to blending problems relating to excessive vibrato and volume. |

Technical Preparation

| A | B | C | D | E |
|---|--|---|--|---|
| Intonation and tonal center are consistent throughout vocal registers. Pitch accuracy, rhythmic precision, and pulse awareness confirm a well-prepared performance. A proper balance is consistently maintained through various dynamics, textures, and ranges. | Intonation is often accurate, with adjustments made in extreme ranges and difficult harmonic passages. Control of pulse is evident with a few minor problems. Balance problems in extreme dynamics and ranges are quickly corrected. | Pitch is sometimes correct, with problems caused by harmonic challenges and vocal faults. Accuracy of pitch and rhythm, steady pulse, and releases and entrances are at times accurate. Balance is sometimes maintained with similarities of volume and tone. | Intonation is seldom accurate, showing a lack of listening skills and understanding of vocal adjustment. Rhythmic and/or pitch accuracy is seldom achieved. Pulse is dragging or rushing most of the time. Balance problems are frequent and a sense of ensemble is lacking. | Tonal center is never established. Sense of steady pulse never occurs within the ensemble. Pitches and rhythms are poorly prepared. Entrances and releases are not executed. Sections are never in balance. |

Musical Effect

| A | B | C | D | E |
|---|--|--|--|--|
| The composer's intent regarding tempo, style, and markings are consistently followed. Dynamics, phrasing, articulations, and interpretative nuances are artistically executed. There is a consistent feeling of musical line, and a feeling of forward motion. Sensitivity and expression are evident to convey the composer's message. | A musical performance that often exhibits proper tempo and style. Markings are often followed. Dynamic contrast, artistically shaped musical line, and appropriate articulations are present most of the time. Communication between conductor and singers, and dramatic effect are often evident. | Tempo, style, and phrasing sometimes follow the composer's intent. Uses of dynamics, articulations, and nuances are sometimes stylistically correct, but contrived. Musical line sometimes achieves a climax, and at times the composer's markings are followed. Group and conductor sometimes display good communication. | Performance seldom exhibits proper tempo and style, or does not follow musical markings. Phrasing is mostly mechanical or contrived. Dynamic range is very limited and/or too much contrast is used. Sensitivity or expression is seldom achieved at any level. There is rarely any dramatic effect. | Tempo and style are never correct. There is an inaccurate use of dynamic ranges. There is never a feeling of phrase shape. The group fails to respond to conducting gestures and/or the gestures are inappropriate. There is a total absence of emotional involvement. |