



Alabama Vocal Association

State Choral Performance Assessment is offered each year in the spring for choirs that have 17 or more members. All choirs perform from memory two repertoire selections in a public performance for three judges and sight-read for one judge in a closed setting. Directors may choose any of the State Choral Performance Assessment sites and may register for more than one site if they wish.

Standing Rules for **State Choral Performance Assessment**

1 Eligibility

1. State Choral Performance Assessment is for choirs that have 17 or more singers. (Choirs with less than 17 singers are eligible for State Ensemble Performance Assessment).
2. The choral director must be a member of AVA/NAfME (nafme.org).
3. If a school is on the block system, students who are enrolled for one semester will be eligible for all AVA activities during that entire school year.
4. Homeschool choirs must meet at least weekly for students to be eligible to participate in AVA adjudicated assessments. Homeschool choirs must be covered under an umbrella school with a governing administrator and a choral director who is a member of AVA/NAfME.
5. Students must be in good standing with their choral department and their school to participate in any AVA event.

2 Music

1. Each choir will perform two selections from memory.
2. Although there is no required music list, directors should choose music that is age-appropriate and of good quality. Adjudicators may lower ratings based on choice of music. Pop, show music, vocal jazz and Broadway selections or arrangements are unsuitable for adjudication at Performance Assessment.
3. Choirs or ensembles may not perform (for assessment) any music from the current year's All-State list unless it is a different voicing or arrangement of that title.
4. Choirs and ensembles with like voicing from the same school are not permitted to perform the same literature at State Choral Performance Assessment and/or State Solo & Ensemble Performance Assessment.
5. Photocopied music is illegal and not allowed, unless written proof is provided from the supplier indicating that the music in question was ordered at least eight weeks prior to the Performance Assessment date. Directors should provide proof-of-purchase for e-print music.
6. Directors may not edit music for Performance Assessments. If either selection is marked a cappella, it must be performed a cappella. Music must be performed as written.
7. It is preferable that music be performed in the original language for which it was written; however, the director may choose a text translation if one or more translations exist in the music.
8. Middle School directors may make slight changes to accommodate the changing male voice, but must notate changes in the adjudicator's copies of music.
9. Music must be performed from memory. Only the director and accompanist(s) may use music.
10. Recorded accompaniment is not permitted at Performance Assessment.
11. The director may not sing with his/her choirs.

3 Registration and Fees

1. A complete registration includes:
 - Submitting **State Choral Performance Assessment Registration Form F5.1** online via *www.myamea.org/ava*.
 - Total fees include:
 - \$50.00 school fee
 - \$2.00 fee for each student (each time a student performs with a choir)
 - Late Fee: 2 Weeks at \$50 3rd week at \$100 4th week at \$150
2. Mail your fees by the deadline posted on the website, *www.myamea.org/ava* to:
Carl Davis
AVA Executive Secretary
27346 Walnut Grove Road
Elkmont, AL 35620
3. No registration will be accepted more than twenty business days late.
4. Directors must have current NAFME membership in order to register for any AVA event.

4 The Assessment

1. Directors will receive notification of the Performance Assessment times after the complete registration has been received and the assessment times have been scheduled.
2. Directors should arrive at the SCPA site for registration at least one hour prior to their first scheduled warm-up time.
3. Directors should bring to the registration desk:
 - a. Three copies of **State Choral Performance Assessment Adjudication Form F5.2**, with information complete for each choir,
 - b. One copy of the **State Choral Performance Assessment Sight-Reading Adjudication Form F5.3**, with information complete for each choir,
 - c. Three clean, original copies of each music selection, with measures numbered, for the adjudicators (no photocopies) for each choir.
 - d. One copy of the **Performance Literature Form F5.4**, with information completed for each choir.
4. Each choir will be scheduled for the three events of the assessment cycle: warm-up, performance, and sight-reading. Performance is open to the public; warm-up and sight-reading are closed.
5. Discipline requirements:
 - a. Students must arrive at the assessment site dressed to perform and may not change clothes at the assessment site.
 - b. Students are not allowed in the registration area.
 - c. Students from a school who are not in the assessment cycle must be chaperoned.
 - d. Inappropriate student behavior can disqualify a school from State Choral Performance Assessment.
 - e. Students may not have electronic devices at State Choral Performance Assessment.
 - f. No one may enter or leave the performance hall while a choir is on the risers.

5 Sight-Reading

1. The sight-reading selection for each choir is based upon the voicing of its performance literature and the age and experience range of the group, shown in the chart below:

AVA SCPA SIGHT READING GUIDELINES

LEVELS	Beginner MS	Intermediate MS	Advanced MS	
		Beginner HS	Intermediate HS	Advanced HS
Time Signature	<ul style="list-style-type: none"> • 4/4 	<ul style="list-style-type: none"> • 4/4 • 2/4 	<ul style="list-style-type: none"> • 4/4 • 2/4 • 3/4 	<ul style="list-style-type: none"> • 4/4 • 2/4 • 3/4 • 2/2 • 6/8
Melody	<ul style="list-style-type: none"> • Stepwise 	<ul style="list-style-type: none"> • Arpeggiation of tonic chord 	<ul style="list-style-type: none"> • Arpeggiation of tonic chord • Thirds in the major scale • Diatonic intervals up to a fifth 	<ul style="list-style-type: none"> • Arpeggiation of tonic chord • Thirds in the major scale • Diatonic intervals up to an octave • Stepwise altered tones
Rhythm	<ul style="list-style-type: none"> • Quarter • Half • Whole • Dotted Half 	<ul style="list-style-type: none"> • Quarter • Half • Whole • Dotted Half • Eighth 	<ul style="list-style-type: none"> • Quarter • Half • Whole • Dotted Half • Eighth • Syncopation 	<ul style="list-style-type: none"> • Quarter • Half • Whole • Dotted Half • Eighth • Syncopation • Dotted Eighth • Sixteenth
Tonality	<ul style="list-style-type: none"> • Major 	<ul style="list-style-type: none"> • Major 	<ul style="list-style-type: none"> • Major 	<ul style="list-style-type: none"> • Major • Minor*
Length	<ul style="list-style-type: none"> • 8-10 measures 	<ul style="list-style-type: none"> • 8-12 measures 	<ul style="list-style-type: none"> • 8-12 measures 	<ul style="list-style-type: none"> • 12-16 measures

Beginner: 50% or more of the ensemble are in their first year of choral instruction and/or have never participated in performance assessment before with current director.

Intermediate: 50% or more of the ensemble are in their second year of choral instruction and/or have participated in performance assessment only once before with current director.

Advanced: 50% or more of the ensemble have been in choral classes 3+ years and/or have participated in performance assessment 2+ years with current director.

Voicing:

- All ensembles will read the same voicing that they perform on stage.
- If an ensemble sings selection with two different voicings, the director may choose to read the sight-reading example that matches either voicing.
- The director of a beginner-level ensemble may choose to read an example with one voice-part less than their performance voicing but must provide a rationale for this adjustment on the adjudication form.
- The director of any ensemble may choose to read a more difficult example.

*Minor examples will be written and distributed to directors for rehearsal purposes in 2018-2019. Minor examples will be implemented as part of assessment in 2019-2020.

2. Directors with students in more than one group of the same voicing will read an alternate sight-reading example with the second group.
3. The Sight-Reading procedure is detailed below:
 1. Choirs will be met at the door of the sight-reading room.
 2. Students will file in and be seated and music will be distributed facedown.
 3. Directors may peruse the music as it is being distributed to the students.
 4. When distribution of music is completed the judge will begin timing the five-minute study period and students turn the music faceup.
 5. During the five-minute study period:
 - A. The director may indicate any changes in key or time signatures.
 - B. The director may point out certain difficult passages and talk about them.
 - C. The director may speak words in rhythm **with** the choir but may not demonstrate rhythms **for** the choir.
 - D. The director may not sing any part of the sight-reading example or have it played on the piano.
 - E. No singing by director or choir members may occur during the five-minute study period.
 - F. Tonality may be established by playing the tonic or chord once at any point during the study period.
 - G. Directors are not allowed to sing with their students.
 - H. Directors may elect to have their choirs speak the rhythm on a neutral syllable, solfege, numbers, or words.
 6. At the end of the five-minute study period, tonality will be established by scale, chords, and/or arpeggio. Directors may transpose to accommodate the changing voice. Each section may be allowed to sing its starting tone and then the first reading will begin.
 7. Directors may elect to have their choirs sing on a neutral syllable, solfege, numbers, or words.
 8. During the performance the director may tap, snap, or clap a steady pulse, but may not sing with, speak to, or dictate exact rhythms for the choir. Any violation of the above conditions will result in a lowered rating.
 9. Choirs are allowed to sing the sight-reading example a second time. Directors may briefly point out but not rehearse problem areas. Director may also re-establish pitch prior to the second reading.
 10. At the conclusion of the adjudication, the choir will remain seated until all music has been collected

6 Ratings

1. Each choir will receive a rating of I (highest) to IV (lowest) from each of the three judges who hear the performance and a rating of I to IV from the sight-reading judge.

The sum of these four ratings determines a choir's overall rating:

I	Superior	The sum of the four adjudicators' scores equals 4-6, except with a III in Sight-Reading (see point 2 below)
II	Excellent	The sum of the four adjudicators' scores equals 7-10
III	Good	The sum of the four adjudicators' scores equals 11-13
IV	Fair	The sum of the four adjudicators' scores equals 14-16

2. Any choir rating a III in sight-reading will not receive an overall I (Superior) rating. A choir that is rated I-I-I in performance and gets a III in sight-reading (sum of 6) will receive an overall II rating.
3. Ratings will automatically be lowered one level by performance judges when a director chooses to begin a piece again.
4. Directors may choose to bring choirs for comments only but must complete the entire assessment cycle (warm-up, performance, sight-reading).

7 Medals

1. Students in choirs receiving a composite superior rating qualify to receive an AVA medal for the event.
2. Only directors are authorized to purchase medals.
3. Directors should order medals from the Executive Secretary, by submitting the **Medal Order Form F1.4** online via www.myamea.org/ava and payment in full.