

To replace the ArkCDA All Region/State and CPA/State Festival manuals with rules that are gender neutral. Proposed changes are ~~stricken through~~ and the proposed text highlighted in **RED**.

Constitution & Bylaws – No changes are necessary.

All Region & State Manual

(Revised Summer, 2017)

This document covers both junior and senior high events. Rules that are unique to the junior high are specified. All other rules apply to both levels.

SECTION 3.1. - ORGANIZATION

1. The preeminent concern is to select the finest musicians possible from the eligible secondary schools in Arkansas .

1. Only schools which have paid ArkCDA participation fees, and which are members in good standing of the Arkansas Activities Association, may participate in the all region/state event.
2. Entrants must be a member of a choral group at their respective school, provided such is available.
3. Students who only study with private voice teachers are not eligible to participate in region or state level auditions unless duly registered by a member school.
4. Each directors final registration list should be submitted no later than two weeks prior to the audition.
5. Fees must be paid for all students who are registered for the audition even if there are some students who cancel before the audition.
6. Directors are encouraged to mail all fees with the initial registration but will be required to submit all fees upon arrival at the audition site.
7. There will be no refund of audition fees, however, the chairman should be notified of any cancellations at least one week prior to auditions where possible.

~~2. Only males may tryout on the tenor or bass parts.~~ **DELETE and renumber all succeeding rules.**

3. Chairs 1-20 of each all region **SATB** ~~mixed~~ choir will be qualified to audition for the all state choir.

4. When a region fails to fill its tryout slots in any given section the remaining slots will be made available to the other regions in order of the number of students auditioning at the region level.

5. After the region clinics any cancellations of students in the all state audition roster should be reported to the executive director.

1. The executive director shall notify the choral director of the alternates moved into the tryout.
2. Regions may move up the proper alternates from within their own region to compensate for cancellations as necessary.
 1. In order to qualify as an all state alternate a student must have participated in the region clinic as a member of one of the all region choirs, unless they received an excused absence from the clinic.

3. Alternates will be accepted at the state level auditions at any time up to the close of registration on the day of the auditions.
 4. Alternates must be present at the start of the first rehearsal to be eligible for placement in the all state **Tenor/Bass** male or **Treble** female chorus.
-

SECTION 3.2. - CLINICIANS AND REPERTOIRE

1. Clinicians

1. The All State clinicians will be determined by the board of directors.
2. To assist with planning, the board will determine the clinicians two years in advance where possible.
3. Region clinicians must be selected no later than September 15 of the year preceding the event.
4. Region clinicians and their contact information should be reported to the executive director as soon as those clinicians are prior to February 1.

2. Repertoire

1. The music to be performed by the All Region and State Choirs will be determined by the clinicians after consulting with the region chairs (region), or executive director, all state chairman, and president (state).
 2. Music to be used at region clinics must be reported to the executive director no later than February 1.
 3. Selections not reported by the deadline date may be chosen by the region chair in consultation with the directors of the region
 4. After consulting with the clinicians, the all state chair and the president will determine those selections to be used for region level tryouts, and those to be used for state level auditions.
 5. Required region audition selections will consist of two SATB selections, one SSA/SSAA selection, and one TTB/TTBB selection.
 6. The state level audition will consist of two SATB selections and two SSA/SSAA and TTB/TTBB selections, with only three of the four pieces actually being used at the audition
 7. Titles will be posted on the ArkCDA website no later than May 1st. Titles not reported by May 1st will be added as soon as they become known. (Summer 2016)
 8. Regions may not include the state level pieces in their tryouts or concert.
 9. At the junior high level the region chairman and at least two other directors will determine those selections to be used for region level tryouts.
 10. Sight reading pieces will be prepared for performance by each All State Choir.
 1. Music will be provided by the ArkCDA.
 11. Region concerts shall include the designated region pieces plus a minimum of two additional selections which shall be determined by the region choir clinician.
-

SECTION 3.3. - TRYOUT PERSONNEL AND DUTIES

1. The all region chair (region) or executive director (state) shall be responsible for securing the following personnel for the audition;

2. Registrars

1. Have students check spelling of their name
2. Record number of years previously in all state (state)
3. Have students initial beside name
4. Return sheets to the tally room when registration closes

3. Door Monitors

1. Maintain order outside the room
2. Have each student initial beside their name as they enter the tryout room
3. Return lists to tally room at the conclusion of the tryouts

4. Judges (2014)

1. Junior High - 3 or 5 judge panels for all voice parts
2. Senior High - 5 judge panels for all voice parts
3. Specific judging assignments should not be made public until the directors' meeting the morning of the auditions. (2014)

5. Warm Up/Holding Room Managers

1. Call students from the holding area to the warm up room
2. Provide for the lining up of each section
3. Instruct students in the mechanics of the audition process.
4. Play the audition cd allowing the students to sing through the tryout material.

6. Tryout Room Managers

1. Bring each individual student into the room in proper numerical sequence
2. Announce each student's audition number to the judges.
3. Operate the cd equipment
4. See that judging sheets are properly filled out (2014)
5. Insure that the judging sheets are stapled together in the proper order

7. Escorts

1. lead each group to the warm up and tryout rooms
2. These may be the same workers who assisted with registration

8. Runners

1. Return completed audition sheets to the tally room

9. Tally Room Workers

1. Input scores in the computer(s)
2. Present final printouts to the all state chair for copying and distribution to directors
3. Sort score sheets by school after each section is completed

10. Tryout Manager (Region)/Executive Director (State)

1. Compile and provide each of the region's directors with necessary forms and information concerning tryout procedures, and maps, hotel , and restaurant information.
2. Assign the personnel to the tryout and tally areas after consultation with the region chairs.
3. Provide for the preparation of the all state practice cd.
4. Consult the clinicians regarding performance tempo of each selection.

5. Provide for the preparation of the audition cd for each section following consultation with the region directors on the region level or the region chairs on the state level.
6. If necessary, consult with the high school region chairs and the president to discuss technical aspects of the music prior to the production of the cd.
7. The actual tryout recording should be between one minute fifty seconds and two minutes fifty seconds from start to finish.
8. Post the tryout material in the registration area thirty minutes prior to the beginning of the auditions. (Senior High)
9. Make the tryout material available to directors 24 hours prior to the beginning of the auditions. (Junior High)
10. Make the actual tryout sound file available to directors to use from 6:00 a.m. - 3:00 p.m. the day before the audition.
11. Acquire the data file of eligible students from each region chair.
12. Prepare audition number tags for each student.
13. Oversee the registration process.
14. Secure the following materials and equipment;
15. numbered tags
16. master registration list
17. individual scoring form for each student
18. public address system
19. signs for registration tables
20. Secure the following materials and equipment:

Materials & Equipment	
warmup/holding room	extra cd players
eight audition rooms with screens	extension cords
eight music stands	audition cds (including extras)
eight cd players	signs identifying each audition room
one tryout packet per judge including <ul style="list-style-type: none"> • numbered adjudication sheets • pencils • one judge rank form 	pencils

21. Compile the final list of all auditioned students, showing

Results Printout	
each student's number	chair
name	school
individual and total raw scores	individual and total rank scores

11. All directors who register students to audition for the region or state choir shall be required to participate in an assigned capacity the entire day as needed.

1. Failure to do so shall result in notification of the proper school administrators and a charge equal to the amount necessary to employ a replacement.
2. Director absences must be approved by the region or state chairman at least two weeks in advance, unless an emergency arises which is deemed acceptable by the audition chairman.

12. Juries

1. State level juries shall consist of five judges on each voice part;
2. Region chairmen shall submit at least ten persons to work at the auditions.
3. As far as possible, no more than one person from any given region shall be assigned to judge the same voice part.
4. Region level juries shall consist of a minimum of three judges per voice part.
5. Regions will use adjudication forms as provided by the ArkCDA

13. Unless a rules committee is first appointed, the all region/state audition chair shall have the authority to render final decisions as necessary.

SECTION 3.4.1. - SOLO AUDITION PROCEDURES

1. Each voice classification shall be assigned a series of numbers as follows;

1. Soprano I - 1
2. Soprano II - 2
3. Alto I - 3
4. Alto II - 4
5. Tenor I - 5
6. Tenor II - 6
7. Bass I - 7
8. Bass II - 8

2. Upon arrival, each student will register by voice part and will be assigned a number.

1. Throughout the audition, students will be referred to strictly by their assigned number.
2. At no time will the student's name or school be mentioned.

3. The room manager will be the only person to address the auditioning student except in situations which require immediate communication and then only the designated head judge should speak to the student.

1. The auditioning student should not speak while in the audition room except when asked to do so by the head judge.

4. Students will be called to the warm-up room in groups of ten (Junior High) or eleven (Senior High); 1-11, 12-22, etc. (2017)

5. Students will be called into the tryout room one at a time, in numerical order. (2017)

6. The volume level of the solo audition cd will be determined by the judges in each room prior to the first audition and may not be adjusted after the first student has sung. (2017)

7. Details concerning the actual sections of the all region music on the audition cd will remain the confidential information of the event manager and those individuals used to prepare the cd for audition.

8. A student will not be allowed to repeat any part of the auditions process unless the head judge determines that a technical difficulty with the equipment or an unusual disturbance occurs in or outside the room which was not caused by the auditioning student.

1. The head judge will make immediate and final decisions regarding interrupted auditions.

9. The material selected for the state level auditions shall be performed by all students who audition.

10. Students who miss their scheduled audition time will only be allowed to audition subject to approval by the region/state audition chair.

11. Only the chairman, judges, director of auditions (or their agents), and the students being judged will be allowed in the audition room during adjudication.

1. No one will be allowed to enter or leave the audition room while a student is performing.

12. Judges are not allowed to discuss a student's performance in the presence of any students.

13. When the tryout time for any section is estimated to exceed 7 hours regions should strongly consider dividing the section into two tryout rooms.

14. When a section is divided into two rooms singers will be selected for the choir by using an equal percentage of students who audition in each room. The following formula will be used to determine the percentages;

1. Total in section taken in the region choir =
2. Total auditioning in Room 1 =
3. Total auditioning in Room 2 =
4. Total auditioning in section (add lines 2 & 3) =
5. Divide line 2 by line 4 to get the percentage to take from room 1
6. Divide line 3 by line 4 to get the percentage to take from room 2
7. Multiply line 5 times line 1
8. Multiply line 6 times line 1
9. Singers from room 1 accepted =
10. Singers from room 2 accepted =

3.4.2. - SIGHT READING PROCEDURES (2014)

1. All students participating in the all state choir auditions shall be required to complete a sight reading component as part of the tryout process. Any student who is a 'no show' (does not enter the room) for any portion of the all region/all state audition will be disqualified. (2017)

1. Following the solo audition students will be required to complete the sight-reading portion of the tryout.
2. The sight-reading room will be furnished in the same manner as the solo tryout room.
3. Two judges will score the sight-reading portion of the tryout.

~~4. The sight-reading exercises will be limited to four measures and will be written in a proper key for each voice part.~~ The following rubric will be followed for the sight reading exercises;

1. Time signature: 4/4
2. Note values available: half, quarter, eighth, dotted half, dotted quarter
3. Range: “sol” below given “do” to “la” above given “do”
4. Keys:
 1. Soprano - F major
 2. Alto - D major
 3. Tenor - F major
 4. Bass - D major
5. Skips allowed: mainly conjunct with skips in the tonic and dominant triads
6. Accidentals: One accidental allowed that must be approached and left by step
7. Equitable: Each exercise must be deemed equitable in difficulty - all three exercises must contain the same elements of the All-State Sight-Reading Rubric and all three exercises must fall within the same vocal range
8. All exercises must begin and end on the tonic or “do.”
9. Speed of click track: 60 bpm
10. Study period: 20 seconds

SECTION 3.5. - SCORING MECHANICS

All ArkCDA auditions should be scored using the computer program developed by the ArkCDA for this purpose.

1. Solo Audition

1. In the event that computerized scoring is not available, the following procedures will be used in ranking students.
2. Using judging forms provided by the ArkCDA, each student will be assigned a raw score from 1-300 by each of the five judges.
3. Judges will record each student's audition number beside the assigned raw score on the ranking sheet.
4. The tally committee shall compile each student's raw score and place them in order, according to the student's audition number.
5. Upon completion of the audition, tally committee members shall meet with the judging panel of each voice part.
6. Each student's audition number will be called off and each judge will state his or her RANK number for that student.
7. The highest and lowest rank score, and the corresponding raw scores will then be eliminated, and the remaining three raw and rank scores will be totaled to determine the student's final score.
8. If three judges are used the rank and raw scores are simply totaled.
9. Students tied on both the rank and raw scores (double tie) will share the chair at which they are tied. (2014)
10. In the event a double tie falls on a cutoff line the line will be dropped one slot to accommodate the tied students. (2014)
11. All students ranked below the double tie(s) will retain their chair as posted. (2014)

12. If the double tie falls within the regions' all state allotment (giving the region an extra singer at tryouts in that section), that will be compensated for by the region not having a first alternate in that section.
13. The student with the lowest rank score in each voice part will be assigned first chair in his/her respective part.
14. Ranking of students will continue until each student has been ranked.
15. Results of the audition will be distributed to the directors by the audition chair, and shall be considered official.
16. Thereafter, any corrections which must be made shall only be made in the form of additions to the choir.
17. Scoring errors must be reported no later than 48 hours following distribution of the results for corrective action to be taken. (2014)
18. The official list shall show each judge's scores, as well as each student's chair, tryout number, name, and school.

2. Sight-Reading Scoring Mechanics (2014)

1. Two points will be awarded for each half-measure in which both the pitch AND the rhythm are correct.
2. One point will be awarded for each half-measure in which the pitch OR rhythm are correct.
3. Points will not be awarded for the half-measure where a modulation occurs but points WILL be awarded for the remaining measures if they are sung correctly in the new key.
4. One bonus point will be awarded if the student begins and ends in the correct tonality. (Do/tonic pitch is still accurate at the end).
5. One bonus point will be awarded if the student maintains a steady tempo and ends at the proper time.
6. The sight-reading raw score will be converted into a rank score.
7. The sight-reading final rank will be added to the solo audition final rank to determine the students' total rank score.

SECTION 3.6. - CHOIR SIZES AND CLINIC ALTERNATES

1. The all state choirs shall consist of the following chairs; (2015)

1. 1-25 (each part) = **SATB** ~~Mixed~~ Choir
2. 26-50 (Soprano & Alto) = **Treble Choir** ~~Female Chorus~~
3. 26-50 (Tenor & Bass) = **Tenor/Bass Choir** ~~Male Chorus~~

2. Region **SATB** ~~mixed~~ choirs will be a maximum of twenty singers per part or 160 singers. except when the total number is affected by corrective measures prescribed in rule 3.5.1 above.

1. When a region has more than 750 students participate in the auditions for the junior high all region choir, the number accepted into the mixed choir may be increased from 160 singers to 180 singers.
2. The additional 20 chairs may be distributed throughout the voice parts, at the discretion of the region chair, based on the percentage of students auditioning in each room.

3. Regions may include additional choirs such as **Treble** ~~Female~~ and/or **Tenor/Bass** ~~Male~~ Choruses chosen from students who score higher than chair 21 in each section.

4. Junior high all region choirs may be structured as an **SATB** ~~mixed~~ choir as described above or as separate **Tenor/Bass** ~~male~~ and **Treble** ~~female~~ choruses with the exact numbers in each section determined by the region directors. (Summer 2012)

5. Openings in the **SATB** mixed choir will be filled by moving students up from the **Tenor/Bass** male & **Treble** female choruses.

1. Students in the **Tenor/Bass** male and **Treble** female choruses will have the option to move or not.
 2. When a student declines the offer to move the option will be extended to the next chair until the position is filled.
 3. Alternates will be moved into the **Tenor/Bass** male and **Treble** female choruses as slots are available.
 4. Alternate placement will take place as quickly as possible in the first rehearsal.
-

SECTION 3.7. - ALL REGION CLINIC

1. ALL REGION CLINIC HOST - GENERAL DUTIES

1. Secure the facility and necessary equipment for rehearsals and performance of the All Region Choirs.
 2. Provide accompanist(s) for the rehearsals and performance.
 3. Make lodging, food and travel arrangements for the clinicians.
 4. Compile and provide each participating school with the necessary correspondence concerning the all region clinic-concert, including maps and hotel information, and restaurant and recreational information (if requested).
 5. Be responsible for securing all region patches and/or certificates and for their presentation at the all region event.
 6. Be responsible for providing printed programs for the concert.
 7. Make arrangements for the final concert to be recorded
-

SECTION 3.8. - CONDUCT PROVISIONS

1. Each student selected for the choir will be expected to attend all rehearsals and the performance of the choir. (Summer 2012)

1. To maintain all state eligibility students must place within the region all state tryout allotment and must participate in the region clinic.
2. Excused absences from any part of the clinic require approval from the participating region directors.
3. Absences due to the following will automatically be excused and do not require region vote;
 - a. Personal Illness verified by a note from a physician
 - b. Death in the immediate family as verified with proper documentation
4. All other absences must be excused by a majority vote of the participating region directors.
5. Region, State or National events sanctioned by the Arkansas Activities Association are recommended for approval.
6. Invitational events are not recommended for approval.
7. The vote by the region directors will serve as the final authority

2. When an absence is excused the proper alternates will be moved up to fill the open slot, only for the region clinic. (Summer 2012)

3. Students moved from alternate status to eligible status will retain their original alternate chair for the purpose of all state tryout eligibility.

4. Students moved into the region **SATB** ~~mixed~~ choir will be added to the alternate pool for all state eligibility.
 5. The ArkCDA executive board shall assume the responsibility for a delinquent student by dismissing him or her from the choir.
 1. A delinquent student is defined as one who has become a discipline problem relating to the all region/state event, or one who has failed to fulfill the attendance requirements.
 2. Procedures for due process shall be the same as those stated in Article VII (Due Process) of the bylaws.
 6. Directors with students participating in the all state clinic must submit the code of conduct form, with proper signatures, for each student, at the time of registration.
 7. Regions shall consider it their duty to enforce similar rules for region events.
-

SECTION 3.9. - AWARDS AND PENALTIES

1. Each student who is selected for the all state choir shall receive a certificate from the ArkCDA.
2. Each student who participates in the all state clinic shall receive a patch from the ArkCDA.
3. Each student who is selected to the All Region Choir shall receive a patch and/or certificate from the junior region.
4. Using information provided by the directors, appropriate symbols will be placed beside the names of students in the official all state program, which lists the number of years a student has been selected for the All State Choir.
5. Regions will secure similar awards for the members of their all region choirs.
6. An individual student found to be using illegally photocopied music at either tryouts or clinic will be disqualified from that event.

-----END OF DOCUMENT-----

CPA & State Festival Manual

SECTION 4.1. - ORGANIZATION

1. All Choral Performance Assessments (CPA) and the state festival sponsored by the ArkCDA shall be governed by the board of directors of the ArkCDA.
2. A school may temporarily change regions for CPA purposes with the consent of the two regions involved, the one they wish to leave, and the one they wish to enter. Loss of instructional time shall not be a consideration for changing regions for CPA.
3. An individual student may not be a participant in more than four performing groups from his or her school.
4. A member school may enter solos, ensembles, and large groups, under the following definitions;
 1. solos, duets, trios
 2. small ensembles (4-11 singers)
 3. large ensembles (12 - 18 singers)
 4. medium choruses (19-35 singers)
 5. large choruses (36 or more singers)
5. The CPA chairman shall be notified at the earliest possible moment, should an entrant be unable to perform, or of any reason that might delay the entrant.
6. To be eligible for participation in the state festival, ensembles and choruses must receive a minimum composite rating of Division IIR at their region CPA.
7. No group may participate in more than one region CPA to qualify for the state festival.
8. Since state festival is an optional event, no substitutions will be made for eligible schools which fail to enter.
9. The CPA chair shall provide for the recording of the performances of all large groups.
10. As far as possible groups should be scheduled by classification at CPA.
11. At State Festival schools will be scheduled in the following classification groups;
 1. 5A
 2. 1A, 2A, 4A
 3. 3A, 6A
 4. 7A (Summer 2012)
 5. Classification groups will rotate Tuesday, Wednesday, Thursday, Friday each year.
 6. Solo & Small Ensembles (all classifications) will be scheduled on Saturday.
12. Schools must perform on the day assigned for their classification.

SECTION 4.2. - ENTRY RULES

1. Entries submitted by individual or private teachers will not be accepted.
2. Entrants to the state festival must be certified by the region chairman as having met the ratings requirements of eligibility at the region CPA.
3. Groups must be registered online (Entry forms must be sent to the CPA chairman) at least three weeks prior to the first day of the CPA (and must be filled out in their entirety).
 1. Directors should notify the CPA chairman of any unusual circumstances which might delay their entry.
 2. No student or group will be considered entered in the CPA until this rule is fulfilled.
 3. Entries submitted past the deadline date will require the payment of double fees.
 4. At the region level, performing groups may enter CPAs for comments only, without receiving division ratings.

SECTION 4.3. - PERFORMING GROUPS

1. The following entry classifications are permitted at Region CPA and State Festival;
 1. **Choruses** (19 or more singers) – **Tenor/Bass** male, **Treble** female, **SATB** mixed
 2. **Large Ensembles** (12-18 singers) **Tenor/Bass** male, **Treble** female, **SATB** mixed
 3. **Small Ensembles** (4-11 singers) - **Tenor/Bass** male, **Treble** female, **SATB** mixed
 4. **Duets and Trio's** - **Tenor/Bass** male, **Treble** female, **SATB** mixed
 5. **Solo's** - high, medium, low
2. No student shall be allowed to enter as a participant in more than two ensembles in any given CPA.

3. Performance Times

1. Each group in the CPA shall have a maximum allotted performance time of fifteen minutes including getting on and off the stage. (Summer, 2012)
2. Soloists, duets and trios shall have a maximum allotted performance time of seven minutes including getting on and off the stage.
3. Equal time shall be given in the warm up room as given in the performance area.
4. Timing in the warm up room will begin when the group is officially called by the warm up room monitor into the warm up room. (Summer, 2016)
5. Timing on the stage will begin when the first student enters the room. (Summer, 2016)

4. Number of Adjudicators/Adjudicator Scores

1. All groups will perform for three adjudicators. (Summer 2012)
 2. Barbershop, Sweet Adeline, and Show Choirs may perform for one judge at the region level.
 3. Entrants to the State Solo and Small Ensemble Festival will perform for one adjudicator.
 4. Directors shall furnish each adjudicator with one conductor's score, with measures numbered, of each selection to be performed.
 5. Notes or other forms of communication may not be attached to the adjudicators' music.
 6. Music submitted for adjudicator scores must be in compliance with all U. S. Copyright laws.
 7. Where photocopies are submitted it is the directors' responsibility to provide documentation on each score that the copies are not in violation of the law.
 8. Invoices showing that the music is on order or backorder must show that the order was placed within a reasonable time to allow for instruction and of sufficient quantity so that no more than three (3) students would be sharing a copy.
 9. Information on copyright law may be viewed at www.copyright.gov.
 10. Violation of this rule may result in disqualification from the event.
-

SECTION 4.4. - LITERATURE

1. Number of pieces to be performed

1. Choruses (19 or more singers) - Region CPA - a minimum of two selections, State Festival - a minimum of three selections
2. Soloists, duets, trios, all ensembles (4-18 singers) - a minimum of two selections
3. The program may include as many numbers as time allows, but must include the defined minimums.
4. ~~Male and Female or Mixed~~ **Choruses** in which the majority of the members are also members of another performing group at the CPA are required to perform two selections only.
 1. NOTE: The intent of this provision is to encourage participation by allowing directors to combine students from separate choirs to form additional choruses.

2. A Cappella Requirement

1. Senior High (including large ensembles) - at least one number must be a cappella
 1. Ensembles which enter the CPA as swing choirs, jazz choirs, or other pop ensembles are not bound by the a cappella requirement
2. Junior High/Middle School (Upper two grades) - at least one number must be a cappella
3. Seventh Grade Groups - no a cappella requirement
4. A cappella is defined as a selection having no pitched accompaniment.
5. A selection published with accompaniment may not be used to fulfill the a cappella requirement unless it specifically states that the accompaniment is optional. (Summer, 2016)

3. List Requirement

1. Each group will be required to perform one selection from the proper grade level or above, from the Arkansas Approved List, or from the current UIL (Texas) Prescribed Music List (PML) which may be accessed through a link on the ArkCDA website. Minimum grade level requirements are;

1. Senior High (VM1-VM2 Majority) - Grade 1
2. Senior High (VM2-VM3 Majority) - Grade 2
3. Senior High (VM3-VM4 Majority) - Grade 3
4. Junior High (All Classifications) - Grade 1
5. Ensembles (All Classifications) - Any selection from the PML or approved
6. Barbershop, Sweet Adeline, and swing or jazz type choirs are not bound by this requirement.

4. Approval Process

1. Selections which are not on the PML may be used to serve as the required number, provided they are approved for such by the state junior or senior section chairman, whichever is appropriate.
2. A copy of the approval letter must be submitted with the CPA entry form.
3. Approval will apply only to the specific edition and voicing.
4. Once a piece is approved it will be added to the list of approved titles maintained by the ArkCDA and published on the web site. Further approval will not be necessary.
5. Directors who submit music for approval must do so electronically through the ArkCDA website no later than February 1st. (Summer, 2016)
6. Directors who wish to change their approved selection between CPA and State Festival may select a title already on an approved list or must submit a title to the senior section chair for approval no later than 5:00 p.m. on the deadline for state festival entry. (2014)

5. Approval Rubric for CPA Literature

Approval Level	1 (VMI & VMII majority & Jr. High)	2 – VMII & VMIII majority	3 – VMIII & VMIV majority	4 (Upper Level Choruses)
Meter	Common meters or 6/8; Typically no meter changes	May include compound meter- 6/8, 9/8, 12/8; May have meter change	May involve meter change, compound meters, complex meters	May involve meter change, polymeter, compound meters, complex meters
Rhythm	Including mainly simple rhythmic patterns. May include some dotted quarters, eighth notes, some syncopation/ties across bar lines.	Including dotted rhythms, eighth and sixteenth note patterns, triplets. May include syncopation.	May include more complex rhythms, syncopation	May include complex rhythms, polyrhythms
Texture	Mainly homophonic. May include some polyphony.	Homophonic and/or polyphonic	Polyphonic and/or homophonic	Polyphonic and/or homophonic
Harmony/Melody	Common chord progressions prominent, major or minor tonality. Mainly diatonic; stepwise melodies with few skips/simple jumps	May include secondary dominants, suspensions. Simple chromatic alterations, logical voice leadings.	Harmonies more complex, more dissonance. Some modulations straying from the tonal center; More melodic skips, accidentals, melismatic passages.	Complex Harmonies- color chords, quicker harmonic rhythm, modulations straying from the tonal center. Uncommon chord progressions. More chromatic movement. Melodies may be more disjunct.
Voicing	Unison, two-part, three-part, four-part	Two, three, four part or above	Three, four-part or above. Broader voice ranges.	Four-part or above, multiple divisi, double chorus
Additional Requirements:	Text should be CPA appropriate, i.e. of educational value, having aesthetic value or historical significance. Can be in English or foreign language.	Form/Style may include: through composed, strophic, AB, ABA, Rounds, Chorales, Folk songs, Spirituals, Historical or Contemporary standards, Madrigals, Motets, Anthems, etc. May not include pop styles.		

6. . Selecting Appropriate CPA Literature

1. Certain types of music are inappropriate for CPA use.
2. Others may be appropriate depending on the group's title or classification.
3. "Pop" music is quite appropriate for a group entered as a jazz or swing choir, yet would not be deemed as such for a concert or mixed choir.
4. It is recommended that directors choose contrasting music to demonstrate the versatility of the group.
5. In most cases, the judges will comment when questionable music is used.
6. Specific voicings are not required for any group. However, the full program must involve all singers in each selection. (EXAMPLE; A mixed choir may not program a selection in which the **Tenor/Bass** male voices do not sing.) (Summer, 2015)
7. Music performed at CPA must be performed with the voicing specified in the published edition unless written permission has been granted by the copyright holder to alter the voicing. (Summer, 2016)

7. Repeating a Selection/All Region and State Music

1. No performing group shall repeat a selection at CPA as follows;
2. Senior High - Two CPA's must intervene before a selection may be repeated
3. Junior High/Middle School - One CPA must intervene before a selection may be repeated
4. A selection may be performed at both region CPA and state festival in same school year
5. No school shall be allowed to perform an all state or all region selection, junior high or senior high, including sight-reading music until two years after its use at those clinics.
6. For example, music used in an ArkCDA sponsored clinic during the 2013-14 school year may not be performed at an ArkCDA sponsored CPA until the 2015-16 school year. This applies to all voicings and editions of the piece. (2014)
7. No school will be allowed to perform music with an ensemble which is also being performed by another ensemble or large group from the same school, at the same CPA.
8. An ensemble shall not be allowed to perform literature that was performed by another group from the same school for a period of one year, except that the same selections may be performed by the same ensemble at both region and state levels in the same year.
9. Soloists from the same school may not perform the same selections in the same voice classification

8. Memorization Requirements

1. Choral groups and ensembles may read from a score without penalty
2. Soloists, duets, and trios will perform music from memory

9. Sight Reading Requirements

1. All students participating in an ArkCDA sponsored region CPA (not state) shall be required to sight read as a member of at least one performing group.
2. Students from separate performing groups may not be combined for the purpose of sight reading.
3. NOTE: To qualify for the sweepstakes trophy each performing group must sight read as a separate entity.
4. No student or director will be allowed to read the same selection with more than one group.
5. Sight reading may be performed for comments only and no rating, only when the concert performance is for comments only.
6. The definition of division scores for sight reading shall be the same as that used for concert division scores, with the exception that the IIR is absorbed into Division II.
7. Sight reading will be scheduled immediately following the group's concert performance.
8. Single copies of the music to be used will be furnished by the ArkCDA.
9. Choirs are allowed to read one voice part less than their concert literature voice parts as follows;

SSA may read SA	TTB may read TB
SATB may read SAB	
EXCEPTIONS – a 2-part choir may not lower to unison except for beginning junior high choirs; an SAB choir must read SAB.	

10. Music requirements for sight reading are;

Junior High	Enrollment	Voicings
Level 1	7th and 8th Grade (Beginning Choirs)	Unison (2)
Level 2	8th and 9th Grade (<i>Second groups of the same voicing may read the same voicing of the Level 1 senior high music, which is based on the same rubric</i>)	SA (2), TB (2), SSA, TTB, SAB, SATB (2014)
Level 3	Optional for Advanced Groups	SA, SSA, TB, TTB, SAB, SATB
Senior High	Enrollment	Voicings
Level 1	Majority VM1 or VM2	SA, TB, SAB, SATB
Level 2	Majority VM2 or VM3	SA, TB, SSA, TTB, SAB, SATB
Level 3	Majority VM3 or VM4	SSA, TTB, SAB, SATB (A & B)
Level 4	Optional for Advanced Groups	SATB

11. Sight Reading Rubric

1. Junior High/Middle School High

Level 1 (Beginning Groups - 7th & 8th Grade Only)	
Unison	Melodies will be in a major key in 4/4 time
Rhythms will include quarter, half and whole notes.	Melodic Movement will be stepwise with occasional 3rds within the tonic triad, ascending or descending.
Level 2	
Voicings include; Unison, TB, SA, SAB or SATB Choirs	Songs will be in a major key and in 4/4 time.
Parts may include some unison passages and may move stepwise as well as use intervals of 3rds, 4ths and 5ths within the tonic triad.	Rhythms will include notes listed in the previous category plus eighth and dotted half notes, quarter and half rests. There will be no syncopation used.

Level 3	
Voicings include; TB, TTB, SA, SSA , SAB, or SATB Choirs	Songs will be in a major key and may be in 3/4 or 4/4 time.
Parts may include some unison passages may move stepwise as well as use intervals of 3rds, 4ths, 5ths, 6ths or octaves.	There may be accidentals which are approached stepwise.
Rhythms will include the notes listed in the previous categories and may also include the dotted quarter note and the whole rest.	

2. Senior High

Level 1	
Voicings include; TB, SA, SAB , SATB Choirs	Songs will be in a major key in 4/4 time.
Parts may have some unison passages and may move stepwise and include intervals of 3rds, 4ths & 5ths.	Rhythms will include the following notes and rests: whole, half, quarter, eighth and dotted half notes; quarter and half rests.
There will be no syncopation used.	
Level 2	
Voicings include; TB, TTB, SA, SSA, SAB, SATB Choirs	Songs will be in a major key and may be in 3/4 or 4/4 time.
Parts may have some unison passages and may move stepwise and include intervals of 3rds, 4ths & 5ths, 6ths or octaves.	There may be some accidentals which are approached stepwise.
Rhythms will include the notes and rests listed in Level 1 with the addition of the dotted quarter note and the whole rest.	
Level 3	
Voicings include; SSA, TTB, SAB, SATB (A & B) Choirs	SATB-B will only be used if a school has two level 3 SATB choirs
Songs may be in a major or minor key in 3/4, 4/4, or 6/8 time.	Parts may move stepwise or include intervals listed in Levels 1 & 2 with the addition of the interval of a seventh.
Four to three suspensions may be used as well as accidentals approached stepwise.	Rhythms maybe syncopated and include notes from Levels 1 & 2.
Level 4 (Advanced Groups)	
Voicings include; SATB Choirs	Songs may be in any time signature and include any notes, rests and intervals listed in Levels 1 through 3.
Songs will be more rhythmically complex and will include accidentals and may be harmonically dissonant.	

12. Sight Reading Process Overview

1. Director reads rules and signs statement
2. Music is distributed
3. Three minute study period
4. Initial performance (keyboard may accompany)
5. One minute study period
6. Final performance (must be a cappella)

13. CPA Sight Reading Rules:

1. Prior to the music being distributed, the director must sign a statement indicating that he/she has read and understands the rules and procedures of sight reading for CPA. Failure to sign the statement will result in the group being disqualified. If the director brings more than one group to CPA, he/she is required to sign the statement for the first group only.
2. The director will be allowed to preview the music as it is being distributed to the students and as rules are announced. After the music is distributed, the judge will signal the three minute study period to begin.
3. The following rules apply to both the three minute and the one minute study periods. The group may use both study periods in any manner with the following exceptions;
 1. At no time may the director sing pitches or patterns
 2. At no time may individual singers teach the music in a rote fashion
 3. At no time may the director or student leader demonstrate rhythmic patterns in any manner.
4. During the three minute study period, the keyboard may be used once upon the request of the director to establish key or to give beginning pitches. **Note:** The director may show hand signs to assist with difficult intervals so long as they are not given in the rhythmic pattern of the sight reading exercise.

14. The following rules apply to both the initial and final performances;

1. At the end of the study periods, the pitches or chords may again be given using the keyboard.
2. The group will be required to perform the selection straight through on numbers, solfege, or neutral syllables.
3. At no time during either reading may directors or student leaders demonstrate pitch or rhythm patterns in any manner.
4. **Note:** The director may keep an audible beat by tapping, clapping or snapping during the performance. Directors may not vocalize the beat.
5. **Note:** The director may call out measure numbers if the students get "lost" during the reading. Directors may not call out every measure.

15. Use of the keyboard: The keyboard may be used only once during the study periods to establish the key, or to give initial pitches.

1. The keyboard may be used to accompany the choir during the initial performance.
2. The final performance will be a cappella.

17. Penalties:

1. Directors who verbally count the beat will be given one warning by the judge. If the director continues to verbally count the beat, the sight reading score will be lowered one division.
2. Directors who call out every measure number or who in the opinion of the judge calls out measure numbers excessively will be given one warning. If the director continues excessively calling out measure numbers, the sight reading score will be lowered one division.
3. Any obvious melodic or rhythmic contribution by the director or student leader in a rote fashion will result in lowering the over-all score by one rating.

SECTION 4.5. - COMPOSITE RATINGS/DESCRIPTORS

1. Composite ratings shall be determined in the following manner;

Composite Rating	I	IIR	II	III	IV	V
Individual Rating	III	I IIR IIR	I II II	I III III	I IV IV	I V V
	I I IIR	I IIR II	I II III	I III IV	I IV V	II V V
	I II	I IIR III	I II IV	I III V	IIR IV IV	III V V
	I III	I IIR IV	I II V	IIR III III	IIR IV V	IV V V
	I IV	I IIR V	IIR II II	II III III	II IV IV	V V V
	I V	IIR IIR IIR	II II II	II III IV	II IV V	
		IIR IIR II	II IIR III	II III V	III IV IV	
		IIR IIR III	II II III	III III III	III IV V	
		IIR IIR IV	II II IV	III III IV	IV IV IV	
		IIR IIR V	II II V	III III V	IV IV V	

2. **DIVISION I - SUPERIOR (90-100)** - This division represents the finest possible performance for the event and the class of participants being adjudicated; worthy of the distinction of being recognized as among the very best.

3. **DIVISION IIR- EXCELLENT/RECOMMENDED (86-89)** - An outstanding performance but one with sufficient defects to prevent awarding the highest score. This is the lowest score a group can receive and be allowed to proceed to an advanced competition (state or honors). This rating applies only at the region level. At the state festival it is absorbed into Division II.

4. **DIVISION II – EXCELLENT (80-85)** Reflects a performance with strengths but yet with readily observable defects. A group in this division usually demonstrates evidence of sound fundamental training, yet the performance lacks the finesse and polish of a Division I or IIR rating. Judges should be able to comment easily on such performances since weaknesses are apparent. Comments should be focused on a particular problem and suggestions for improvement.

5. **DIVISION III - GOOD (70-79)** - This rating reflects accomplishment and potential, but a performance lacking in one or more essential qualities. The score indicates weaknesses in certain areas of fundamentals as indicated on the judges sheet. The performance may show certain fine qualities and judges comments should include suggestions for general improvement in those fundamental weaknesses which are revealed through the performance.

6. **DIVISION IV - FAIR (60-69)** - This rating reflects a performance with obvious weaknesses. These may reflect limited rehearsal time or lack of vocal balance. The performance is usually weak and uncertain, and contains numerous errors. With this score, a judge may not point out specific performance errors, but comments should be aimed at suggestions for general improvement as allowed on the adjudication sheet.

7. DIVISION V - POOR (0-59) - This rating reflects a performance with serious flaws throughout. The director should perhaps re-evaluate his or her methods and techniques. This rating is rarely assigned by even the most critical of judges. It indicates an almost complete lack of understanding and/or preparedness. In assigning this score, judges must use extreme tact in making comments. Any positive aspects of the performance, however minor, should be highlighted by the judge. Remarks should be honest but never sarcastic. Comments should offer suggestions for improvement and encouragement for the singers.

SECTION 4.6. - GENERAL PROVISIONS

1. The use of recorded accompaniments at ArkCDA CPAs is allowed only in extreme circumstances and requires approval of the region chair.

1. This rule is not applicable to show choirs or to solos

2. The CPA chairman shall prepare a CPA program which lists the performing groups and their selections.

1. This program shall be kept on file for a period of five years and shall be made available to directors who wish to refer to it.

3. Under no circumstances shall a group be allowed to use the performance area for warm up or rehearsal on the day of their adjudication.

4. Provided it does not exceed the given time limits, a group may briefly vocalize onstage for the purpose of hearing the acoustics.

5. Following consultation with the region chair, the CPA chairman shall have the authority to make emergency decisions regarding the CPA as may become necessary.

SECTION 4.7. - VIOLATIONS AND PENALTIES

1. The following eight violations shall result in disqualification from the CPA;

1. Any chorus, ensemble, or soloist performing in an incorrect classification or performing group definition.
2. Permitting an ineligible student to perform at the CPA.
3. Repeating a selection at CPA prior to the proper elapsed time period.
4. Illegal use of copyrighted music.
5. Performance of an all region/state piece prior to the proper elapsed time period.
6. Use of the performance area for warm up or rehearsal on the day of performance.
7. Failure to perform a required selection in accordance with rule 4.4.3. or 4.4.4.
8. Illegally combining students from two or more performing groups in the sight reading room.
9. Disqualification shall apply only to the group in which the violation occurred.

2. Violation of the following regulations by any performing group will result in the lowering of that group's rating by one division;

1. Failure to submit numbered scores to adjudicators.
2. Failure to meet the minimum a cappella requirements.
3. Failure to meet memorization requirements.

3. Failure to participate in the sight reading portion of the region CPAs (if required) will result in the withholding of a group's concert ratings.

4. In the event a group or school is disqualified from a CPA, or has its rating lowered, the CPA chairman shall follow the procedure for due process as given in rule 2.7 (Due Process) of the bylaws. Scores, adjudication sheets, and recordings will be withheld pending final action.

5. Any group which, for any reason, fails to meet its scheduled performance time, may be rescheduled at the end of the adjudication day at the discretion of the CPA chair.

6. Any group that exceeds its allotted performance time shall be charged for an additional performance slot of equal value.

SECTION 4.8 - AWARDS AND FEES

1. All awards presented at CPA's sponsored by the ArkCDA shall be purchased from the supplier selected by the ArkCDA.

1. The ArkCDA shall establish a bid system whereby a minimum of three firms are asked to submit bids on awards.
2. Awarding the contract for the awards shall be the responsibility of the board of directors.
3. Current award is a plaque for each composite Division I rating.

2. Groups which receive composite Division I ratings at the region level in both concert and sight reading, and at the state level, shall be awarded a sweepstakes award by the association.

1. Individual schools may purchase the award from the designated supplier.

3. Best in Class designations will be named in each classification (1A-7A) at the state festival for the following;

1. Choruses (19 singers and up - Medium & Large); SATB Mixed, Tenor/Bass Male, Treble Female, Overall
2. Ensembles (Small & Large) (2014); SATB Mixed, Tenor/Bass Male, Treble Female, Overall

3. Only groups which receive a composite Division I rating are eligible for Best in Class designation.

1. If no group receives a composite Division I rating in a classification or category there will be no designation in that classification and category.
2. The Best in Class recipients will be determined by adding the three Arabic scores on the adjudication sheets.
3. In the event of a tie the recipient will be selected by the judges. Consideration will be given using the following order;
 1. by comparing the division (Roman numeral) scores
 2. by comparing the Arabic scores
 3. by comparing literature

4. Best in Class recipients will be recognized on the website and may add that designation to their state and/or Sweepstakes plaques.

SECTION 4.9. - ADJUDICATORS

1. Adjudicator Certification Program - The ArkCDA shall develop and sponsor an adjudicator certification program.

1. Training will be developed and conducted by the president, junior and senior section chairs, and executive director
2. Training sessions will be offered multiple times during the year, as candidates are available.
3. A candidate to become a certified adjudicator shall meet the following criteria;
 1. a minimum of five years total teaching experience
 2. composite Division I Superior ratings with primary group (multiple groups not allowed) in at least three of the past five years
 3. submission of the application form (available on the website) and supporting materials
 4. Successful completion of the required training session
4. Certification shall be determined by the president, junior and senior section chairs, and executive director.
5. A Certified Adjudicator must go through "re-calibration" every five years.
6. A list of certified adjudicators shall be maintained on the website.
7. Adjudicators residing out of state may be counted as certified judges provided they hold current certification in the state in which they reside.
8. Certified judges who are still active in the field may retain their certification for a period of 5 years after retirement. (2014)

2. Directors will have an opportunity to evaluate adjudicators following each cpa/festival using an online evaluation form.

1. Directors who submit negative evaluations will be required to submit all three concert adjudication sheets and recording or the sight reading adjudication sheet (whichever is appropriate) postmarked no later than five (5) business days following the event.
2. At the discretion of the president and junior and senior section chairs, adjudicators receiving negative evaluations may be required to attend the adjudicator training session for re-certification.

3. Adjudicators shall be employed by the ArkCDA executive director, in communication with the president, junior and senior section, and the individual region chair.

1. The executive director shall arrange for the services of the judges, notifying them of the time, place, and location of the event.
2. Adjudicators must be selected on the following criteria;
 1. Must reside outside the choral region in which he or she will judge. Exceptions are allowed only for solo, duet, and trio judges.
 2. May not judge in the same region CPA or state festival more than two successive years.
 3. May not judge at both region and state in the same year.
 4. Must be impartial, dignified, constructive, courteous, and above all, professional in making comments.
 5. Should demonstrate clear evidence of being successful in the area in which he or she will judge.
 6. Where possible, panels of three judges should include at least two members who actually work with the age level being judged.
 7. Effective with the 2010 CPA cycle at least one of the four judges must be certified.
 8. Effective with the 2011 CPA cycle at least two of the four judges must be certified.
 9. Effective with the 2012 CPA cycle at least three of the four judges must be certified.
 10. Until the 2012 CPA cycle the certified judges must all be in the performance room.

4. The CPA chairman will call the following points to the attention of the judges prior to each CPA;

1. Use comments as well as letters on each sheet.
2. No provisions are made for plus or minus scores
3. Along with the Roman numeral score, judges will write the corresponding word description of the rating given. EXAMPLE: II - EXCELLENT, and circle the Arabic number score.
4. Judges should not interfere with nor assume the duties of the room chairman or timekeeper.
5. When less than a Division I rating is given, judges must explain on the sheet, what must be done to improve the performance.
6. Judges are not bound by any further instructions not represented herein.
7. Any violation of the regulations contained in this manual should be reported to the CPA chairman.
8. An adjudicator shall not attempt to recruit any student who is participating in any CPA in which he or she is serving as an adjudicator.
9. Each adjudicator should arrive at the CPA site at least thirty minutes prior to the first performance, for a pre-CPA orientation meeting with the CPA chairman.
10. It is the adjudicators responsibility to call to the attention of the CPA chairman, any violations as contained in section six.

11. Judges are not allowed to confer in reaching a decision with regards to ratings.
 12. Adjudicators shall not criticize any group for its choice of concert attire.
 13. Adjudicators should report any act of discourtesy to the CPA chairman.
 14. The lowest rating a senior high group may receive at the region level, and be certified for the state festival is a Division IIR .
 15. Choruses and ensembles (not soloists, duets or trios) may read from a score without penalty.
 16. Duplicated music may only be used provided that the copies do not violate the U.S. copyright law. In cases where copies are used, directors must indicate on each score, why the copy is necessary and is not in violation of the law.
 17. Directors must furnish each judge with a conductor 's score with measures numbered.
-

SECTION 4.10. - ADDITIONAL CPAS AND CLINICS

1. Regions are encouraged to organize and operate other types of clinics or festivals, including, but not limited to;

1. **Tenor/Bass** male chorus
2. **Treble** female chorus
3. invitational
4. ensemble

2. All such events must conform to ArkCDA rules and regulations and must be sanctioned by the Arkansas Activities Association.

-----END OF DOCUMENT-----