



CHORAL SECTION

Music Performance Assessment and Festival Guidelines

Revised Fall 2023

Table of Contents

I. Philosophy of NMMEA VII Festivals
II. MPAF Participation
III. Eligibility Requirements
IV. MPAF Timetable
V. MPAF Adjudicators' Packets
VI. Registration and Payment Guidelines
VII. MPAF Mechanics
VIII. Repertoire Standards and Rules
IX. Sight-Singing Standards and Procedures
X. MPAF Ratings
XI. Duties for Section Co-Vice Presidents
XII. Duties for Site Host
XIII. Duties for Adjudicators
XIV. Budget

I. Philosophy of NMMEA VII Festivals

District VII Festivals are held for educational purposes only and all NMMEA District VII schools are encouraged to participate. Since the District is composed of many types of schools representing varying demographics and educational philosophies, the following general points will be followed:

1. Individuals and groups of all ability levels should feel that participation in a district festival is worthwhile.
2. Festivals are not to be competitive; each group is adjudicated on its own merit.
3. Pursuit of musical excellence should be of paramount importance.

II. MPAF Participation

It is expected that all NMMEA District VII middle and high school choral programs prepare for and participate in Music Performance Assessment & Festival. Both a prepared repertoire performance and sight-singing are mandatory components of the Music Performance Assessment and Festival (MPAF).

III. Eligibility Requirements

1. Participants must be a Choir member in the registered ensemble at their school, if such a group exists.
2. Participating directors must be a current member of NAJME: National Association for Music Education.
3. Participants must be in grades 6-12 or equivalent levels in alternative education settings.
4. GPA and attendance requirements do not apply, as Solo and Ensemble Festival is considered a co-curricular activity.
5. The number of groups from individual schools that may participate in the Music Performance Assessment & Festivals will be set by the vice president at the fall section meeting. A section may choose to have an additional festival to accommodate additional middle and high school groups if there is a large number of groups who wish to perform at a festival.

IV. MPAF Timetable

10-minute check-in and escort to warm-up room

20-minute warm-up and travel time

20-minute performance time and on-stage clinic allotment

- o There will be a ten-minute break built in between each ensemble for judges to write on forms and prepare for the next group

15-minute travel and sight-singing adjudication

V. MPAF Adjudicators' Packets

Each participating director should prepare a total of **four packets for adjudicators**, one for each of the three prepared repertoire adjudicators and one for the sight-singing adjudicator. These packets should be put together prior to the festival so they can be given to the site host or Section Co-Vice Presidents upon initial check-in at the site.

Each (3 total) prepared repertoire adjudicators' packet should include:

- One "MPA Rubric (Vocal)" adjudication form, with the top portion completed. This form was revised the summer of 2012 and can be found on the NMMEA website.
- One Optional Information Sheet, with any pertinent information regarding the makeup of the performing group. This form was revised the summer of 2012 and can be found on the NMMEA website.
- One **legal** copy of each repertoire selection, with each measure numbered and clear of all other distracting markings.

The sight-singing adjudicator's packet should include:

- One "MPA Rubric (Vocal Sight Reading)" adjudication form, with the top portion completed. This form was revised the summer of 2012 and can be found on the NMMEA website.

- One Optional Information Sheet, with any pertinent information regarding the makeup of the performing group. This form was revised the summer of 2012 and can be found on the NMMEA website.

VI. Registration and Payment Guidelines

1. It is the responsibility of the District VII Co-Vice Presidents to contact directors at all public, private, and parochial schools regarding registration. A complete list of schools in District VII can be obtained from the District President.
2. It is each director's responsibility to register students by the established deadline, which will be shared at the Fall Section Meeting and on the NMMEA Google Calendar.
3. Registration fee (\$160 per ensemble) must be sent to the District Secretary/Treasurer before the date of the festival. Any unavoidable delays in payment should be communicated to the District Secretary/Treasurer before the date of the festival.
Failure to pay fees may impact a director's eligibility to register students for future NMMEA District VII events.
4. All fees should be paid with one check or purchase order made out to NMMEA District VII. No cash will be accepted. Receipts will be issued by the District Secretary/Treasurer.
5. Fees will be established annually and published in this document.
6. No refunds will be made for cancellations of students after registration.
7. Ensemble Information, an online form asking the following information, will be due to the Choral Vice President by the Spring Semester date published in the NMMEA District VII calendar. *An ensemble's information that is received after the published deadline jeopardizes its scheduling requests and/or being included in the festival program.*
 - A. School name
 - B. Ensemble's name
 - C. Director's name
 - D. Ensemble's sight-singing classification:
 - a. Middle School Semester-Long
 - b. Middle School Year-Long
 - c. Beginning High School
 - d. Intermediate Treble High School
 - e. Intermediate Mixed High School
 - f. Advanced Treble High School
 - g. Advanced Mixed High School
 - E. Repertoire information: titles, composers/arrangers, and publishers
 - F. Ensemble's performance space requests including chairs/stands for additional instrumental accompaniment and physical accommodations for participating musicians.
8. All ensemble scheduling and performance space requests or concerns not included at registration or in the Ensemble Information online form must be addressed with the Choral Vice President no later than 30 days prior to the scheduled event. No schedule changes will be permitted after that time.
9. Middle school ensembles are encouraged to request morning times.

10. High School ensembles are encouraged to request afternoon, after school, or the ensemble's class time.

VII. MPAF Mechanics

1. "No rating" is an option for any school wishing to participate without receiving a numerical score. Written comments will be given on their adjudication sheets.
 - a. If a director chooses for their ensemble to perform for comments only, this should be indicated on their **Optional Information Sheet**, which can be found on the NMMEA website.
2. Memorization for the ensemble's performance is mandatory.
 - a. The ensemble's rating will be lowered by one division level if their music is not performed from memory.
 - b. Directors and (adult or student) accompanists are permitted to use sheet music without penalty.
3. Music selections may not be repeated within a three (3) year interval.
 - a. It shall be the duty of the Choral Secretary (appointed by the Choral Vice President) to keep a list of the performed music selections. The Choral Vice President should send that list to the Secretary at the completion of the festival.
 - b. Failure to comply with this rule may result in an ensemble receiving comments only or their scores being revoked.
4. Photocopies of sheet music are not to be given to the judges.
 - a. For repertoire which is out of print, written permission from the publisher or documentation of music on order must be supplied to the Section Co-Vice Presidents or site hosts upon checking in at the festival.
 - b. E-print or public domain repertoire from a site like CPDL must include an indication that it was printed legally.
 - c. Ensembles which supply only photocopied sheet music without the necessary documentation will not be allowed to perform.
5. Unpublished music can be used with the written permission of the composer.
6. All scores must have numbered measures. Music that is not numbered will result in the ensemble having their division rating lowered by ten points.
7. Choirs will not be permitted to perform without the choral director under the employ of their respective school.
 - a. Student teachers are allowed to conduct.
 - b. Please contact the Section Co-Vice Presidents in the event of an emergency change.
8. Participating ensembles are permitted to watch other group before/after their performance time.
 - a. Ensembles in the audience must be seated together.
 - b. One chaperone is required for every ten middle school students.
 - c. One chaperone is required for every fifteen high school students.
 - d. Chaperones must sit amongst the students they are supervising.

- e. Unruly ensembles will be removed immediately, as determined by the adjudicators, Section Co-Vice Presidents, or site hosts. If this happens, the offending ensemble will have their rating lowered by one division level.
- 9. Directors are expected to adhere to scheduled performance times as established by the Section Co-Vice Presidents.
 - a. An ensemble being allowed to perform upon a late arrival is at the discretion of the Section Co-Vice Presidents, schedule permitting.
- 10. Rating sheets will be released to the director of a participating group only after the adjudication sheets have been checked for completeness and the ratings have been recorded on the festival master list.
 - a. Ratings are not to be shared with students at the festival site.
- 11. Directors are responsible for arranging transportation for students, adult chaperones, and all necessary equipment to and from the festival.
- 12. The quality of accompaniment may be considered by the adjudicators and can affect the overall rating of the performance.
 - a. Recorded accompaniment is permissible only when specified in the score.
 - b. Directors may accompany their own ensembles.
- 13. If an error or omission that affects an ensemble's score, such as not numbering measures in a score, is made by the choral director that is not noticed by the judges or the Choral VP before the scores are returned to the director, then the published score stands.
- 14. Four adjudicators will be contracted: 3 performance adjudicators and 1 sight-singing adjudicator. In extreme cases, only three judges may be used if NMMEA District VII's budget is limited.

VIII. Repertoire Standards and Rules

- 1. Time Limit and Number of Pieces
All performing ensembles:
 - a. Three selections of contrasting style.
 - b. Advanced and intermediate high school ensembles may choose to perform up to 20 minutes of a larger, complete work (such as a mass).
 - c. An advanced or intermediate ensemble may also choose to perform one (1) level six (VI) piece from the Texas UIL PML and a piece of their choosing from any source.
 - d. If an ensemble does not use all 20 minutes, the remainder of their allotted time will be used with the adjudicator(s) in clinic.
 - e. Ensembles will be stopped at the 20-minute mark.
- 2. An a cappella piece is recommended but not required.
 - a. An a cappella selection is required for the NMAA State Choir Competition.
- 3. All vocal parts must be performed in the edition the ensemble is performing. Re-voicing of vocal parts is allowed as long as all parts are sung.
- 4. The accompanist is not to double vocal lines unless the vocal parts are written in the actual accompaniment. Note: parts written for rehearsal purposes only are not to be played during the performance.
- 5. If instruments other than piano are scored, it is recommended that they are included in the performance. However, this is not a requirement.

6. A choir may not perform two selections by the same composer in any given festival. The exception would be performing movements from a larger, complete work.
7. The text must be sung in the language of the title unless otherwise noted in the score.
8. Foreign Language Requirement: Recommended but not required. A foreign language selection may be required for the NMAA State Choir competition.

Repertoire Standards and Rules cont'd.

9. Recorded accompaniment is permissible only when specified in the score.
10. The quality of accompaniment may be considered by the adjudicators and can affect the overall rating of the performance.
11. Repertoire Classifications:
Directors may choose any appropriate literature for MPA, including but not limited to selections from the UIL Prescribed Music List. Please note that popular music, pieces from musicals, and spoken word pieces are not appropriate literature for MPA. If you would like to ensure your literature is appropriate please submit it to the Choral Section Vice President for examination no later than 30 days prior to the registration deadline.

IX. Sight-Singing Standards and Procedures

A. Sight-Singing Format

All exercises must be produced and printed using electronic music software. No handwritten exercises will be allowed.

B. Sight-Singing Examples

Sample exercises of the sight-singing material will be e-mailed to District VII choral directors by September 15th preceding MPAF so that the format can become familiar. These will not be the same exercises used at the festival, but they will be held to the same expectations according to level.

It is each director's responsibility to confirm they are on the current e-mail list.

C. Ensemble Classification for Sight-Singing

It is the director's responsibility to make sure the adjudicator chooses an exercise at an educationally valid level for their ensemble (middle school: semester- or year-long; high school: beginning, intermediate, advanced treble or mixed). This should be indicated under "Sight-Reading Selection Information" on the "MPA Rubric (Vocal Sight Reading)" adjudication form.

Directors may use their discretion to select an educationally valid sight singing level for their ensemble regardless of previous student experience. These classifications serve as a guide.

1. An advanced/varsity high school ensemble is an ensemble where 60% of the students have been in choir for at least two prior years in grades 9-12.
2. An intermediate/non-varsity high school ensemble is an ensemble where 51% of the students have been in choir at least one prior year in grades 9-12.

3. A beginning high school ensemble is an ensemble where 50% or more of the students have been in choir less than one year in grades 9-12.
4. Middle school directors should indicate whether their ensemble is a semester or year-long course.

D. Sight-Singing Timetable

15 minutes is scheduled for sight-singing:

- A. 5 minutes travel time from performance stage to sight-singing room
- B. 8 minutes in sight-singing room
- C. 2 minutes to exit

E. Sight-Singing Procedures

1. Sight-singing music will be on the chairs when the students enter.
2. There will be a piano, music stand, and sight-singing music prepared for the director.
3. The adjudicator will choose one exercise to be used for all components of the sight-singing adjudication. **It is the director's responsibility to make sure the adjudicator chooses an exercise at an educationally valid level for their ensemble (middle school: semester- or year-long; high school: beginning, intermediate, advanced treble or mixed). This should be indicated under "Sight-Reading Selection Information" on the adjudication form.**
4. The ensemble has up to 3 minutes to practice and prepare the exercise.
 - a. The director will establish the key of the exercise by playing the scale, arpeggio, and/or starting pitch(es).
 - b. Curwen/Kodaly hand signs may be used only during the practice session.
 - c. The director may give instruction and bring attention to rhythmic patterns, call out intervals by name, number, syllable, etc.
 - d. The director may not audibly demonstrate rhythms or intervals at any time.
 - e. The director may not provide an auditory beat (snapping, clapping, tapping feet, etc.) at any time.
5. The ensemble will then perform the exercise using Solfege, Numbers, or Neutral Syllables.
 - a. The director will establish the key of the exercise by playing the scale, arpeggio, and/or starting pitch(es).
 - b. Curwen/Kodaly hand signs may be used while performing the exercise.
 - c. The director may only establish the key and conduct during the performance of the exercise.
6. The adjudicator will provide comments and a short clinic if time permits after they finish the adjudication sheet.

F. Sight-Singing Expectation According to Ensemble Classification

As of 2018, basic dynamics will be incorporated into all sight-singing levels so that it reflects the NMMEA state-issued rubric.

Middle School Semester Long:

- **Voicing:** Unison
- **Length:** 8 measures
- **Acceptable Keys:** C, F, and G major, without modulation
- **Acceptable Clefs:** Treble and Bass Clef in unison
- **Time Signatures:** Common Time
- **Starting and Ending Pitches:** Tonic
- **Acceptable Intervals:** Stepwise motion, no skips
- **Acceptable Note Values:** Whole, Half, and Quarter
- **Acceptable Rest Values:** Quarter

Middle School Year Long:

- **Voicing:** Unison
- **Length:** 8 measures
- **Acceptable Keys:** C, F, and G major, without modulation
- **Acceptable Clefs:** Treble and Bass Clef in unison
- **Time Signatures:** Common Time
- **Starting and Ending Pitches:** Tonic
- **Acceptable Intervals:** Stepwise motion, skips of a third within the tonic triad
- **Acceptable Note Values:** Whole, Half, Quarter, and Double (beamed) Eighth
- **Acceptable Rest Values:** Whole, Half, and Quarter

Beginning High School Choral Ensemble:

- **Voicing:** Unison
- **Length:** 8 measures
- **Acceptable Keys:** C, F, and G major, without modulation
- **Acceptable Clefs:** Unison Treble and Bass Clefs in Unison
- **Time Signatures:** Common Time and 3/4
- **Starting and Ending Pitches:** Tonic
- **Acceptable Intervals:** Stepwise motion, skips within the tonic triad
- **Acceptable Note Values:** Whole, Half, Quarter, Dotted Quarter, and Eighth
- **Acceptable Rest Values:** Whole, Half, Quarter, Dotted Quarter, and Eighth

Sight-Singing Expectation According to Ensemble Classification cont'd.

Intermediate Treble High School Choral Ensemble

- **Voicing:** SA, homophonic
- **Length:** 8 measures
- **Acceptable Keys:** C, F, and G major, without modulation
- **Acceptable Clefs:** Treble
- **Time Signatures:** Common Time and 3/4
- **Starting and Ending Pitches:** Tonic
- **Acceptable Intervals:** Stepwise motion, skips within the tonic triad
- **Acceptable Note Values:** Whole, Half, Quarter, Dotted Quarter, and Eighth
- **Acceptable Rest Values:** Whole, Half, Quarter, Dotted Quarter, and Eighth

Intermediate/Non-Varsity High School Mixed Voice Ensemble

- **Voicing:** SAB for ensembles performing SAB selections for 2/3 of their prepared repertoire. One part may be omitted for ensembles performing two-part selections for 2/3 of their prepared repertoire. The exercise will be homophonic.
- **Acceptable Keys:** C, F, G, D, and B-Flat major, without modulation
- **Acceptable Clefs:** Treble and Bass
- **Length:** 8 measures
- **Time Signatures:** Common, 3/4
- **Starting and Ending Pitches:** Tonic
- **Acceptable Intervals:** Stepwise motion, skips within the tonic triad
- **Acceptable Note Values:** Whole, Half, Quarter, Dotted Quarter, and Eighth
- **Acceptable Rest Values:** Whole, Half, Quarter, Dotted Quarter, and Eighth

Advanced High School Treble Choir

- **Voicing:** SSA, homophonic
- **Acceptable Keys:** C, F, G, D, B-Flat, A, and E-Flat major, without modulation
- **Acceptable Clefs:** Treble Clef
- **Length:** 8 measures
- **Time Signatures:** Common, 3/4, and 6/8
- **Starting Pitch:** Tonic or Dominant
- **Ending Pitch:** Tonic
- **Acceptable Intervals:** Stepwise motion, diatonic major and minor thirds, perfect fourths and fifths within the tonic arpeggio
- **Acceptable Note Values:** Whole, Half, Quarter, Dotted Half, Dotted Quarter, and Eighth
- **Acceptable Rest Values:** Whole, Half, Quarter, Dotted Half, Dotted Quarter, and Eighth

Sight-Singing Expectation According to Ensemble Classification cont'd.

Advanced/Varsity High School Mixed Voice Ensemble

- **Voicing:** SATB for ensembles performing SATB selections for 2/3 of their prepared repertoire. One part may be omitted for ensembles performing SAB selections for 2/3 of their prepared repertoire. The exercise will be homophonic.
- **Acceptable Keys:** C, F, G, D, B-Flat, A, and E-Flat major, without modulation
Acceptable Clefs: Treble and Bass (Treble, Treble, Treble, Bass for SATB)
- **Length:** 8 measures
- **Time Signatures:** Common, 3/4, and 6/8
- **Starting Pitch:** Tonic or Dominant
- **Ending Pitch:** Tonic
- **Acceptable Intervals:** Stepwise motion, diatonic major and minor thirds, perfect fourths and fifths within the tonic arpeggio
- **Acceptable Note Values:** Whole, Half, Quarter, Dotted Half, Dotted Quarter, and Eighth
- **Acceptable Rest Values:** Whole, Half, Quarter, Dotted Half, Dotted Quarter, and Eighth

X. MPAF Ratings

Ensembles receive a score (1-10) on ten separate criteria for both their prepared repertoire and their sight-singing. The total of those ten scores is used to determine their Division Rating. More information can be found on the “MPA Rubric (Vocal)” and “MPA Rubric (Vocal Sight Reading)” adjudication forms.

Ensembles will receive ratings from three adjudicators on their prepared repertoire. The Total Points from each prepared repertoire score will be averaged together to determine the ensemble’s MPAF composite performance rating. This is the score which determines NMAA State Choir Contest eligibility.

Ensembles will receive a rating from one adjudicator on their sight-singing exercise. Sight-Singing scores are not utilized in determining eligibility for the NMAA State Choir Contest.

Total Points	Division Rating	Division Description
100-90	Division I	Superior
89-80	Division II	Excellent
79-70	Division III	Good
69-60	Division IV	Fair
59-0	Division V	Poor (Needs Improvement)

Note: “No rating” is an option for any school wishing to participate without receiving a numerical score. Written comments will be given on their adjudication sheets. If a director chooses for their ensemble to perform for comments only, this should be indicated on their Optional Info Sheet, which can be found on the NMMEA website.

XI. Duties for Section Co-Vice Presidents

1. Secure a site host and as many adjudicators as are needed to run the festival.
 - a. Ensure all necessary adjudicator agreement forms and tax documents are completed prior to the festival, then sent to the District Secretary/Treasurer.
 - b. If adjudicators are from out of town, arrange for hotel accommodations, to pick them up from the airport, etc.
 - c. Arrange a virtual or telephone meeting to review festival procedures and expectations with adjudicators and site host
2. Check with the host school or site to determine what equipment they will have available for use during the festival.
3. Contract a composer for sight-singing exercises.
4. Send registration and fee reminders to directors two weeks prior to the stated deadline on the District VII Calendar of Events. Remember to include private and parochial school.
 - a. Work with the District Secretary/Treasurer to ensure that all registration fees are collected.
5. Create a schedule for the festival, accommodating any requests and needs expressed in advance by participating directors.
6. Distribute the festival schedule to participating directors by the end of the Fall semester.
7. Distribute the **Ensemble Information Form** to participating directors at the start of the Spring semester.
8. Distribute logistical information sent by the site host to all participating directors no less than two weeks prior to the event.
 - a. Be sure to include a list of what equipment will be available, directions to the host site, and a map of the school or building where the festival will be held.
9. Make arrangements for recording services.
10. Confirm facilities and equipment needs with the site host, including:
 - a. Dedicated areas for registration, warm-up, performance, sight-singing, score collection, and adjudicator hospitality
 - b. Number of chairs and music stands needed for the warm-up room, sight-reading room
 - c. Performance area risers
 - d. Pianos
 - e. Lamps (if needed), clip boards/tables, and pencils for adjudicators
 - f. Parking arrangements
 - g. Extra pencils, paper, and envelopes
 - h. Extra adjudication forms available
 - i. Day and time for site set up and number of directional signs needed for the site
 - j. Adequate parent/student help

11. Create and distribute a digital program the week before the festival in the interest of sharing repertoire recommendations. If possible, a method such as QR code posters should be utilized to help students and directors access the program at the site.
12. Oversee the management of the festival in conjunction with the site host. There should be a Section Co-Vice President at the festival site at all times in case an emergency arises, or an executive decision is needed.

XII. Duties for Site Host

1. Secure permission from your administration to host the festival. Be sure to talk with those teachers who will be displaced during the festival (Drama, Choir, Band, PE, etc.).
2. Consult with the Section Co-Vice Presidents regarding the facility and equipment needs for the festival. Be sure to provide a complete list of the equipment that will be available for use during the festival. Label any necessary equipment.
3. Confirm facilities and equipment needs with the Section Co-Vice Presidents, including:
 - a. Dedicated areas for registration, warm-up, performance, sight-singing, score collection, and adjudicator hospitality
 - b. Number of chairs and music stands needed for the warm-up room, sight-reading room
 - c. Performance area risers
 - d. Pianos
 - e. Lamps (if needed), clip boards/tables, and pencils for adjudicators
 - f. Parking arrangements
 - g. Extra pencils, paper, and envelopes
 - h. Extra adjudication forms available
 - i. Day and time for site set up and number of directional signs needed for the site
 - j. Adequate parent/student help
4. Provide Section Co-Vice Presidents with accurate directions to the school site and a building/room map of the festival site at least three weeks before the festival.
5. Arrange for 2-4 parents and 12-15 students to help at the festival each day. Necessary jobs include:
 - a. Registration Desk Attendant: check in schools, give general directions, collect completed adjudication forms to be given to the Section Co-Vice Presidents for their records; **only adults should handle completed adjudication forms**
 - b. Adjudicator Runners: bring completed adjudication forms to the registration desk, bring the adjudicators anything they may need
 - c. Travel Guides: assist participating directors and ensembles in navigating the festival site from registration to score collection
 - d. Room Monitors: ensure the schedule is adhered to in the Warm-Up, Performance, and Sight-Singing rooms by providing the adjudicator/ensemble with a three-minute and a one-minute warning before they must move to the next room

- e. Stage Crew: use the performance space requests compiled by the Section Co-Vice Presidents to set up the performance space for each ensemble before they arrive
 - f. Photographer: (optional) use the participating director's or a student's phone to quickly snap a picture of each ensemble after their clinic with the adjudicator
6. Arrange for one or more other teachers to serve as Co-Host and help you run the festival. This can be other Choir directors or other teachers from your school who are willing to help. It does not have to be the same people for all three days of MPAF.
 7. Site hosts for MPAF will receive a \$100 honorarium, priority scheduling and one ensemble's registration fee waived.

XIII. Duties for Adjudicators

1. Adjudicators must meet virtually or over the phone with the Section Co-Vice Presidents prior to the festival to discuss procedures and policies.
2. Adjudicators are not to accept unauthorized photocopied scores. If a director fails to provide an acceptable score or permission to photocopy, his/her ensemble will not be allowed to perform.
3. Comments, both oral and written, should be positive and constructive, and should help the students understand the rating given. Comments written in the music must be written in pencil.
4. Adjudicators should have sufficient experience with youth voices, including middle school and high school. In particular, they should have knowledge about the standards for low-achieving to high-achieving ensembles within District VII.
5. Adjudicators will not confer with each other about ratings to be given.
6. Groups should be adjudicated on the music performed. Since this district is composed of many types of schools representing varying demographics and educational philosophies, the following general points should be considered:
 - a. Individuals and groups of all ability levels should feel that participation in a district festival is worthwhile.
 - b. The festival is not competitive; each group is to be adjudicated on its own merit.
 - c. Pursuit of excellence in musical performance should be of paramount importance.
7. Ratings used at adjudicated festivals shall be as follows: Superior, Excellent, Good, Fair, and Poor (I, II, III, IV, V). Plus and minus signs may be used.
 - a. Note: "No rating" is an option for any school wishing to participate without receiving a numerical score. Written comments will be given on their adjudication sheets.
 - b. If a director chooses for their ensemble to perform for comments only, this should be indicated on their Optional Info Sheet.
8. Directors will help the adjudicator know the level of their ensemble(s) by filling out the Optional Information Sheet for Adjudicators.
9. Adjudicators should help keep the festival on schedule.

10. Clinic/comments will be given by one or more of the adjudicators after a performance. All comments should address the music performed, no single student(s) should be singled out for negative comment or criticism.
 - a. Adjudicators should concentrate on one or two components of each ensemble's performance which can be improved upon in the time allotted for the clinic.
 - b. Clinics should be focused on the technical execution of the ensemble's prepared repertoire or sight-singing exercise, not dramatic or emotional interpretation.
11. Performance and sight-singing adjudicators are to follow the established procedures as described by the Section Co-Vice Presidents at the adjudicators meeting prior to the start of the festival.

XIV. Budget

- A. Adjudicator Honorariums: \$25/hr (including paid lunch)
- B. Travel (Mileage/Airfare): \$750
- C. Out of Town Adjudicator Per Diem: \$130, maximum of 3 days, covers breakfast and dinner.
- D. Sight-Singing Material Composition and Reproduction Services: \$300 (includes sight-singing examples for the fall)
- E. Refreshments: \$30 x 3 days = \$90
- F. Lunches (Adjudicators and Site Staff) = \$350
- G. Choral Riser Relocation = \$100
- H. Acoustic Shell Relocation = \$300
- I. Custodial Services = \$100
- J. Off-campus Venue = TBD
- K. Office Supplies = \$50
- L. Sound Recording Services = \$900-\$1,000
- M. Piano Tunings: \$470 (APS pianos can be tuned for free by APS)
- N. Site hosts for MPAF will receive a \$100 honorarium, priority scheduling and one ensemble's registration fee waived

XV. Further Questions/Concerns

Choral MPAF policies may differ from those for Band, Orchestra, or Guitar. Additional information and policies of a more general nature are listed in the District VII Handbook and Constitution. These documents can be viewed on the NMMEA website. If these documents do not answer your questions or address your concerns, please contact the Choral Vice President.