

## ACDA “Other Factors” Scoring Guide / 10 points possible

**In accordance with our ORACDA statement: Acknowledge that diversity is the lens through which all programming choices should be examined. See page 2 for additional rationale.**

### Literature and Programming / 6 points possible

**6 points:** Literature selected to be performed is well suited for the ensemble and aesthetically pleasing. Programming is both effective and of many styles and periods and a balance of secular and sacred. Composers include the underrepresented: women, BIPOC, varied cultural backgrounds, and diverse demographics. Music performed challenges the choir, the soloists, and the accompanists musically and intellectually, yet is within demonstrated musical capabilities. The performance is culturally informed with regard to the style and the intent of the composer.

**4-5 points:** Literature performed is suitable for the ensemble and aesthetically pleasing, but the programming lacks variety in one or more of the following: secular to sacred ratio, underrepresented composers, era, and style or performance practice. Most of the music performed is within the capabilities of the choir, soloists, and accompanists, but one or two sections of songs are too challenging, or not challenging enough, given demonstrated skill levels and numbers of musicians per vocal part.

**2-3 points:** Not all literature performed is suitable for the ensemble. There exists a lack of composer representation, stylistic contrast, or predominantly sacred selections. Minimal attempt at respectful cultural performance practice. Some or most of the music selected is of an inappropriate level for the choir, soloists, or accompanists.

**0-1 points:** Most or all of the literature performed is ill-suited for the ensemble because of a lack of composer representation, stylistic contrast, or predominantly sacred selections. Music selected to be performed is not at an adequate level for choir, soloists, or accompanists. Clear lack of attention to cultural performance practice.

### Engagement / 4 points possible

**4 points:** The choir consistently demonstrates unified emotional engagement, while expressing a visual representation of the literature presented. The choir approaches and exits the stage and risers in a purposeful, poised, and orderly manner. Riser formation and spacing is excellent. All choir members remain focused and confidently attentive between selections. Choir members focus on their director, sing with excellent posture, and great expressivity. Choralography, if used, is performed with remarkable commitment and purpose.

**3 points:** The choir demonstrates emotional engagement while expressing a visual representation of the literature presented, but some members’ performance detracts from the overall effect. The choir mostly approaches and exits the stage and risers in a purposeful, poised, and orderly manner. Riser formation and spacing is orderly. Some members are distracting between selections, but most members sing with focus and expressivity. Choralography, if used, is approaching effectiveness.

**2 points:** The choir demonstrates some emotional engagement a visual representation of the literature presented. However, several members’ performance detracts from the overall effect. There is a lack of confidence or focused approach to arrival or departure from the stage. Riser formation lacks uniformity. Members look away from the director, and a minority of the ensemble is singing with expressivity. Choralography, if used, is not performed with commitment or effectiveness.

**0-1 point:** A general impression of unprofessionalism emanates from the choir because of a lack of emotional engagement and expressivity. Multiple individuals distract and the lack of attention to the director is distracting. Stage movements are unsure.

**“Institute for Composer Diversity** recommends that, for any genre, a concert or concert season program at least

a minimum of 25-35% works by living composers; at least 15-25% works by women composers; and at least 15-25% works by composers from underrepresented racial, ethnic, or cultural heritages. For ensembles that focus primarily on performing contemporary works, we recommend that a concert season program a minimum of at least 60-80% works by living composers; at least 35-55% works by women composers, and at least 35-55% works by composers from underrepresented heritages. **There should be overlaps between these categories.”**

### **National Association for Music Education Sacred Music in Schools Guiding Questions:**

“With this volatile topic, music educators should exercise caution and good judgment in selecting sacred music for study and programming for public performances. During the planning phase of each program, the following questions should assist the teacher in determining if the program is, indeed, religiously neutral:

1. Is the music selected on the basis of its musical and educational value rather than its religious context?
2. Does the teaching of music with sacred text focus on musical and artistic considerations?
3. Are the traditions of different people shared and respected?
4. Is the role of sacred music one of neutrality, neither promoting nor inhibiting religious views?
5. Are all local and school policies regarding religious holidays and the use of sacred music observed?
6. Is the use of sacred music and religious symbols or scenery avoided? Is performance in devotional settings avoided?
7. Is there sensitivity to the various religious beliefs represented by the students and parents?”

### **Female Composer Database:**

<https://ocwomenschorus.org/women-composers/>

### **Non Idiomatic Choral Music of Black Composers:**

<https://www.mlagmusic.com/works>

### **earthsongs publishing:**

<https://www.earthsongschoralmusic.com/>