

CMEA  
CENTRAL SECTION

*FESTIVAL HANDBOOK*

**Fresno/Madera**

**Tulare/Kings**

**Kern**

[WWW.CMEACENTRAL.ORG](http://WWW.CMEACENTRAL.ORG)

Fourth Edition  
2004-2008

## **FOREWORD**

This handbook has been compiled in an effort to improve the CMEA Central Section festivals. The goal of the handbook is to provide all parties with the same understanding of, and expectations for, Central Section festivals. The handbook represents a culmination of efforts over several years to clarify our activities, improve the overall quality of events, and present a professional appearance to our endeavors.

Elements of the handbook have been influenced by a number of existing documents, most notably the Bay Section Handbook. The impetus provided by Bay Section was a great motivating factor for Central Section.

The third edition of this handbook was revised with input from festival committee members and members from throughout the section. This edition is intended to serve the membership for four years and is scheduled to be revised in 2008. Suggestions for revisions should be submitted to the Festival Committee Chair. The handbook is revised and published every four years.

### **FESTIVAL HANDBOOK COMMITTEE**

Tammy Vanderpaardt, Central Section President

Festival Committee Chair and Central Section First Vice President  
(At time of printing this position was vacant)

Gayane Korknazian, Festival Coordinator

Jerry Doyel, Grace Notes Editor and Central Section Second Vice President

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## ***FESTIVAL COMMITTEE CHAIR***

*The Festival Committee Chair is the Central Section First Vice President and is responsible for maintaining the integrity of Central Section Festivals. The Festival Committee Chair meets with the Festival Committee as needed to review and recommend Board policy regarding festival.*

### **FESTIVAL COMMITTEE**

The President will appoint the Festival Committee. The Festival Committee Chair will schedule no less than one Festival Committee meeting per year to review festival procedure and policies.

### **ADJUDICATORS**

Specialty Area Representatives are to provide the Festival Coordinator with an updated and preferred list of adjudicators including the adjudicator's complete name, address and phone number by October 5th. The Festival Coordinator will contact the adjudicators and issue contracts.

### **APPROVAL OF HIRED SECURITY AND FACILITY RENTAL**

The facility rental and security policies are presently being reviewed and may be revised or modified. For the immediate future, the Festival Coordinator will act on a "case by case" basis with the approval of Festival Committee Chair.

#### **1. Hired Security**

If the Festival Coordinator determines that there will not be adequate entry fees to cover all expenses, the Festival Committee Chair will be consulted and will advise the Site Chair as to the proper course of action.

#### **2. Facility Rental**

If the Festival Coordinator determines that there will not be adequate entry fees to cover all expenses and an alternate site is not available or otherwise suitable, the Festival Committee Chair will be consulted and will advise the Site Chair as to the proper course of action.

### **REPORTS**

A. Following review by the festival Committee, the Festival Committee Chair will make reports to the Central Section Board with recommendations for changes in policies and procedures.

B. The Festival Coordinator will prepare the following reports and submit them to the Board of Directors:

#### **1. Festival Evaluation Report**

- a. Receive Festival Evaluation forms from participating directors.
- b. Prepare the data for presentation.

#### **2. Adjudicator Evaluation Report**

- a. Receive Adjudicator Evaluation forms from participating directors.
- b. Prepare the data for presentation.

#### **3. Festival Financial Report**

### **HANDBOOK**

Maintain a file of recommendations for changes to the Central Section Handbook.

Recommendations may come from participating directors, parents, the Board and other pertinent sources. Chair of the committee is to review and edit the handbook.

## **FESTIVAL COORDINATOR**

*The Festival Coordinator acts as the communications hub for all festival related activities. The Festival Coordinator attends all Central Section Board meetings and provides information and services to the Festival Committee and Site Chairs.*

### **FESTIVAL SITES AND DATES**

- A. Procure Site Hosts as needed.
- B. Compile all festival dates and locations from the Site Hosts.
- C. Report festival dates and locations to the Board of Directors at August Board Meeting.

### **ADJUDICATORS**

- A. Send current list of adjudicators to Specialty Area Representatives by August 1st.
- B. Receive recommended list of adjudicators including complete name, address and phone number for each adjudicator from the Specialty Area Representatives by September 15th.
- C. Solicit adjudicator requests from Site Chairs late in August. Adjudicator requests are due to Festival Coordinator by October 5th.
- D. Mail contracts and the " Adjudication" section of the handbook to adjudicators by October 15.

### **FESTIVAL ENTRIES**

- A. Order a current Central Section membership roster from CMEA.
- B. Receive entry forms for all festivals.
  - 1. Properly completed forms and fees:
    - a. Confirm CMEA membership with current roster.
    - b. Duplicate entry form.
    - c. File the original.
    - d. If the director includes MENC membership application form and fees, return the MENC application and fees to the director.
  - 2. Improperly completed forms and fees:
    - a. Return entry forms and fees to the director if either is incomplete or in error.
  - 3. Send entry fees to the Treasurer.

### **SIGHTREADING**

The Site Host will see that sight reading music is provided to festivals that include sight reading.

- A. Instrumental
  - 1. Procure folios for band and orchestra sight reading.
  - 2. Provide two selections of each grade in each folio.
  - 3. Prepare folios according to the Central Section Sight Reading Instrumentations.
- B. Vocal
  - 1. Receive selection levels from the appropriate Site Hosts.

### **DISTRIBUTE TO MEDALS CHAIRMAN BY OCTOBER 15TH**

- A. Festival dates.
- B. Festival locations
- C. Name and addresses of Site Hosts.

## **DISTRIBUTE THE FOLLOWING TO SITE HOSTS ONE MONTH BEFORE FESTIVAL**

- A. Copies of festival entries.
- B. Copies of adjudicator contracts.
- C. Master copies of appropriate adjudication forms.
- D. Ample certificates and seals.
- E. Summary forms.
- F. Expense Statement forms.
- G. Master copies of Festival and Adjudicator Evaluation Forms

## **RECEIVE FROM SITE CHAIRS WITHIN TWO WEEKS FOLLOWING FESTIVAL**

- A. Excess adjudication forms, certificates, seals, etc.
- B. Festival Summary forms.
- C. Festival Expense statement.

## **DISTRIBUTE TO TREASURER**

- A. Provide the Treasurer with the names of each judge, the date(s) of their festival(s) and the amount(s) to be paid. The Treasurer will forward the checks for the adjudicators along with the meal allowance to each Site Host.
- B. Provide the Treasurer with a list of approved expenditures for reimbursement from each Site Host.

Site Chair expenses that can be claimed for reimbursement on the Expense Statement are limited to:

- 1. Office supplies (pencils, envelopes, computer labels, cassette tapes, etc.)
- 2. Postage
- 3. Clerical help (Solo and Ensemble Festival **ONLY**).
- 4. Hired Security - confirm approval by Festival Committee Chair, if needed.
- 5. Facility Rental - confirm approval by Festival Committee Chair, if needed.
- C. Provide the Treasurer with names and addresses of Site Hosts who return festival materials to Festival Coordinator within two weeks of festival so that they may receive a \$50 honorarium.

## **REPORTS**

At the conclusion of all festivals, a report must be completed and presented to the Board of Directors at the June Board meeting. The report will include:

- A. Festival Summary
  - 1. Number of entries.
  - 2. Number of entries requesting rating, comments only, rating not posted.
  - 3. Number and types of ratings awarded (command performance, superior, excellent, good, fair, poor)
  - 4. Number of "no shows" .
- B. Financial Report (prepared in two parts)
  - 1. Report by Festival Site
  - 2. Overall report for all Central Section Festivals
- C. Both reports shall include:
  - 1. Number of entries
  - 2. Total site income
  - 3. Festival expenses
  - 4. Statement of profit/loss

## **MEDALS CHAIRMAN**

*The Medals Chairman is responsible for ordering and maintaining the CMEA Central Section medal and plaque inventory, coordinating the sales of these items with Site Chairs and completing mail orders from the membership.*

### **MEDAL AND PLAQUE PURCHASING**

- A. Seek Board approval in August to purchase medals and plaques.
- B. By January, establish the following inventory of medals and plaques:
  - 1. 1000 excellent (red with white drape), 400 superior (blue with white drape), and 300 command performance (gold drape) medals. Purchase from:
    - The Medalcraft Mint, Inc.,
    - P.O. Box 10267
    - Green Bay WI 54307-0267
    - (800) 558-6348
  - 2. Replenish inventory of superior plaques. Purchase from:
    - Bruce Fox Inc.,
    - 1909 McDonald Lane
    - New Albany IN
    - (812)945-3511

### **RECEIVE FROM THE FESTIVAL COORDINATOR BY OCTOBER 15:**

- A. Festival dates and locations
- B. Names and addresses of site hosts

### **MAILING TO SITE CHAIRS**

Mail to all Site Chairs the following:

- A. A minimum of 100 superior and 50 excellent medals (and 25 command medals for solo/ensemble)
- B. A medal/ plaque order form for duplication
- C. One medal/ plaque accounting form
- D. Instructions for return of money collected and all unsold medals immediately after festival

### **MAIL ORDERS**

Receive medals mail order forms from directors and process and fill mail orders. Advise directors that orders may be held in district warehouses and to check there to verify delivery.

### **REPORTS**

Prepare and present the following reports to the Board:

- A. August-proposal of quantities for purchase
- B. January-report on status of inventory
- C. June-complete medals report to include: units sold on site, units sold by mail order, total profit and remaining inventory.

## ***SPECIALTY AREA REPRESENTATIVES***

*The quality of adjudicators asked to serve is perhaps the single most important component of Central Section Festivals and is crucial to the success and future of the association. It is imperative that only the most competent and respected leaders in our profession evaluate our students and school performing ensembles. The Central Section Board is dependent on the expertise of the Specialty Area Representatives to be abreast of the best available adjudicators.*

### **ADJUDICATOR SELECTION**

- A. Receive from Festival Coordinator the current list of adjudicators by August 1st.
- B. Develop and maintain a list of recommended adjudicators. Update by September 15th.
  
- C. Provide the Festival Coordinator with a list of recommended adjudicators annually by September 15th. This list shall include complete name, address and phone number. The Festival Coordinator will contact the adjudicators and issue contracts.

## ***SITE CHAIR***

*The Site Host provides the "delivery system" to Central Section festival participants and is responsible for implementing Central Section philosophy and policies. The work of the Site Host is crucial to the success of Central Section Festivals.*

### **GENERAL CONSIDERATIONS**

A. Each festival site is supervised by the Site Host. Upon agreeing to host a festival this person assumes the duties of preparation, organization and supervision of the site, facilities and equipment necessary to properly conduct a festival. The Site Host must become familiar with all sections of this handbook pertaining to the type of festival to be hosted. The policies listed herein cannot be changed without the approval of the Festival Committee and/or the Central Section Board. Site Hosts shall contact the Festival Coordinator with concerns prior to their festival dates.

B. The Site Host shall obtain permission of the site in which the festival will be held as well as the authorization of district or other facility managers before agreeing to host a festival.

### **PRELIMINARY PLANNING**

A. Give Festival Coordinator names, addresses and phone numbers of desired adjudicators by October 5th. Make sure they are available before making request. If no names are presented to the Festival Coordinator by October 5th, adjudicators will be selected from the available pool of names for those dates.

B. A determination should be made of the availability of chairs, stand, risers, pianos, tables, etc. for both the warm-up and performance rooms.

C. Determine the amount of materials and costs that can be absorbed by the facility in which the festival will be held and what the costs will be to Central Section.

D. A great deal of volunteer help will be needed as indicated in subsequent sections below. A determination should be made of the availability of this kind of help and other kinds of voluntary help whenever possible.

E. Paid security may be necessary. Determine the appropriate type and amount of security needed with consideration of cost.

F. If a facility must be rented, the Festival Coordinator must first consider if there will be adequate entries to cover the cost of other expenses plus the rental charge and then seek the approval of the Festival Committee Chair.

### **SCHEDULING PROCEDURES**

A. All such information needed for scheduling is contained on the entry form. This includes pertinent information such as size of group, level of ability and experience of group, hours of rehearsal time per week, etc. This information is to be transcribed to the adjudication sheets either by hand or by computer. If using a computer, create a data base with all pertinent information. Create labels with said information using laser printer Avery 5163 or pin-feed Avery 4022 labels.

B. Scheduling and mailing deadlines must be met to enable directors to plan transportation, resolve conflicts, etc.

1. Make the schedule as early as possible after receipt of entry forms.
2. Plan to mail schedules and information two weeks before the festival.

### C. Large group festival scheduling:

1. In planning the sequence of groups allowance should be made, whenever practical, for:
  - a. age level, experience, size, etc.
  - b. distance to be traveled
  - c. requested performance time
  - d. director conflicts in cases where more than one group is performing
  - e. Central Section participants will receive scheduling priority over those from outside of the section, i.e. Merced. Likewise, participants from a given region within the section will receive priority over those from outside the region, ie. Fresno to Visalia.

### 2. Printed schedule should contain:

- a. name of event
- b. name of the adjudicator(s)
- c. name of school, group and director
- d. numbers or names of all rooms that each group will use (warm-up, performance, clinic/ sight-reading)
- e. time that each group is expected to arrive at each room
- f. map to site (including parking areas)

### D. Solo and Ensemble Scheduling

1. Performances are spaced at ten minute intervals, allowing five to seven minutes for performance and three to five minutes for oral and written comments by the adjudicator.
2. Minimum time allowance for breaks is ten minutes every hour, i.e. 8:50, 9:50, 10:50, and one hour for lunch.
3. In planning the sequence of performers, allowances should be made for:
  - a. Requested performance time.
  - b. Accompanist conflicts.
  - c. Director and participant conflicts.
  - d. Printed information should include a memo to directors including the following:
    - a. Directors will give cancellations to Site Host or scheduler either prior to the day of festival or as early as possible on site.
    - b. No changing of rooms without consulting with Site Host or scheduler.
    - c. No adding students in cancellation spots without informing the Site Host or scheduler.
    - d. How director packets will be disbursed (either pick-up on site or mail-out).

## **FINANCIAL**

A. Each Site Host will be mailed an advance for the adjudicators' lunches (\$9.00 each) from the Festival Coordinator.

B. Site Host expenses that can be claimed for reimbursement on the Expense Statement are limited to:

1. Office supplies (pencils, envelopes, computer labels, etc.)
2. Postage
3. Security - if the Festival Coordinator determines that there will be adequate entry fees to cover all expenses, the paid security may be arranged by the Site Host. If the Festival Coordinator determines that there will not be adequate entry fees to cover all expenses, the Festival Committee Chair (1st Vice-President) and Treasurer should be consulted

prior to making any financial commitments. The Festival Coordinator will advise the Site Chair as to the proper course of action with the approval of the Festival Committee Chair.

4. Facility rental - if the Festival Coordinator determines that there will be adequate entry fees to cover all expenses, the facility should be secured and the Festival Coordinator should be notified of the location and cost. If the Festival Coordinator determines that there will not be adequate entry fees to cover all expenses, an effort should be made to secure an alternate site. If the Site Host is unsuccessful in locating an alternate facility, the Festival Committee Chair should be consulted prior to making any financial commitments. The Festival Coordinator will advise the Site Host as to the proper course of action.

C. A concession stand for participants can be a highly profitable undertaking for a student or parent organization.

1. Hot dogs, sandwiches, candy, soft drinks, etc. can be sold.

2. Type of food available should be mentioned in mailing from Site Host so directors can inform students and plan accordingly.

3. Site Hosts may wish to make an agreement with the sponsor of a school club to take on this activity .

D. The Site Hosts may make arrangements with a professional photographer to be on site for the day.

## **MAILING PROCEDURES**

A. Communication to participants and adjudicators is an essential part of the Site Host's duties. It must not be put off until the last moment as many schools are required to make travel and other arrangements well in advance.

1. Instructions to directors must be explicit especially at solo and ensemble festivals because of the number of participants and events. These instructions should stress:

a. No changing groups or individual students from one time slot to another.

b. No schedule changes the week preceding the festival except in dire emergencies.

c. Procedure for sign-in at large group festivals. Sign-in is not required at solo and ensemble festivals except in case of cancellations on that day.

B. Each adjudicator should receive a letter of welcome, information regarding his/her assignment including check-in time and how long their individual rooms are scheduled to run and a copy of the performance standards (rating descriptions).

## **DAY OF THE FESTIVAL**

A. The Site Chair should have no specific duties other than that of directing his/her own group. The Site Chair will be available to keep a continual check on the schedules and office activities including posting the ratings. Reminder: Instructors have the choice of not having their ratings posted. NOTE: The Site Host could be someone from the school other than the Site Chair. That person could take care of greeting the groups, giving directions to the various locations and helping with parking information, etc.

B. One-half hour before the festival begins, review adjudication materials and Central Section guidelines with the judges and answer questions that arise. **MAKE SURE YOU ARE FAMILIAR WITH THE GUIDELINES, ESPECIALLY THE PROTEST PROCEDURE.**

C. Provide judges with paper and envelopes for private comments to directors. The Site Chair should be prepared to effectively enforce the protest procedure. All other complaints should be directed to either the Festival Coordinator or the Festival Committee Chair.

D. At the headquarters, be sure the telephone is operable, the intercom for the rooms being used is off and that all necessary forms and materials are ready for distribution. These materials shall include pre-labeled manila envelopes for directors' packets including pre-typed or computer labeled adjudication forms, certificates and seals, adjudication forms, sufficient numbers of sharpened pencils, copies of this handbook, rating summary sheets, etc.

E. Adjudicators and performers shall be reminded that the performances and/ or comments will be stopped on schedule but without penalty. This information should also be posted near where the final rating sheets are located so that no one can argue the point.

1. At large group festivals, the Site Chair will enforce the time schedule.

2. At solo and ensemble festivals the adjudicators and their student assistants will assume the responsibility of enforcing the time schedule.

This policy is important for the accompanists who play for many students and for the students who play in many ensembles in addition to their solos.

F. Lunch shall be provided on site for the adjudicators and Site Hosts/ Chairs. Coffee and donuts should be made available in the headquarters for adjudicators and any festival staff including student assistants.

### **DUTIES OF PERSONNEL AT FESTIVALS**

A. Headquarters Staff - The festival headquarters are the nerve center of the festivals and are usually where things go right or wrong. It is necessary that their personnel understand the function of each part of the festivals and be able to work efficiently. An adult, several able students and a typist (large group only) should be on duty at all times to make sure that the following are accomplished:

1. Check with director concerning any cancellations and inform him/ her of locations of various events.

2. Inform the directors of any last minute schedule changes.

3. For large group festivals, assign a guide to the group. Receive three copies of the scores from the director and have them delivered by runner to the judges each time a new group takes the stage.

4. Runners take completed adjudication forms and musical scores from the judges to the headquarters.

5. Review individual adjudication forms to confirm that the rating is an average of the individual category ratings. If the ratings do not match, return the forms to the appropriate adjudicators for correction.

6. Ratings shall be posted on the rating board at regular intervals (i.e. once an hour). If instructor has issue with the rating, this is the time to resolve the issue, not two weeks after the event when the judges won't remember a thing. **REMEMBER:** If an instructor has requested "Rating not posted" - the request must be honored. Don't make any errors!

7. Notify judges via runner about late cancellations as directors arrive during the day.

8. Make sure you have a medals salesman on duty all day long. **PURCHASE ORDERS ARE NOT ACCEPTED.**

9. There should be a large manila envelope for each group (large group festivals) or school (solo and ensemble) preprinted with identification and should contain the following:

a. All completed adjudication forms of individuals or groups from that school including sight-reading (large group only).

b. Completed certificates (large group) - laser printing recommended - or blank certificates (solo and ensemble) - calligraphy or laser printing recommended.

c. Musical scores.

- d. Medal/Plaque order form.
- e. Festival and Adjudicator Evaluation forms.
- B. Runners: several volunteers to carry scores, forms, etc. from headquarters to the judges in each event, and to return completed forms, scores, etc. to headquarters when the judges are finished with them. They keep judges supplied with coffee, sharp pencils, information and forms, etc. upon request. They must not discuss ratings, comments, etc. while in transit. The runners are a vital link between headquarters and performing events.
- C. Medal sales: two or more volunteers on duty to sell medals to students receiving ratings of command performance, superior or excellent. They supervise and collect money during the course of the day. At the end of the day medals and money collected shall balance. Order forms are included in the teachers' packets for those who do not have cash or checks on hand. **NO P.O.'S ARE ACCEPTED.**
- D. Cleanup crew: a group of students to make sure the campus is clean and ready for normal classes the next school day. They should be supervised and it is recommended that they make a sweep across the campus picking up litter, taking down signs, picking up lost music, garments, instruments, etc.
- E. Door monitors:
  - 1. At large group festivals, at least one to each audience door allowing no one to enter or leave except between selections. It is the responsibility of the door monitors to keep order.
  - 2. At solo and ensemble festivals, one for each room. Remain at the door, closing it when the performance begins and allowing no to enter until after the applause is heard.
- F. Sight-reading aides:distribute music according to instrumentation or voices involved. Collect music when group has finished. Help the adjudicator with the allotted time. Help the director with arranging stands, chairs, etc. **Only performers and officials are permitted.**
- G. Performing area aides: a few students should be on duty in the performance area to assist directors in setting up stands, chairs, risers and percussion equipment quickly to save on setup time and allow for maximum performance time.

## **POST FESTIVAL**

- A. Return the following to the Festival Coordinator within two weeks of the Festival. Site Hosts who are delinquent will not receive a \$ 50.00 honorarium.
  - 1. Unused adjudication forms, tapes, certificates, seals, etc. to the Festival Coordinator.
  - 2. Festival summary forms.
  - 3. Itemized expense statement with receipts.
- B. Return all unsold medals and monies to the Medals Chair.

## SITE CHAIR CHECKLISTS

### PRELIMINARY - LARGE GROUP FESTIVALS

1. Parking facilities
2. Inform Festival Coordinator of names, addresses, phone numbers of desired adjudicators
3. Festival headquarters (phone, typewriter or computer, table space, restrictive counter)
4. Student snack bar away from performing areas
5. Lunch for adjudicators and Site Host only
6. Lounge for directors, officials and student assistants with coffee, etc.
7. Main performing areas. Consider the following for auditorium, multiuse room, theater, etc:
  - a. Size of room and performing area
  - b. Acoustics of room and performing area
  - c. Performance setup: piano and risers (choral); piano, stands, risers (jazz); chairs, stands, percussion equipment (band/ orchestra)
  - d. Audience seating
  - e. Time factor and traffic flow for performing groups (from warm-up to performance to sight reading)
  - f. Sound leakage from other sources
  - g. Adjudicators table location - power source for tape recorders and lamps (if needed)
  - h. Public address system for announcer
  - i. Door control- audience control (chaperones)
  - j. Ventilation
8. Warmup rooms (large classroom, band or choral room, etc.)
  - a. Consider appropriate size without audience
  - b. Acoustical soundproofing
  - c. Access from performance area
  - d. Equipment piano and risers (choral); piano, stands, risers (jazz); chairs, stands, percussion equipment (band/ orchestra)
9. Sightreading room. One per event (library, large room, band/ choral room. etc.)
  - a. Consider appropriate size without audience
  - b. Acoustical soundproofing
  - c. Access from performance area
  - d. Equipment piano and risers (choral); piano, stands, risers (jazz); chairs, stands, percussion equipment (band/ orchestra)
10. Storage room(s) for instruments
11. Area for materials needed to post ratings
12. Medal sales booth near rating board or in headquarters
13. Order cassette tapes - three for each entry and get tape recorders in case an adjudicator does not have one

### PRELIMINARY - SOLO AND ENSEMBLE FESTIVALS

1. Parking facilities
2. Security
3. Festival headquarters (phone, typewriter if needed)
4. Student snack bar away from performing areas (optional)
5. Lunch for adjudicators and Site Host only
6. Lounge for directors, officials and student assistants with coffee, etc.
7. Performance rooms as needed (classrooms are fine). Consider the following:
  - a. Size of room and performing area

- b. Audience seating
  - c. Adjudicator's table - location should be isolated from audience
  - d. Performance area large enough for largest ensemble with chairs, stands and piano e.  
Time factor and traffic flow for performing groups from warmup to performance
  - f. Sound leakage from other sources
  - g. Door control
  - h. Ventilation
8. Warm-up rooms - one for each performance room. Size needs to accommodate an ensemble.  
Piano and chairs should be in every room
  9. One command performance room
  10. Area and materials needed to post ratings in central location
  11. Medal sales near rating board or in headquarters

### **ITEMS RECEIVED FROM THE FESTIVAL COORDINATOR**

1. Festival handbook
2. Adjudication forms
  - a. one set of masters for solo and ensemble to make one copy for each entry
  - b. one set of masters for large group to make three copies for each entry
3. Certificates and seals
4. Rating summary sheets
5. Expense report
6. Copies of completed entry forms
7. Copies of adjudicator contracts
8. Masters for adjudicator and festival evaluation forms
9. Master for medals and plaques order form

### **ITEMS RECEIVED FROM THE MEDALS CHAIR**

1. Adequate supply of medals
2. Medal mail order forms

### **MAILINGS - NO LATER THAN TWO WEEKS PRIOR TO THE FESTIVAL**

1. Mailing shall contain:
  - a. Letter of welcome (instruction sheet)
  - b. Copy of complete performance schedule
  - c. Road map of area
  - d. Map of site with facilities marked
2. Mailing shall be sent to:
  - a. Each participating director
  - b. Festival Coordinator
  - c. Festival Committee Chair
  - d. Each adjudicator

### **IMMEDIATE PRE-FESTIVAL - ONE WEEK BEFORE FESTIVAL**

1. Student help briefing
2. Equipment for all rooms - double check - Saturday is a bad day to look for equipment
3. All pianos tuned and in good working order
4. Headquarters:
  - a. Telephone operable
  - b. Intercom is off

- c. Bells turned off
- d. Availability of materials - pencils, manila envelopes, marking pens, all forms pre-typed
- 5. Transcribe all entry information to top of adjudication sheets.  
Laser printers use Avery 5163. Pin-feed printers use Avery 4022
- 6. Pre-type or laser print all certificates (large group only)
- 7. Concession stand
- 8. Director/Adjudicator lounge and briefing room - coffee and donuts ready early
- 9. Signs - big and plenty
- 10. Bus parking
- 11. Medals sales booth or table setup in headquarters
- 12. Rating posting board
- 13. Name tags for student helpers, directors, adjudicators, officials (large group only)
- 14. Keys or personnel necessary to open all appropriate facilities

### **DAY OF THE FESTIVAL**

- 1. Briefing for adjudicators one half hour before festival begins - to be conducted by the Site Chair
- 2. Have coffee and donuts ready
- 3. Distribute pre-printed name tags (large group only)
- 4. Extra copies of schedules with changes and or cancellations posted on rating board
- 5. Information about lunch for adjudicators
- 6. Inform adjudicators that NO audience is to be allowed in sight reading events
- 7. Have guides escort adjudicators to their stations
- 8. Duties of personnel at large group festivals:
  - a. Headquarters staff
  - b. Runners
  - c. Medal sales personnel
  - d. Cleanup crew
  - e. Door monitors
  - f. Warm-up room monitor / security
  - g. Sight reading aides
  - h. Performing room aides
  - i. Concession stand
  - j. Judges' aides
  - k. Storage room security (if storage rooms are available)
- 9. Duties of personnel at solo and ensemble festivals:
  - a. Festival headquarters staff
  - b. Runners
  - c. Medal sales personnel
  - d. Cleanup crew
  - e. Door monitors
  - f. Concession stand (optional)
  - g. Adjudicator assistants (numbers permitting)

### **POST FESTIVAL CHECKLIST - TO BE ACCOMPLISHED WITHIN TWO WEEKS AFTER THE FESTIVAL**

- 1. Submit an itemized financial report with receipts for allowable expenses to the Festival Coordinator
- 2. Large group festivals - duplicate the rating summary sheet and send to the Festival

Coordinator

3. Return all unused materials to the Festival Coordinator
4. Send letters of appreciation on behalf of CMEA Board and Site Chair to:
  - a. Administration - School and District
  - b. Adjudicators
  - c. Anyone else who should receive recognition and/ or appreciation

## **ADJUDICATION PROCEDURES AND POLICIES**

*The CMEA Central Section Festivals are the most visible activity of the association. CMEA has a twofold responsibility. The first is to the student and director and second to the professional educator who is willing to step forward to serve as an adjudicator. Emphasis is placed on the responsibility that students and directors share in the adjudication process.*

### **LARGE GROUP FESTIVAL**

A. Subject to the availability of rooms, each event will have four adjudicators, three of whom will evaluate the performance of each group. The fourth adjudicator will be the sight reading judge.

B. Adjudicators are to be seated separately and are not to confer during the performances. At the end of the performance a conference may take place if any of the adjudicators think it necessary or helpful. In no case should such a conference take place within hearing range of others, with the exception of the Site Chair.

C. High school choral groups are to perform one a capella selection. Adjudicators are to lower the rating one grade if an a capella number is not performed.

### **SOLO AND ENSEMBLE FESTIVALS**

One adjudicator is assigned to each event and will judge performances of no more than seven minutes within a ten minute time schedule. Comments will be written on adjudication forms provided and ratings assigned unless the performer indicates otherwise. The adjudicator must, as time permits, speak with the student(s) following the performance.

1. The adjudicator may award command performances to those considered to be exceptional. The command performance is a separate rating and is awarded a rating that is above a superior rating.

2. All solos and vocal ensembles will be performed from memory. Adjudicators are to lower the rating one grade if music is used for either of the above performances. Instrumental ensembles may use music.

### **ADJUDICATOR SELECTION - PHILOSOPHICAL FOUNDATION**

A. The adjudicator is considered by the students to be a master teacher and a figure of authority. His/her actions, attitude and comments must contribute to the improvement and encouragement of the performers.

B. There are no restrictions as to the difficulty level of selections performed. It is recognized that the adjudication will reflect the quality of the performance, including the quality of the music selected and its suitability to tie individual/ group.

1. This judgment lies solely with the adjudicator. In addition to these factors, the adjudicator must take into consideration the experience, size of group, number of rehearsal hours per week, etc. as indicated on the provided adjudication form. If this information is not provided, the adjudicator should ask for it from the director or student before the performance begins.

2. It is strongly recommended that art music, as opposed to popular music, be performed at all festivals. The music chosen should allow a group to demonstrate its ability to perform in a variety of styles and tempos.

C. When persons are asked to adjudicate, they should have extensive experience in listening to performers of the level they are to judge. That is the only way a judge can interpret the standards and reasonably apply them to students of different levels and backgrounds.

1. Some of the adjudicators set their standards so high that it is impossible for even the better school groups to meet them. The standards held by those adjudicators may be based on performances comparable to those of college-level or professional musicians and nothing heard

in the school situation can please them. Sometimes adjudicators lapse into a state of uncritical generality, giving nothing but high ratings in order to encourage the students. Or, the performances may be so much better than an adjudicator expected from young musicians that the adjudicator thinks everything is wonderful. In failing to be sufficiently critical of a below-standard performance, an injustice is done to those who have achieved higher standards, the truly "Superior" performers.

2. Adjudicators must realize their responsibility for interpreting and maintaining proper standards of performance, but they should not forget the importance of stimulating and leading encouragement, especially to weaker performers. The mark of a truly outstanding adjudicator is not how well he/ she works with advanced students, but how much help and encouragement he/ she can give to students who have not yet attained excellence. An adjudicator should be a person who sincerely wishes to encourage young musicians by recognizing their achievement and to improve their performances by pointing out, in a positive manner, how they can strengthen their weaknesses. In short, an adjudicator should be a teacher. In this way, the adjudicator can maintain and improve the standards of music education in the schools.

### **ADJUDICATOR COMMENTS**

Each large group festival adjudicator will provide a tape recorder and will be given a blank tape for each performing ensemble. This should be used for running commentary to the ensemble. Comments that are specific to the performance can be made as the performance is in progress. The judge should appraise the performance in terms of categories on the adjudication form. Comments should include both positive and negative remarks about aspects of the performance with educational solutions/problems, and must justify and clarify check marks and ratings. Judges should acquire a vocabulary with which they can record their impressions and suggestions clearly and concisely. This

does not mean simply to point out such obvious things as "this instrument played a B- flat instead of a B natural in the third measure of Z", but to call attention to fundamental characteristics of the group, i.e. the presence or lack of good tone quality, intonation, precision of execution, phrasing, etc.

1. Adjudicators are to give constructive and positive criticism through written, taped or verbal comments. The adjudicator should keep the focus of the comments on the student(s) and try to convey a sense of sincere encouragement. Comments should not only point out problems but must include ways that can solve the problems.
  - a. Verbal comments must be consistent with the written comments and the rating awarded.
  - b. Check marks must be consistent with the rating awarded, and must be backed up with constructive comments, especially in the case of low marks.
2. Adjudicators must clarify their ratings through written and/or verbal comments on tape. Participants will be more willing to accept a lower rating when the adjudicator points out the conditions which brought about the rating and offers concrete suggestions for improvement. In terms of educational value, critical comments are the most important contribution made by the adjudicator, but in the minds of the participants and often of the directors, the rating is too often the ultimate goal. Failure to make clear the basis for rating negates the valuable results which are intended.
3. The adjudicators must be capable of expressing themselves legibly, concisely and diplomatically. They should avoid writing a comment which a director cannot read to either the students or administrators without a loss of prestige. This requires care but is well worth the effort.
4. The adjudicator must translate what is heard in terms of categories on the adjudication form. Care must be taken to assure that comments are consistent with the rating and check marks. A

director will certainly be dissatisfied if comments are generally full of praise while the rating is low, or if the form is filled with "Outstanding" and "Superior" marks while the comments are generally negative.

### **ADJUDICATOR RATINGS**

A. The categories to be considered in determining the rating are specified on the adjudication form, and it is the responsibility of the adjudicator to limit judging to these categories.

B. Persons who listen to many performances of standard works will be aware of the fact that there may be several different interpretations of the same work, each of them valid. An adjudicator may prefer one as long as the performance is logical and does not violate the rules of style and good taste.

C. The rating system is designed to ensure that a single category does not overbalance the others. The adjudicator must not lower the overall rating because of weaknesses in a single area. Again, the final rating must be consistent with the markings of the individual categories.

D. When hearing groups or soloists of different grade levels, the adjudicator must remember that it is just as possible for a middle or elementary school group or a small group to receive a high rating as it is for a large group or one from a higher grade level to receive a lower rating.

### **NON-RATED PERFORMANCES**

Groups always have the option of performing at any festival for comments only. This applies to solo and ensemble as well as large group festivals. For NONRATED performances (comments only), the adjudicator will make no reference, either verbal or written, to what the rating would have been were one assigned.

# ***CMEA CENTRAL SECTION PERFORMANCE STANDARDS***

## **CP - Command Performance**

(applies only to solo and ensemble festivals)

The command performance rating represents a performance of exceptional merit and extraordinary quality and should serve as a model for other students and directors.

- This rating must be reserved for performances of a flawless nature which represent the highest musical achievement. Adjudicator will find it difficult to make suggestions for improvement.

## **I - Superior**

This rating represents the finest conceivable performance for the event and the level of participants being judged worthy of being recognized as among the very best.

- This rating reflects an outstanding performance. While the judge might find some minor points to criticize and make some helpful suggestions for further improvement, the adjudication form would show a preponderance of "Superiors" for each of the categories. The remarks would generally be complimentary for outstanding work.

## **II - Excellent**

This rating reflects an unusual performance in many respects but not one worthy of the highest rating due to minor defects in performance or ineffective interpretation. It is however, a performance of distinct quality.

- This performance usually shows the results of sound fundamental training, but the performance lacks the excellence and artistry necessary to qualify for a superiors. The adjudication form would reflect some "Superiors". More categories would be checked indicating "Excellent" marks than "Good" or "Fair". It is relatively easy for an adjudicator to comment on such a performance because the weaknesses stand out clearly against a generally first-rate background. Suggestions can usually be focused on something specific and helpful.

## **III - Good**

This rating is for a good performance, but one that is not excellent. The performance shows accomplishment and marked promise, but is lacking in one or more essential qualities.

- This rating indicates room for improvement in many of the fundamental items listed on the adjudicator's comment sheets. The adjudication form might show one or two "Superiors" and "Excellents", but would show quite a few "Goods" and "Fairs". There would probably not be time or space to record each separate error as it occurred, but the group or individual would have some basically fine qualities and there should be ample opportunity for the adjudicator to make suggestions for general improvement of fundamental weaknesses.

#### **IV-Fair**

This rating describes a performance that shows some obvious weaknesses. These may reflect handicaps in the way of instruction, instrumentation or lack of rehearsal time.

- This performance is generally weak and uncertain. There are numerous errors in most of the fundamental categories. The adjudication form will show many "Fair" markings. Adjudicators will probably not devote much space to pointing out specific errors. Comments should be encouraging and contain helpful suggestions for improvement. They might suggest such things as schedule and rehearsal improvements, or more individual practice or sectional time. The judge might even make specific recommendations for ensemble or individual studies and exercises which would contribute to the development of a soloist or group.
- A private note to the director with suggestions might be in order for a rating such as this.

#### **V - Poor**

This rating indicates a performance that reveals much room for improvement. The director should check his/her methods, instrumentation, etc. with those of more mature organizations.

- This performance reveals almost a complete lack of preparedness and understanding. In some cases, this may be due to an immature student attempting music which is far too advanced for him/her. In other cases, it may be due to an accumulation of careless playing habits. This rating is rarely used even by the most critical adjudicator, since performers of this level do not usually participate in festivals. The adjudication form will contain mostly "Fair" and "Poor" markings. Adjudicators must use a great deal of tact in comments to soloists or groups in the lower ratings. Commendable features in the performance should be singled out. Remarks should be honest but never sarcastic. They should point out the basic weaknesses and make suggestions for improvement. Comments should urge the participants to work toward higher achievement at future festivals.
- A private note to the director is definitely in order. The director / teacher surely needs assistance.

## **SIGHTREADING PERFORMANCE STANDARDS (large group festivals)**

### **I – Superior**

This rating represents the finest conceivable performance for the event and the level of participants being judged; worthy of being recognized as among the very best.

- All the parts are played or sung accurately and with musical sensitivity. The secondary parts of instrumental compositions are played with confidence. Balance is maintained between voice parts of choral compositions. When technical errors occur, they are quickly recognized by the performers and the same mistake does not occur twice. The selection is not only performed technical accuracy but with good attention to its expressive features.

### **II - Excellent**

This rating reflects an unusual performance in many respects but not one worthy of the highest rating due to minor defects in performance or ineffective interpretation. It is , however, a performance of distinct quality.

- This is an authentic reading on the whole, but one which is marred by a considerable number of technical errors. The section leaders carry the group through well, but there is a lack of precision and solidity because many in the group are not performing with confidence. The playing lacks the fluency and finesse of a Superior performance. The rhythms are not always clearly marked. Instrumentalists are careless as to articulation; singers fail to enunciate clearly. Expressive features are not carefully noted.

### **III - Good**

This rating is for a good performance, but one that is not excellent. The performance shows accomplishment and marked promise, but is lacking in one or more essential qualities.

- This is not a clean performance by any means. There are many wrong notes. Key signatures are not recognized; wrong intervals are sung; rhythmic patterns are not correctly performed. There is little attention given to expressional features. A few leaders hold the section together but there are many who frequently get the ensemble together for a fresh start. Such a group might show qualities which would enable it to give a fine performance of a prepared section, but it obviously needs more experience and training in the reading of unfamiliar music.

### **IV-Fair**

This rating describes a performance that shows some obvious weaknesses. These may reflect handicaps in the way of instruction, instrumentation or lack of rehearsal time.

- This performance is full of technical errors. Many students are lost a good deal of the time. It reveals weakness in the fundamentals of tone production, rhythm, articulation, enunciation and other basic factors. There will probably be numerous stops or at least places which approach a complete breakdown. It would be of little use for the judge to attempt to list specific errors. His/ her comments should be encouraging and offer suggestions for a course of training which would prepare the students to read with greater confidence and assurance the next time they have the opportunity to read at sight.

### **V – Poor**

This rating indicates a performance that reveals much room for improvement. The director should

check his/her methods, instrumentation, etc. with those of more mature organizations.

- This rating indicates a performance which reveals much room for improvement. The director should check his/her methods, schedule, etc. with those of more mature organizations. This This rating is rarely used even my the most critical judges. It indicates a performance in which the students reveal almost a complete lack of preparedness and understanding. The selections they attempt at sight are barely recognizable and such a group will often give up before the event is completed.

## FESTIVAL GENERAL INFORMATION

*The following applies to all CMEA Central Section Festivals.*

### **MENC MEMBERSHIP**

MENC/ CMEA membership is not a requirement for Central Section Festival participation; however, membership is strongly encouraged. A non-member participation fee will be assessed for each festival site entered by non-members. *NOTE:* MENC membership applications and dues are to be mailed directly to MENC. **Do not include these items with your festival application and fees.**

### **SITE SELECTION**

Directors should choose the nearest festival site. Participants from a given region will receive priority scheduling over those from outside the area.

### **DEADLINE**

Entries must be postmarked no later than one month before the festival date. The penalty is an additional \$20.00 for each late entry. Entries will not be accepted two weeks or less before the chosen festival unless space is available. Improperly completed or incomplete entry forms will be returned for correction or completion. **Absolutely no purchase orders will be accepted.**

### **PERFORMANCE SCHEDULE**

Special schedule / time considerations should be included with the entry form. Requests will be honored in the order received as much as is possible. The Site Host will mail the performance schedule with maps and specific information approximately two weeks before the festival. **If your entry is late, do not expect to be scheduled in a prime time slot.** Except in dire emergencies, there will be no changes made in the schedule the week of the festival.

### **SUPERVISION**

Directors are reminded that students must always be adequately supervised. Schools are to provide one adult chaperone for every twenty students participating in the festival. Please review proper concert etiquette and festival deportment with your students before the event. **Disruptive students will be escorted out of the festival performance area.**

### **DECLARATIONS**

Directors may include declarations or notices to the judges. These should be attached to the scores submitted for use by the adjudicators. Declarations should be typed on school letterhead.

### **COPYRIGHT COMPLIANCE**

All participants in the festival are to perform from legally acquired copies of the music. Exceptions: "Emergency copying to replace purchased copies which for any reason are not available for an imminent performance is permissible provided replacement copies shall be substituted in due course". (Guideline on Fair Use of Copyright Material) Emergency copying equipment and supplies will not be provided by Site Chair.

### **PERCUSSION EQUIPMENT**

Available percussion equipment may be limited. Check the information mailed to you by the Site Host to determine what will be provided.

## **PROTEST PROCEDURE**

- Any protest regarding ratings must be made by the directors to the Site Host the day of the festival. Upon receiving a protest from a director the Site Host will contact the judges to inform them of the protest and determine if any action is appropriate. Regardless of the outcome, the decision of the judges is final. The Site Host will relay the judges' decision to the protesting director. Following the festival the Site Host will write a report to the Festival Committee Chair outlining the nature of the protest, the procedure followed and the outcome of the protest.
- All concerns or complaints not related to ratings should be directed to the Festival Committee Chair (First Vice-President) following the event.

## **QUESTIONS**

- A. Direct questions regarding the entry forms and fees to the *Festival Coordinator*.
- B. Direct questions about performance schedules, locations of warm-up rooms and other logistical matters to the *Site Host*.

## **LARGE GROUP FESTIVAL**

### **FEES**

See current festival application forms for festival fees.

### **ELIGIBILITY**

All student participants will be registered student performers in the appropriate school ensemble, attending school and classes regularly.

### **TIMING**

The Site Chair will schedule ensembles at minimum intervals as outlined below. All times are "portal to portal" including setup and performance.

1. High School Instrumental - 30 minutes
2. Middle School Instrumental - 25 minutes
3. High School Vocal - 15 minutes
4. Middle School Vocal - 15 minutes

If there are not large numbers of entries, Middle School instrumental intervals can expand to 30 minutes and all choral groups can expand to 20 minutes.

### **ADJUDICATOR SCORES**

Directors should provide three scores of each selection for the adjudicators. Scores for all entries will be labeled with the name of the school and each measure consecutively numbered. Ensembles without scores will not be eligible for a rating, but may receive comments.

### **A CAPELLA SELECTION**

Intermediate and advanced high school vocal ensembles will perform one *A capella* selection as part of their festival program. Adjudicators are instructed to lower the rating by one grade if an *A capella* selection is not included in the performance.

### **AWARDS**

Certificates are provided to all ensembles. Certificates will be available the day of the festival. Medals and plaques may be purchased on site or ordered through the mail. No phone orders or P.O.s.

## **INSTRUMENTAL SIGHTREADING**

Sight reading is not required for festival participants, but is highly recommended. Sight reading music will include newly published works to insure that students and directors are reading unfamiliar music. The published grade level (i.e. J.W. Pepper, publisher) will be used to determine grade level suitability. Ensembles are to sight read a selection graded one grade lower than the most difficult selection performed on the festival program. Middle School bands can expect a grade 1, 2 and 3 selection, and High School bands can expect a grade 2, 3 and 4 selection. The Site Host may opt to work with the sight reading Judge in selecting the music for sight reading. The Site Host shall provide two sets of each work in order to prevent using more than two students per stand. The Site Host, room managers, and adjudicators will do everything possible to create a relaxed atmosphere in the sight reading room and contribute to a positive learning experience. Procedure will be as follows:

1. Students and the conductor should not open the folders until told to do so by the adjudicator.
2. The sight reading adjudicator will utilize taped comments during the sight reading sessions. The adjudicator will assign a rating of the performance and may include additional written comments on the sight reading adjudication sheet.
3. The adjudicator will review, with the conductor and the ensemble, the procedures to be followed:
  - a. The conductor will select the work from the folder that represents one grade level below the most difficult selection performed.
  - b. The conductor will have a maximum of five minutes to study the score while the room managers pass out the folders to the students.
  - c. The students are instructed to open their folders and the conductor is given five minutes to prepare the group for sight reading. It is during this preparation period that information flows from the teacher to the students. The conductor may not utilize counting and/ or singing to communicate his/her interpretation of the work. There will be no feedback allowed from the students at this point (i.e. singing, playing, tapping).
  - d. At the end of the five minute preparation period, the conductor will hold a maximum of two minutes for a question and answer session. Students may ask questions regarding form or style.
  - e. The conductor will have a maximum of one minute to warm up the ensemble. The conductor may not use a passage from the sight reading work.
  - f. During the performance the conductor may no longer use vocal or rhythmical demonstrations to correct performance errors. The conductor is to conduct silently except for calling out rehearsal numbers or letters as needed.
  - g. Should the conductor find that he/ she has to stop the ensemble, the conductor should restart the group at the nearest rehearsal number or letter to the point where the group stopped.
4. At the conclusion of the sight reading performance, the adjudicator may give oral feedback to the group as time allows while the music is still on the stands.
5. At the conclusion of the feedback session the group may be asked to pass in the folders.
6. Sight reading is a closed performance situation in which no one is allowed into the room except the judge, room monitors, Site Chair and/ or Site Host, the performing ensemble and the conductor.

## SUGGESTED TIME LINE

1.	Conductor reviews scores	5 minutes maximum
2.	Conductor works with students	5 minutes maximum
3.	Question and answer	2 minutes maximum
4.	Warm-up	1 minute maximum
5.	Sight reading performances	10 minutes maximum
6.	Feedback	2 minutes +
		—
		25 minutes maximum

## SIGHTREADING INSTRUMENTATION

*The following parts will be available in the sight reading room. Should you have more students than parts available, some students may have to read with more than two students per stand. Condensed scores will be provided to conductors when possible.*

### BAND

ten flute folders - one oboe one folder - one oboe two folder - three clarinet one folders - five clarinet two folders - six clarinet three folders - one alto clarinet and two bass clarinet folders - one E<sub>flat</sub> and one B<sub>flat</sub> contrabass clarinet folders - two alto saxophone one folders - three alto saxophone two folders - two tenor saxophone folders - one baritone saxophone folder - two cornet one folders - two cornet two folders three cornet three folders - one horn one folder - one horn two folder - one horn three folder - one horn four folder - two trombone one folders - two trombone two folders - two trombone three folders - one bass trombone folder - two baritone T.C folders - two baritone B.C folders - four tuba folders - one snare drum folder - one bass drum folder - one bells folder - one cymbals folder - one tympani folder - one optional percussion folder

### ORCHESTRA

six violin one folders - six violin two folders - three violin three folders - four viola folders - five cello folders - six bass folders - two flute folders - one oboe one folder - one oboe two folder - one clarinet one folder - one clarinet two folder - one bass clarinet folder - one bassoon one folder - one bassoon two folder - one alto saxophone folder - one tenor saxophone folder - one trumpet one folder - one trumpet two folder - one trumpet three folder - one horn one folder - one horn two folder - one horn three folder - one horn four folder - one trombone one folder - one trombone two folder - one trombone three folder - one tuba folder - one snare drum folder - one bass drum folder - one bells folder - one cymbals folder - one tympani folder - one optional percussion folder

### VOCAL SIGHT READING

A. If there is more than one score, the director will have one minute to study the scores and make a selection. Students will wait quietly during this time.

1. The director and students will have one minute to study the score silently.
2. The director and students will have up to five minutes for study, discussion and singing.

B. Ground rules for the five minute study time:

1. The director may not sing any melodic or rhythmic part(s) to the students during this time.
2. The keyboard may be used only once during the five minutes to establish the key.
3. The director and students may do any or all of the following:
  - a. Discuss the selection pointing out key and/ or meter changes, form of the selection or potential trouble spots, etc.
  - b. The students may break into sections to work through their individual parts. Students may practice parts aloud within their sections. The director may "rehearse" the different sections without singing or demonstrating as outlined above.
  - c. The choir may sing through selected areas of the music to check for accuracy. The director may call attention to mistakes, but he/ she may not sing or perform it correctly for the choir. Students may go back into sections to work again.

C. Performance:

1. Immediately before singing, the choir may sing a scale and/ or arpeggio to establish the key and to sing their starting pitches.
2. During the performance, no demonstration either vocal or rhythmic may be given by the director, The director may call out rehearsal numbers or letters as needed.
3. Should the director find he/ she must stop the ensemble, the director should restart the ensemble at the closest rehearsal number or letter to the point where the ensemble stopped.
4. If time permits, oral comments about the performance and the rehearsal process may be given by the adjudicator.
5. Sightreading is a closed performance situation in which no one is allowed in the room except the adjudicator, an assistant or secretary, the Festival Chair and/ or Site Host, the performing ensemble and the director.

## **JAZZ FESTIVAL**

### **ELIGIBILITY**

All student participants will be registered in the appropriate school ensemble, attending school and classes regularly.

### **TIMING**

Bands are given twenty-five minutes "portal to portal" for setup and performance.

### **ADJUDICATOR SCORES**

Directors should provide three scores of each selection for the adjudicators. Scores for all entries will be labeled with the name of the school and each measure consecutively numbered. Ensembles without scores will not be eligible for a rating, but may receive comments.

### **IAJE AFFILIATION**

The CMEA Central Section Jazz Festival is an International Association of Jazz Educators (IAJE) approved festival. All adjudicators are members of IAJE. Directors who are not IAJE members are welcome to enter the festivals; however, only students of IAJE members are eligible for IAJE scholarships and certificates.

### **AWARDS**

Certificates are provided to all ensembles. Certificates will be available the day of the festival. Medals and plaques may be purchased on site or ordered through the mail. No phone orders or P.O.s.

## **SOLO AND ENSEMBLE FESTIVAL**

### **ELIGIBILITY**

All student participants must be properly registered in school, attending school and classes regularly and be student performers in the appropriate school ensemble. In the event a school does not have the appropriate large ensemble in the curriculum, a private teacher may enter students provided they are members of MENC or pay the non-member participation fee. A letter on school letterhead from a school administrator (principal, activities director, counselor, etc.) stating the preceding is required with the entry form. Ensembles composed of students from more than one school must have the approval of all school music teachers involved and must be listed as appearing from all schools represented.

### **WALKUP REGISTRATION**

Teachers may enter students as "walkup" entries at the festival site on a space available basis for the regular entry fee plus \$35.00 late penalty entry fee.

### **TIMING**

Ten minutes are allowed for each performance including entry and exit. If this time limit is exceeded, the adjudicator will stop the performance. This will not have an adverse bearing on the rating. Directors are urged to time their entries to avoid the shattering effect of stopping a performance.

### **ADJUDICATOR SCORE**

Judges will expect a score of the selection with measures numbered. Scores for all entries should be labeled with either the student's or ensemble's name or the name of the school.

### **ENSEMBLE SIZE LIMIT**

The maximum number of students allowed in an instrumental ensemble is twelve. The maximum number of students allowed in a vocal ensemble is twenty-four.

### **MEMORIZATION**

All solos and vocal ensembles will be performed from memory. Adjudicators are instructed to lower the rating by one grade if music is used for a performance (i.e. CP to I, I to II). Instrumental ensembles may use music.

### **INSTRUMENTATION**

There are no restrictions as to instrumentation in solos or ensembles. However, participants must recognize that in the case of some instruments (harp, guitar, etc.), specialists may not be available and the assigned adjudicator will judge on the basis of musicianship alone.

### **COMMAND PERFORMANCE - CP**

Adjudicators may select soloists or ensembles to perform again at a command performance event. Directors, students and parents are encouraged to attend and listen to as many command performances as possible.

### **AWARDS**

Certificates are provided to all soloists and ensembles. Certificates will be mailed to directors following the festival. Upon request, when applying to the festival, individual members of an

ensemble may be issued certificates. Medals may be purchased at the site or through the mail. **No phone orders or P.O.'s.**