

# 2011-2012 MUSIC HANDBOOK



- All State Music Festival
- Solo Ensemble Festival
- General Information
- Requirements
- Forms



**ASAA**  
ALASKA SCHOOL ACTIVITIES ASSOCIATION

# **ASAA MUSIC CONTACT**

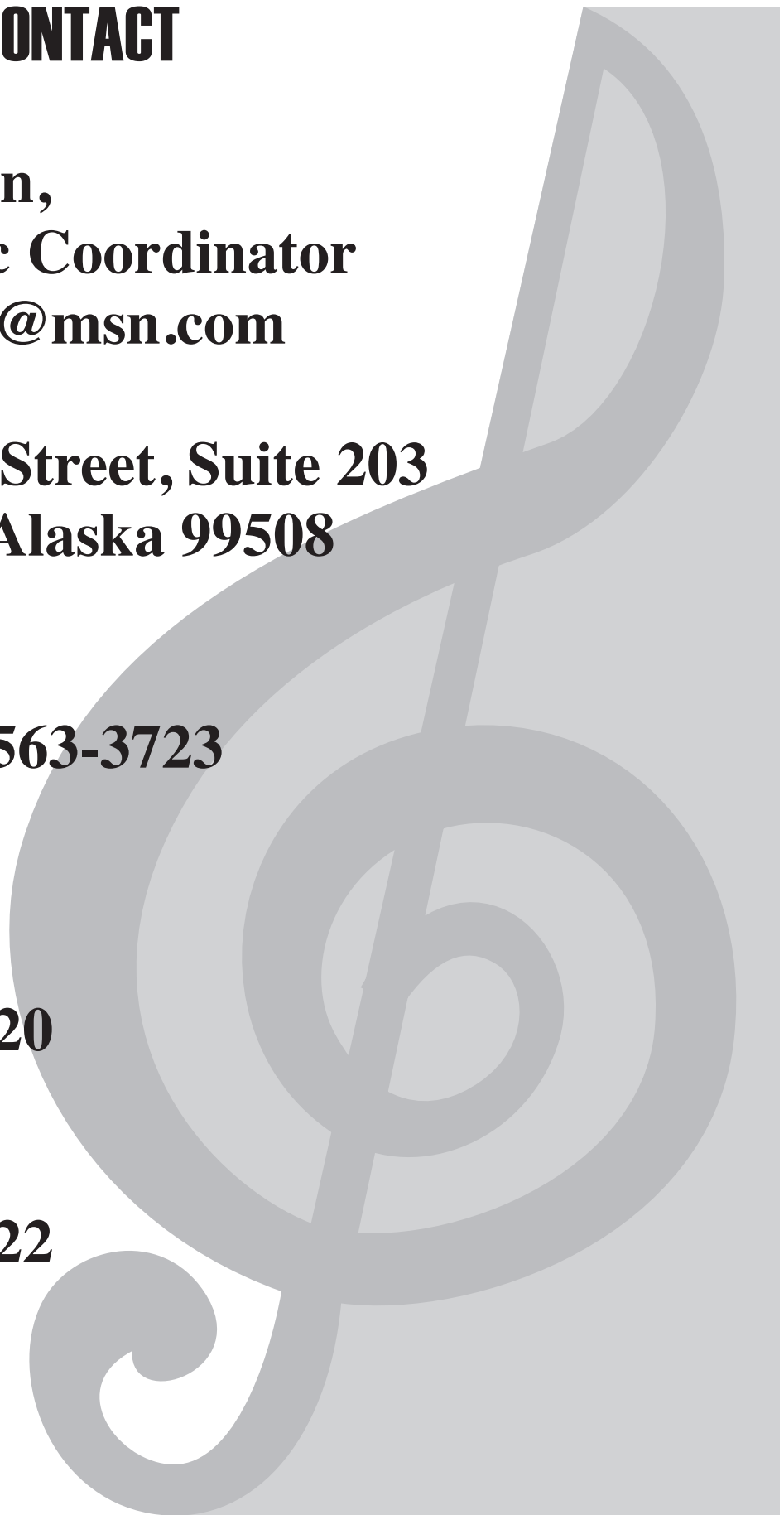
**Cam Bohman,  
ASAA Music Coordinator  
cambohman@msn.com**

**4048 Laurel Street, Suite 203  
Anchorage, Alaska 99508**

**Phone:  
ASSA (907) 563-3723  
ext 108**

**FAX:  
(907) 561-0720**

**CELL:  
(907) 529-6022**



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# ABOUT THIS HANDBOOK

## HANDBOOK CREATION

This Music Handbook covers instructions, guidance and forms associated with both the All-State Music Festival (Band, Choir and Orchestra) held in November and the Solo & Ensemble Festival held in May. It is designed to provide comprehensive guidance and tools for music directors participating in local, regional and the state events.

## HANDBOOK COMMITTEE

The predecessor to this 2011-12 handbook was the first Music Festival Handbook created in 1996. This earlier version was developed by a number of music and education professionals dedicated to providing a clear outline for participating directors and student musicians. The handbook committee was comprised of:

- Henry Hedberg  
1996-2000 Festival Chair
- Renee Henderson  
Kenai Central High School
- Donald Hildie  
Lathrop High School
- Jerry Hughes  
Ketchikan High School
- Mike Martinson  
Anchorage School District
- Ginny Packer  
Colony High School
- Ronnie Stanford  
Barrow High School
- Dale Tumeay, Retired
- Susan Wingrove  
Bartlett High School
- Jennifer Dalby, Past President  
Alaska Music Educators Association (AMEA)
- Gary Matthews, Executive Director  
Alaska School Activities Association

## 2011 HANDBOOK UPDATE:

### 1. ALL-STATE

#### a. ALL GROUPS:

- 1) **CD references** changed to on-line auditions
- 2) **DISQUALIFICATIONS:** addition of choral scales to be sung in the correct octave
- 3) **Caveat Note** that procedures as they appear under Audition Recording, Audition Submittal, Alternate Procedures, Adjudication Procedures and Coordinator Responsibilities

in this Music Handbook may change as more information is received about the on-line auditions. Questions should be directed to the ASAA web site at [www.asaa.org](http://www.asaa.org). All-State Music Festival.

#### b. ALL-STATE BAND:

1) **2011 BAND AUDITIONS:** changes made to Bb Clarinet, Eb Clarinet, Saxophone and Percussion

2) **CHAIR AUDITIONS:** ratings simplified from 10 points to 5

#### c. ALL-STATE CHOIR:

##### 1) Choral Octet Procedures:

a) Memorization call left to Octet Coordinator.

b) Minimum requirement to pass will be 50%

c) Use of 3 exercises vs. 4

##### 2) Choir Chair Procedures outlined

#### d. ALL-STATE ORCHESTRA:

1) **Violinists** can submit two CDs if they are also Viola qualified. They can state that their first preference would be for Violin, but if not selected for Violin, they are willing to participate in the Viola section.

##### 2) Orchestra Chair Procedures outlines

3) **CHAIR AUDITIONS:** ratings simplified from 10 points to 5

#### e. FORMS:

1) **CHAIR AUDITIONS:** ratings simplified from 10 points to 5

2) **OCTET AUDITIONS:** ratings simplified from 5 levels to 3

3) **Added** BAND Music Worksheet

4) **Added** MIXED CHOIR Music Worksheet

5) **Added** ORCHESTRA Music Worksheet

6) **Added** TREBLE CHOIR Music Worksheet

7) **Added** All-State Music Festival Evaluation

### 2. SOLO & ENSEMBLE:

#### a. SELECTION:

1) Ratings need to be received from a Regional or Qualifying Music Festival

2) CD adjudicator ratings are final

b. **ASAA ACCOMPANIST'S FEES:** The ASAA accompanist fee of \$25 includes one rehearsal

of a half hour, the adjudication, and a Command Performance, if applicable. Students needing extra time with an ASAA accompanist should plan on paying an additional \$25 fee for each half hour of extra needed rehearsal time.

- c. ENSEMBLE NUMBERS for a JAZZ BAND:** will be limited to eighteen (18).
- d. PRE-RECORDED ACCOMPANIMENTS:** Pre-recorded accompaniments are not allowed at the Solo & Ensemble Music Festival only live accompaniments.
- e. MUSICAL SELECTIONS:** "Pop music" is discouraged at the state level and is not appropriate for the classical categories at the festival.
- f. STUDENT FESTIVAL SUPERVISION:** The student's supervisor must be present for the student's adjudication and if nominated, their Command Performance presentation.
- g. COMMAND PERFORMANCE:**
  - 1) The student's school music director needs to ensure that all equipment needed by their performer(s) makes it way to the stage at the auditorium.
  - 2) If a student is chosen for more than one COMMAND PERFORMANCE, they will be limited to appear in no more than two COMMAND PERFORMANCES; preferably, one solo or small ensemble and one large ensemble versus one solo and one small ensemble.
- h. SOLO APPLICATION:** Modified to duplicate the form of the ENSEMBLE and EXHIBITION APPLICATION.
- i. FORMS:**
  - 1) Added Qualifying Music Festival Application Form
  - 2) Added General Solo & Ensemble Music Festival Evaluation Form
  - 3) Added Adjudicator Solo & Ensemble Music Festival Evaluation Form

### 3. ADDENDUM

- a. ASAA ELIGIBILITY RULES:** Further clarified
- b. FREQUENTLY ASKED QUESTIONS:**
  - 1) Added #9: Out of Alaska Qualification
  - 2) Added #10: Eighth Grade Participation
- c. TABLE of OCTAVE DESIGNATIONS:** Added
- d. QUALIFYING & REGIONAL SOLO & ENSEMBLE MUSIC FESTIVALS:** Added

## 2010 HANDBOOK UPDATE:

### 1. ALL-STATE:

#### a. ALL GROUPS:

- 1) Participant selections to be announced in ALPHABETICAL ORDER versus RANKING ORDER. Alternates will be announced in RANKING ORDER.

#### b. BAND:

- 1) Changed tempo from 126 to 116 for 2011: Trumpet: Exercise #3: Page 56, No. 69.
- 2) String Bass alternate to be assigned to All-State Band if no other String Bass has requested a band placement. If there is no string bass alternate, there will be no String Bass in the All-State Band.
- 3) Further clarification of the responsibilities of wind and percussion participants chosen for the All-State Orchestra.

#### c. CHOIR:

- 1) Added a tempo of 72 mp to Exercise #3: "I love to sing"
- 2) First Chair Awards for Choir to be decided by a live audition at the festival. The three highest scoring CDs will be identified as First Chair candidates in each vocal section based on their CD audition ranking. The Choir chair auditions will take place after the Octet auditions. If one of the First Chair candidates does not pass the Octet audition, they would be eliminated from the choir First Chair audition. A sight reading component will be added to the First Chair live audition.
- 3) First Chair Procedures outlined for choir coordinators and sectional adjudicators.
- 4) Guidelines outlined for acquiring instrumental accompanists for any Choral musical selections.

#### d. ORCHESTRA:

- 1) String Bass alternate to be assigned to All-State Band if no other String Bass has requested a band placement. If there is no string bass alternate, there will be no String Bass in the All-State Band.
- 2) Further clarification of the responsibilities of wind and percussion participants chosen for the All-State Orchestra.

#### e. ADJUDICATION PROCEDURES:

- 1) 12. Further clarification of guidelines for deleting score points for -/+ 10 metronomic tempos.

- f. FORMS:
  - 1) Added Form for Vocal Chair Sectional Ratings
  - 2) Added Point Values to the Orchestra Adjudication Form

## 2. SOLO & ENSEMBLE:

- a. RULES. 5.c.: ENSEMBLE NUMBERS: A small ensemble will consist of 2-8 members and a large ensemble will consist of 9-16 members.
- b. Changed time for the beginning of the Command Performance to 5:30 PM to allow for personnel and program logistics.
- c. RULES. APPLICATION DEADLINE: Further emphasized the necessity of no applications accepted after the April 22nd deadline.
- d. RULES. 20. ADJUDICATION CATEGORY NOTES:
  - 1) Eliminated 20.a. SAME INSTRUMENT ENSEMBLE clarification to fortify the Brass and Woodwind Ensemble categories. All ensemble categories will be adjudicated by an ensemble adjudicator versus a "same instrument" adjudicator.
  - 2) Added a VOCAL JAZZ clarification.
- e. FORMS:
  - 1) Under Areas of Concern on the solo and ensemble adjudication forms added special considerations for guitar for attention to the fingerboard and plucking hands.

## 3. ADDENDUM:

- a. FREQUENTLY ASKED QUESTIONS added were:
  - 1) Festival Passes
  - 2) School Numbers
  - 3) Master Eligibility
  - 4) On-line auditions for All-State
  - 5) Pre-recorded accompaniments for Solo & Ensemble
  - 6) Date movement of Solo & Ensemble

## 2009 HANDBOOK UPDATE:

### 1. ALL-STATE

- a. All areas:
  - 1) Fees: All All-State fees will be \$10 for the audition CD and \$10 for each student selected for All-State
  - 2) Adjudicators: are to complete as much of the adjudication form as possible especially including all disqualified CD auditions.

### b. BAND Specific:

- 1) Recommended band numbers for:
  - 1st Bassoon - 2
  - 2nd Bassoon - 2
- 2) New PERCUSSION audition requirements for odd-numbered years
- 3) First Chair Medallions will also be given to non-traditional band instruments such as piano, harp, and/or string bass if needed and used in the selected band music.
- 4) New printed format for current auditions for Band

### c. CHOIR specific:

- 1) New printed format for current auditions for Choir
- 2) Same Score CDs: If there are multiple top CDs with the same score, which would then be considered as a "not a normal result", the choral adjudicator for that section should make every effort to rank those with the same score by selecting one of the required exercises to be the "tie breaker". i.e. in 2008, there were seven CDs with the same top score in one choral section. If the choral adjudicator had used the method outlined above, the top seven scores would then have been identified as 99-A, 99-B, 99-C, etc.
- 3) Women into Mixed & Treble Choir: So that the quality of both groups are equalized, the formula of "1 Mixed Choir person to 2 Treble Choir persons" shall be followed. If the year was an odd-numbered year, those receiving the following scores would be placed as follows:
  - 99 to Mixed Choir (they would be First Chair of MC)
  - 98 to Treble Choir (they would be First Chair of TC)
  - 97 to Treble Choir
  - 96 to Mixed Choir
  - 95 to Treble Choir
  - 94 to Treble Choir

### d. ORCHESTRA specific:

- 1) New printed format for current auditions for Orchestra
- 2) All violin alternates will be given VIOLIN II music.
- 3) ADJUDICATION of the STRING SOLO PIECE: Adjudication of the solo piece should include consideration of the degree of difficulty as well as the technical command of the work.

## 2. SOLO & ENSEMBLE

- a. FEES: Solo & Ensemble fees will be \$10 for an audition CD, if needed, and \$10 for the Solo & Ensemble participation fee.

- b. If the category for which a student wishes to be adjudicated is not offered by their regional music festival, i.e., Instrumental Jazz, Vocal Jazz, Swing/Show Choir, Musical Theater, etc., the applicant may submit to ASAA a CD audition.
- c. Clarification of the Guitar category at state
- d. Addition and clarification of the Musical Theater category at state
- e. Updated Solo, Ensemble, and Exhibition Ensemble Application forms to reflect both TYPE of the solo/ensemble and STYLE of the solo/ensemble

### 3. ADDENDUM

- a. Clarified participation of students from Alternate schools under Addendum #2.
- b. Added a Frequently Asked Question section.

## 2008 HANDBOOK UPDATE:

### 1. ALL-STATE

- a. Added PIANO audition requirements if needed for the All-State Band.
- b. New Bassoon audition material for ODD-numbered years
- c. New Oboe/English Horn audition material for ODD-numbered years
- d. New Saxophone audition material for ODD-numbered years
- e. Clarified statement for a male voice that changes from the time of audition to festival (Choir Specific Notes)
- f. Additional clarification for octet procedures
- g. Roster labeling information for those groups submitting more than 24 applications (Audition Submittal 1.)
- h. Clarified use for CD recording and submission (Audition Recording: Student 9. & Director 6.)
- i. Added Piano Adjudication form

### 2. ACTIVITY FORMS

- a. Added information about the ASAA "TAD" Program

### 4. ADDENDUM

- a. Added AMEA's position statement to ASAA's

## 2007 HANDBOOK UPDATE

### 1. ALL-STATE

- a. B. ELIGIBILITY: Clarified need for two Master Eligibility submissions
- b. D. FEES: Clarified fees for withdrawal of

students and added "drop dead" dates for withdrawal

- c. G. FESTIVAL MUSIC: Added clarification for responsibility and numbers needed for ordering of the festival music.
- d. H. RECOMMENDED NUMBERS 6: Increased number of Treble Choir members from 66 to 86.
- e. BAND:
  - 1) Clarified percussion audition requirements and adjusted the points for their adjudication.
  - 2) Included contact information for finding All-Northwest audition requirements for 2008-09
- f. CHOIR:
  - 1) Added statement about flexibility of repeating "DO" at the top of the scales
  - 2) Outlined procedure for First Chair Awards if there is a tied score
  - 3) Addition of # 4. for Octet Procedure if octet is falling apart
  - 4) Choir Application: deleted blank for group preference
  - 5) Choir Ranking Sheet: added spaces for up to 100 applicants
- g. ORCHESTRA:
  - 1) Added the clarification of the acceptance of the "turn around" or "loop" for the beginning and ending of the scales.
  - 2) Orchestra Application: deleted the need for the ASTA Grade Level
- h. AUDITION SUBMITTAL 3: Clarified need for the submission of one and/or two application forms.
- i. ADJUDICATION PROCEDURES 18: Added section for clarification of what could and could not be disqualified.
- j. COORDINATOR RESPONSIBILITIES: Further added and clarified what their responsibilities should be generally and daily.
- k. DIRECTOR'S REGISTRATION: Clarified transportation needs for conductors

### 2. SOLO & ENSEMBLE

- a. RULE 6c: Clarification of related / non-related event entries
- b. RULE 6d: Clarification of jazz / swing and show choir entries
- c. RULE 8: Accompanist limited to number of



entries per category per day

- d. RULE 18: Necessity and scheduling of Vocal Solos over three days of the festival
- e. RULE 20: Adjudication category notes for a same instrument ensemble, b. swing and show choir, and c. world instrument
- f. E. DISQUALIFICATIONS 2: clarified need to number each measure where possible

g. FORMS:

- 1) Re-defined scheduling needs to cover three festival days
- 2) Added ensemble groups to Ensemble and Exhibition forms
- 3) Added new Piano / Harp Adjudication form

### 3. ACTIVITY FORMS

- a. Academic Award Form: updated deadline dates for submittal and added the change of each school needing ten students to qualify for this award.
- b. Music Festival Supervisor Form: updated deadline dates for submittal
- c. Code of Conduct Form: changed "coach" to "music director"

### 4. ADDENDUM

- a. Addendum #6: minor clarification for 1c and 2a.
- b. Addendum #8: added the short statement clarification to define AMEA's and ASAA's role in conducting and administering the state music festivals.
- c. Addendum #9: Added to give an example of statement needed for arrangements and transcriptions of original or non-original compositions.
- d. Addendum #10: added to clarify that the intent of the music supervisory role should be filled by the student's high school music director.

### 2006 HANDBOOK UPDATE

Corrections and modifications to the 2006-07 edition have been made in the following areas:

- 1. Added a title page to the Music Handbook to include contact information for the Alaska School Activities Association and for the ASAA Music Coordinator.
- 2. **ALL-STATE:**
  - a. Clarified the need for selected All-State students to attend ALL of the All-State Rehearsals.
  - b. Under Band Specific Notes: added that the Bass Trombone should be selected as the first chair for

the third trombone part for the Orchestra and clarified that the selection of the wind and percussion players for the Orchestra would not be affected by the final chair and part auditions at the festival.

- c. Added the NEW REVISED All-Northwest audition materials to be used for All-State 2006.
- d. Under ADJUDICATION PROCEDURES: added that there is no geographical criteria used in selecting students for ALL-STATE and clarified that students are chosen on a numerical ranked order.
- e. Under FORMS added a new PERCUSSION adjudication form.

### 3. SOLO & ENSEMBLE:

- a. Under ENSEMBLE NUMBERS for Solo & Ensemble: added the allowance for percussion ensembles to include up to sixteen (16) performers.

### 4. ADDENDUM:

- a. Added a Position Statement regarding the connection between ASAA and AMEA in regard to the state music festivals.

### 2005 HANDBOOK UPDATE

Corrections and modifications to the 2005-06 edition have been made in the following areas:

- 1. In the All-State Music section, an effort was made to keep all information for each music group together in one section.
- 2. Included timelines for All-State and Solo & Ensemble festivals.
- 3. Updated audition material for the Flute, Piccolo, Percussion and Tenor 2 for 2005, odd-numbered years audition material.
- 4. Added information for the use, labeling, recording, and submitting of CDs for the All-State auditions.
- 5. Clarified the instructions for those working with octets and chair sectionals for All-State.
- 6. Updated the general eligibility materials to reflect the new ASAA guidelines.
- 7. Added the requirement for a Purchase Order Number and an initial Master Eligibility List to accompany submission of tapes/CDs for auditions to All-State and to accompany applications for Solo & Ensemble Festival. A second Master Eligibility List is now required immediately prior to the beginning of the festivals.
- 8. Added Command Performance guideline information, tentative master schedule by instrument, and substitution information to the Solo & Ensemble section.
- 9. Clarified the number of participants eligible for ensembles, the use of original music and transcrip-

tions, and/or arrangements of original music for Solo & Ensemble Festival.

10. Modified the Intent Form for music directors, and the choral application for All-State.
11. Added dress code information, octet procedure, other state and regional festival dates to respective sections.
12. Added a form for students who need to audition by tape/CD for the state Solo & Ensemble Festival.

### **2004 HANDBOOK UPDATE**

Corrections to the 2003-04 edition have been made in the following areas:

1. Use of tapes and/or CDs to record audition materials for All-State.
2. Audition changes as directed by All-Northwest requirements for All-Northwest 2005.
  - a. Major changes for: Trombone, Baritone, Percussion
  - b. Minor changes for: Bassoon, Clarinets, Trumpet, Soprano II, Strings
3. Audition Changes as directed by Alaska music directors from the group meetings at the All-State 2003 in the areas of English Horn, Bassoon, Snare Drum, and Tenor to be effective for the 2005 All-State Auditions.
4. Change in the adjudication form for Vocal Music for All-State.
5. Change in the scheduling of events for Solo & Ensemble Festival. Events will be scheduled by instrument blocks from Friday 8:00 a.m. to 8:00 p.m. and Saturday, 8:00 a.m. to Noon. Some instruments will only be judged on one of the two days of the festival. To participate in the 2005 State Solo & Ensemble Music Festival, participants and directors should be available for both Friday and Saturday time slots.

### **2003 HANDBOOK UPDATE**

Corrections to the 2002-03 edition have been made. In addition, the 2003-04 edition includes audition changes for odd-numbered years in the areas of piccolo, bass trombone and harp. These changes have been authorized by the AMEA Festival Committee.

### **2002 HANDBOOK UPDATE**

The 1996 handbook version provided a foundation for this new handbook, which was updated and revised as of August 2002, by ASAA Music Coordinator Cam Bohman. Revisions include significant changes to the forms, as requested by directors and adjudicators; consolidation of information in some sections; and inclusion of information on the annual Solo & Ensemble Festival.

**ALL-STATE  
MUSIC  
FESTIVAL**





# GENERAL INFORMATION

## MISSION STATEMENT

The existence of the ASAA/First National Bank Alaska All-State Music Festival enables outstanding high school musicians to participate as members of select statewide, band, choral and orchestral music ensembles and promotes the highest standards of musicianship. The goal of this activity is to foster and inspire technical achievement, aesthetic understanding and critical listening skills that allow for the culmination of a final creative musical performance of the highest artistic level.

*Adopted by the All-State Music Festival Committee on February 10, 1996.*

## BOARD OF CONTROL

The Festival Chairperson shall appoint an All-State Festival Board of Control annually, preceding each Festival. The Board of Control shall consist of the Festival Chairperson, an administrator from the hosting school or district, or AMEA representative and one person each representing the four musical areas; band, mixed choir, treble choir and orchestra.

The Board of Control will act as a grievance committee, providing due process to those schools and/or individuals that wish to appeal any application of Festival guidelines, rules, practices or procedures. The Board of Control is not empowered to overrule a selection judge's decision, but may add students to the roster under certain conditions.

*Adopted by the All-State Music Festival Committee on February 10, 1996 and revised by ASAA Music Coordinator Cam Bohman on August 31, 2002.*

The Board of Control shall consist of:

- ASAA Music Coordinator as Festival Chairman
- Administrator from the hosting school or district, or an AMEA representative
- Band Music Festival Coordinator
- Mixed Choir Music Festival Coordinator
- Treble Choir Music Festival Coordinator
- Orchestra Music Festival Coordinator

## FESTIVAL LOGISTICS

### A. SEASON 2011-12

Seasonal activity without limitation

### B. ELIGIBILITY

Participants must meet all ASAA eligibility requirements when submitting an audition. This should be confirmed by marking the YES or NO boxes on their All-State applications.

For those students **selected** for All-State participation, their names should be submitted on a Master Eligibility List due into ASAA by November 4th. To fulfill the TAD Policy requirement on the Master Eligibility List, students and parents must complete that requirement by Friday, October 28th.

No physical exam is required for participation

1. Students must be eligible according to their own regions and individual school's rules and regulations.
2. Students must be enrolled in grades 9-12.
3. Students must be enrolled in their school's music program. Music programs shall include any music activity offered by the school that has a performance objective, or, any music class for which the school awards credit, whether or not that class is conducted at the school.

ASAA may waive the requirement for students enrolled in alternative schools or in the event that the individual school does not offer a band, choir or orchestra program. (See the Eligibility Addendum located in the ASAA Activity Forms & Addendum section of this handbook for examples of possible eligibility examples where exceptions might be granted.)

## C. 2011 ASAA/FIRST NATIONAL BANK ALASKA ALL-STATE MUSIC FESTIVAL

1. **DATE:** Thursday, Friday & Saturday  
November 17-18-19, 2011

2. **SITE:** Anchorage, Alaska

- a. REHEARSALS:  
East Anchorage High School
- b. CONCERT:  
West Anchorage High School

### 3. SELECTION:

- a. Students are selected from auditions for four groups: the All-State Band, Mixed Choir, Orchestra and Treble Choir. Procedures and requirements for producing these audition recordings can be found in this *ASAA Music Handbook* and/or on the ASAA web site at [www.asaa.org](http://www.asaa.org).
- b. A participant's selection will be announced in ALPHABETICAL ORDER versus RANKING ORDER. Students listed as alternates will be announced in RANKING ORDER.

- c. **Group and section assignments** (ie. Treble choir vs. mixed choir; first clarinet, second clarinet, third clarinet, etc.) are based on submitted auditions. For 2011, the even-numbered rankings for women voices will be placed in Treble Choir and the odd-numbered rankings will be placed in Mixed Choir.
- d. **Chair placements** (ie first chair first violin, second chair first violin, etc.) are determined by live auditions using the festival music at the festival site.
- e. Students may **submit no more than two** auditions for different instruments and/or voices. If both recordings are chosen in the audition process, the higher scoring audition will be selected in consideration of the greater benefit for the performing groups.

#### D. FEES

There is an **audition fee** of \$10.00 for each audition submitted and a \$10 **registration fee** for each student who is selected.

Each school is required to include a **Purchase Order No.** (PO#) when submitting their applications. ASAA will invoice all schools at the conclusion of the festival.

If a **student withdraws** or a director withdraws a student after being notified of their selection for an All-State group before the "drop dead date", NO FEE will be charged for the withdrawn student.

If a student withdraws after the "drop dead date", the \$10 registration fee will be charged for the withdrawn student unless there are extenuating circumstances. Extenuating Circumstances are defined as: injury, illness, academic ineligibility, family emergency, etc.

The "**drop dead date**" for the 2011 All-State will be Monday, October 24th, 2011.

#### E. RULES

For complete audition requirements, regulations, forms and checklists, consult the *2011-12 Alaska School Activities Association Music Handbook*. The following is a brief summary:

1. **INTENT FORM:** Upon receiving the ASAA *Music Handbook* or first mailing, the school music director should immediately complete and return the Intent Form to the ASAA office. This will facilitate inclusion of the director in an email database that will be used to quickly disseminate festival updates and information for

the 2011-12 music season. (The Intent Form should be submitted online at [www.asaa.org](http://www.asaa.org). Look under MUSIC: FORMS: INTENT FORM).

2. **AUDITION DEADLINE:** Auditions are due no later than **Wednesday, September 21st, 2011.**

You may begin submitting your on-line auditions on Monday, September 12, 2011.

3. **ON-LINE AUDITION PROCEDURE:**

Procedures for the on-line auditions can be found on the ASAA website. [www.asaa.org](http://www.asaa.org) Click Activities. Click Music. Click All-State. Click On-Line Audition Procedure. PASSWORDS will be sent to you by EMAIL from the ASAA Music Coordinator.

4. **AUDITION REQUIREMENTS:** These are located in the *ASAA Music Handbook* for the ODD-NUMBERED years, in Memo I for 2011, and posted online at [www.asaa.org](http://www.asaa.org). 2011 is NOT an All-Northwest year.

5. **DRESS CODE:** Students are required to wear their school music uniform when performing. If a school does not have a school music uniform, then student dress should be clean, in good repair, modest, professional and appropriate for a concert performance. (See *Music Handbook Appendix* for further details.)

6. **STUDENT FESTIVAL ATTENDANCE:**

Students are required to attend ALL rehearsals and will not be excused to attend any other school, community, church or personal commitments that would take them away from the scheduled festival rehearsals. Failure to adhere to this requirement may result in the student being disqualified from further festival participation and will result in the student being sent home. The festival Board of Control Committee and the Festival Director will act as a grievance committee to handle such matters as needed. Emergency absences will be considered and evaluated on a case-by-case basis.

7. **STUDENT FESTIVAL SUPERVISION:** Music directors are responsible for supervising their students at all times while the participants are at the festival. Directors must also ensure that students are appropriately involved in festival activities. Students cannot participate at the state music festival without their festival badge, which must be given to the students by their school music director or the director's authorized representative. (See the *Music Handbook Addendum* for additional statements about the supervision of students preferably by their high school music directors.)

**8. FESTIVAL DECISIONS:** The ASAA Music Coordinator, in consultation with the individual group coordinators, has overall authority to make administrative decisions during the festival. 2011 All-State Group Coordinators are:

- BAND - Erika Ninoyu, East Anchorage HS
- MIXED CHOIR - Janie Lidey, retired, East Anchorage HS
- ORCHESTRA – Margaret David, East Anchorage HS
- TREBLE CHOIR – Melissa Fischer, East Anchorage HS

**9. GUEST CONDUCTORS:** Festival guest conductors should be familiar with high school programs and high school musicians, and preferably should be from western states. The 2011 All-State Group Conductors are:

- BAND – Dr. Peter Boonshaft  
Hofstra University, New York
- MIXED CHOIR – Dr. Z. Randall Stroope  
Oklahoma State University
- ORCHESTRA – Dr. Lee Wilkins  
Anchorage, Alaska
- TREBLE CHOIR – Dr. Sandra Snow  
Michigan State University

**10. REQUIRED FORMS:** (All required forms are included in this handbook.)

- When auditions are submitted:
  - Needed from each student:
    - Application Form
  - Needed from each school music group (Band, Choir or Orchestra)
    - Roster Form (Please complete online at [www.asaa.org](http://www.asaa.org). Make two copies: Keep one for yourself and include one with your applications that need to be sent in to ASAA.)
    - Purchase Order Number
- By Friday, October 28th, 2011:
  - Complete the TAD Policy requirement for all selected students
- By Friday, November 4, 2011:
  - Academic Awards Form (Minimum of 10 students from your school participating in any of the All-State Music groups.)
  - ASAA Code of Conduct Form

- Director's Registration Form
- Master Eligibility Form
- Music Supervision Form

## F. DISQUALIFICATIONS DISQUALIFICATION ALERT

For the 2011 All-State Music Festival, CDs will be DISQUALIFIED if:

- Any audition exercise is incomplete, in the wrong order, or left out.
- Any audition exercise is incorrect because the student and/or the director used an exercise requirement from the wrong year or list. (Teachers should contact the ASAA Music Coordinator if there are any questions about the audition material.)
- Any audition is discovered to be made with the use of any electronic keyboard, electronic enhancement, headphones with the pitches being played, or any other device or aid other than an audition recorder used only for recording the audition.
- The beginning pitch is not heard on the audition for all choral exercises.
- The required choral scales are not sung in the correct octave.
- A student's name and/or school is recorded at the beginning of the audition. (Only the instrument or voice part should be on Track One. The student's instrument, name, school and city should be placed after a 15-second pause at the conclusion of the last exercise.)
- An AUDITION is found with inappropriate language used for identifying exercises, selections, and/or performers.

## G. FESTIVAL MUSIC

- The **festival music** is ordered by the hosting school and/or the hosting school district and is kept in their music library.
- Band and Orchestra:** Two or more copies of the music may need to be ordered for the chosen band and orchestra selections so that original, copyrighted music is available to all selected students. At least 4 extra Violin II parts are needed for the Violin alternates.
- Choir:** One copy of the music needs to be ordered for each of the selected students plus one for the accompanist and one for the group coordinator. In addition, 12 additional copies of the Mixed Choir Music and 8 additional

copies of the Treble Choir Music need to be ordered for the alternates. i.e.100 copies for each choir.

## H. AWARDS

1. ASAA will present each participant with a Group Participant Pin and a certificate of participation.
2. ASAA will award **First Chair Medallions** to the first chairs of each section in each musical group. First Chair Medallions will also be given to non-traditional band instruments such as piano, harp, and/or string bass if needed and used in the selected band music.
3. **ACADEMIC AWARD** for combined band, choir, orchestra participants having the highest GPA. (Schools must have a minimum of ten (10) members to be eligible for the academic award.)

## I. RECOMMENDED NUMBERS

The following are All-State recommended numbers for musicians and instruments or voices.

1. **Recommended Overall** numbers:
  - Band . . . . . 94 members
  - Mixed Choir . . . . . 87 members
  - Treble Choir . . . . . 86 members
  - Orchestra (strings) . . . . . 78 members
2. **Recommended Band Numbers** within sections are subject to change, pending conductor's recommendation. Instrumentation should not exceed the following guidelines:
  - Piccolo . . . . . 1
  - 1st Flute . . . . . 6
  - 2nd Flute . . . . . 6
  - Eb Clarinet . . . . . 1
  - 1st Bb Clarinet . . . . . 4
  - 2nd Bb Clarinet . . . . . 5
  - 3rd Bb Clarinet . . . . . 6
  - Alto Clarinet . . . . . 1
  - Bass Clarinet . . . . . 4
  - Eb Contra Alto Clarinet . . . . . 1
  - 1st Bassoon . . . . . 2
  - 2nd Bassoon . . . . . 2
  - 1st Oboe . . . . . 1
  - 2nd Oboe . . . . . 1
  - English Horn . . . . . 1
  - 1st Alto Saxophone . . . . . 2
  - 2nd Alto Saxophone . . . . . 2
  - Tenor Saxophone . . . . . 2
  - Baritone Saxophone . . . . . 1
  - 1st Trumpet . . . . . 3
  - 2nd Trumpet . . . . . 4
  - 3rd Trumpet . . . . . 4
  - 1st French Horn . . . . . 2
  - 2nd French Horn . . . . . 2
  - 3rd French Horn . . . . . 2
  - 4th French Horn . . . . . 2

- 1st Trombone . . . . . 3
- 2nd Trombone . . . . . 3
- 3rd Trombone . . . . . 3
- Euphonium . . . . . 4
- Tuba . . . . . 6
- Percussion . . . . . 6
- Piano (if needed) . . . . . 1
- Harp (if needed) . . . . . 1
- String Bass (if needed) . . . . . 1

3. **If wind and percussion players** are shared with Orchestra, rehearsal considerations for Band members performing with Orchestra should be arranged for optimum utilization of wind players. Guest conductors shall be informed of this procedure prior to music selection.

## 4. Recommended Orchestra Numbers

- are:
- Violin . . . . . 40
  - Viola . . . . . 12
  - Cello . . . . . 12
  - Bass . . . . . 10
  - Viola . . . . . 1 for every 3 or 4 violins
  - Cello . . . . . 1 for every 3 or 4 violins
  - Bass . . . . . 1 for every 4 or 5 violins
  - Harp (if needed) . . . . . 1
  - Piano (if needed) . . . . . 1
  - Plus winds and percussion as required by scores and conductor's recommendations — single or double per part.
  - Students with scores placing fifth, sixth, seventh, and eighth will be in the second violin section.

## 5. Recommended Mixed Choir Numbers

- are:
- 1st Soprano . . . . . 10
  - 2nd Soprano . . . . . 11
  - 1st Alto . . . . . 10
  - 2nd Alto . . . . . 11
  - 1st Tenor . . . . . 10
  - 2nd Tenor . . . . . 11
  - 1st Bass . . . . . 11
  - 2nd Bass . . . . . 13

## 6. Recommended Treble Choir Numbers

- are:
- 1st Soprano . . . . . 20
  - 2nd Soprano . . . . . 22
  - 1st Alto . . . . . 21
  - 2nd Alto . . . . . 23

## I. TIMELINE

- September 2nd (Friday) — Intent forms due at ASAA office
- September 21st (Wednesday) — the following are due at the ASAA office:
  - Applications
  - Auditions
  - Purchase Order Number (PO#)
  - Roster



- October 14th (Friday) — Notification of status of applicants via fax and/or email.
- October 24th (Monday) – DROP DEAD DATE for Notification of students participating
- October 28th (Friday) — Complete the TAD Policy requirement for all selected students.
- November 4th (Friday) — the following are due at the ASAA office:
  - Academic Award Form
  - Code of Conduct
  - Director's Registration Form
  - Master Eligibility List

- Music Supervision Form
- November 17th & 18th (Thursday-Friday) — Rehearsals at East Anchorage HS
- November 19th (Saturday)
  - Final Rehearsal at West Anchorage HS
  - Concert at 6:00 p.m. at West Anchorage HS

## FESTIVAL CHAIR'S CHECKLIST

The ASAA Music Coordinator serves as the All-State Music Festival Chairman. As reference, the following provides guidance for the festival chair in terms of responsibilities and a timeline.

### JUNE/JULY

- Work with ASAA office to prepare and mail Festival details to high school administrators and music directors. Post Memo #1 and/or the audition requirements on the ASAA web-site.
- Gather music and procedure recording information for processing the choir part-predominant CDs if needed.
- Work with ASAA to form the school number, identification list, to be used with submitting auditions for all ASAA schools.
- Submit to ASAA the information needed to arrange transportation for visiting guest conductors.
- Preview Music Handbook and make corrections and updates as needed.
- For an All-Northwest year (even-numbered years), verify All-Northwest requirements.
- Work with ASAA office to prepare and mail Festival details to high school administrators and music directors. Post Memo #1 on the ASAA web-site.

### AUGUST

- Mail the *ASAA Music Handbook* to ASAA member schools with music programs and others who request it.
- Develop plans for concert arrangements including publicity, such as posters, media releases, media coverage, ticket sales and concert taping.

### SEPTEMBER

- Collect and code information from Intent Forms to produce a Alaska State Music Teacher database.
- Form the Board of Control which shall consist of the ASAA Music Chairman, host school or district administrator, and each of the Group Coordinators for the present year.
- Work with Coordinators to have on-line audition adjudicators.
- Complete plans for Festival logistics.
- Provide program information to ASAA, including guest conductor biographies and pictures.
- Arrange for publicity, recording, photos, certificates, Academic and First Chair Awards from ASAA.
- Work with Coordinators to prepare the information for notification packets, which will go out to students and teachers. This includes a congratulatory letter, general festival instructions, music, rehearsal and performance schedules, concert dress information, language and pronunciation guides, bowings, and metronome makings.
- Process application forms, and prepare ranking sheets, adjudication forms, and adjudicator's instructions. Provide these to the Coordinators for adjudication.

## OCTOBER

- Cross reference the adjudicator's ranking sheets with the director's roster forms to develop a list of students selected for All-State.
- Notify directors and students who have been selected for All-State.
- Mail packets of music and instructions to all students selected and their directors.
- Work with ASAA office to confirm collection of fees and required paperwork.
- Coordinate and review final Festival details.

## NOVEMBER

- Administer all final paperwork.
- Prepare packets with all adjudication forms and distribute to the directors.
- Prepare and distribute registration packets at the festival.
- Prepare All-State Festival statistics to present to the music directors at the All-State Music Directors Meeting, held during the Festival.
- Prepare agendas and materials needed for the individual All-State Music Group Directors' Meetings.
- Prepare music director web and cassette awards.
- Recruit coordinators for next year's music festival groups, i.e., Band Coordinator, Mixed Choir Coordinator, Treble Choir Coordinator and Orchestra Coordinator.
- Administer festival activities, including coordinator oversight, publicity, house duties, CD orders, master of ceremony, group photos.
- Submit final reports to ASAA.
- Thank you notes as needed.

## DECEMBER

- Write and email the final All-State report to all Music directors.
- Develop a calendar of Festival deadlines.
- Develop a schedule of Festival activities.

## JANUARY

- Secure festival facilities for current year.
- Orient Coordinators regarding their festival responsibilities.
- Work with Coordinators to secure guest conductors and accompanists.

## FEBRUARY

- Issue contracts to guest conductors.
- Obtain music lists from guest conductors and help with arrangements for ordering music.
- Prepare preliminary festival budget in cooperation with ASAA office.

## MAY

- Notify school directors of the guest conductor selections and the music lists.

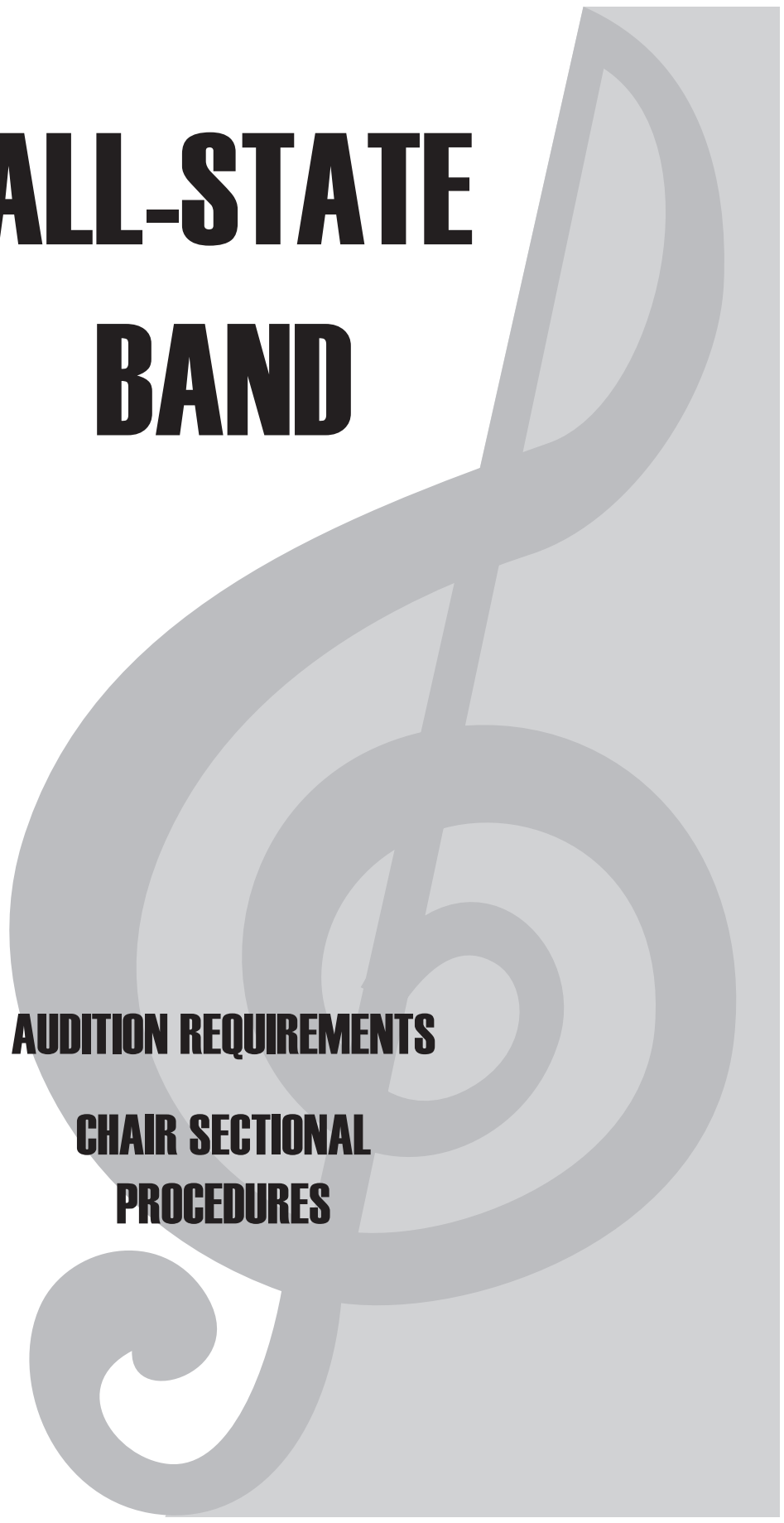
## THROUGHOUT THE YEAR

- Participate in the quarterly AMEA Festival Committee Conference Call Meetings.
- Work with AMEA and the ASAA Board of Directors on festival matters as needed.

# **ALL-STATE BAND**

**AUDITION REQUIREMENTS**

**CHAIR SECTIONAL  
PROCEDURES**





# AUDITION REQUIREMENTS

## STUDENT ELIGIBILITY

All students auditioning for ASAA/First National Bank Alaska All-State Music groups must meet the following requirements in order to be eligible for participation:

1. Students must be eligible according to their region and individual school's rules and regulations.
2. Students must be eligible according to Alaska School Activities Association (ASAA) requirements.
3. Students must be enrolled in grades 9 - 12.
4. Students must be enrolled in their school's music program. ASAA may waive the requirement for students enrolled in alternative schools. See ELIGIBILITY ADDENDUM for possible exceptions.
5. Students may be eligible for ASAA/First National Bank Alaska All-State Band in the event that their individual school does not offer a band program.

*NOTE: Wind, Brass and Percussion participants for the All-State Symphonic Orchestra will be selected from the top ranking auditions from the All-State Band.*

6. Each student may submit no more than two auditions for different instruments and/or one instrument and one vocal audition. If both auditions are chosen in the audition process, the higher scoring audition will be selected in consideration of the greater benefit for the performing groups.

## SELECTION OF AUDITION REQUIREMENTS

In odd-numbered years (2011, 2013, etc.) the All-State Band will use the audition requirements designated in this handbook. In even-numbered years (2012, 2014, etc.) All-State Music Festival groups will use the published All-Northwest M.E.N.C. audition requirements.

The All-Northwest event is organized through AMEA and M.E.N.C., and usually takes place later during the second semester in February. NOTE: Directors, you must be a member of MENC to participate in the All-Northwest festival. All-NW: February 2013

## 2011 ALL-STATE BAND AUDITION MATERIALS for BRASS and WOODWINDS:

All wind and percussion entries for band or orchestra should follow these instructions.

Do not introduce each selection but rather continue through the audition material in the order listed. Each exercise should be on a separate track. Directors should be aware that auditions are evaluated on correct notes, articulation tempos, and rhythms. Specific exercises show dynamics, tone, and style. The chromatic scale will show the control throughout the practical range of the instruments.

NOTE: Woodwind and brass players for ORCHESTRA will be selected from the first chairs selected for the All-State Orchestra from their recorded auditions.

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

**BARITONE (Bass Clef and Treble Clef):** *Arban's Complete Method for Trombone and Baritone, Parts I and II. Carl Fischer Inc. Publisher* NOTE: Treble clef baritone will take materials from bass clef and transpose.

Track 1 **BARITONE**

Track 2 Chromatic scale: Low F to Bb3. Tongued legato ascending and descending. (Quarter note = 132.)

Track 3 Page 77. No. 64: (Quarter note = 96.)

Track 4 Page 55. No. 41: (Quarter note = 88.)

Track 5 Page 236. Theme: Two lines plus four measures and one note. Play with dynamics and expression. (Quarter note = 80)

Track 6 Page 236. Variation I: First two lines plus one note. Play with dynamics and expression. (Quarter note = 80.)

Track 7 15 second pause, **BARITONE**, name, school, city

**BASSOON** - *Rubank Advanced Method for Bassoon, Vol. 1 (Voxman pub. Rubank)*

Track 1 **BASSOON**

Track 2 Page 15. No. 50: Using staccato tongue ascending, legato tonguing descending. (Quarter note = 132)

Track 3 Page 62. No. 10: Take 2nd endings with No D.C. al FINE. (Quarter note = 120)

Track 4 Page 68. No. 36: First four lines to the fermata. (Quarter note = 116)

Track 5 Page 23. No. 8: (Dotted quarter note = 66)

Track 6 Page 72. No. 6: Line 4, measure three with pickup note to the end. (Quarter note = 110)

Track 7 15 second pause, **BASSOON**, name, school, city

**CONTRA-BASSOON** - *Rubank Advanced Method for Bassoon, Vol.1 (Voxman pub. Rubank)*

- Track 1 **CONTRA-BASSOON**  
Track 2 Page 15. No. 50: Using staccato tongue ascending, legato tonguing descending. (Quarter note = 132)  
Track 3 Page 62. No. 10: Take 2nd endings with No D.C. al FINE. (Quarter note = 120)  
Track 4 Page 68. No. 36: First four lines to the fermata. (Quarter note = 116)  
Track 5 Page 23. No. 8: (Dotted quarter note = 66)  
Track 6 Page 72. No. 6. Line 4, measure three with pickup note to the end. (Quarter note = 110)  
Track 7 Page 44: Exercise 10, no repeats, take DC. (Eighth note = 120)  
Track 8 15 second pause, **CONTRA-BASSOON**, name, school, city

**CLARINET (Bb and Soprano)** – *Voxman: Selected Studies by Rubank & "Grand Duo Concertante" by Carl Maria Von Weber*

- Track 1 **CLARINET** (specify Eb, Bb or Soprano)  
Track 2 Chromatic scale. Low E to G4 in tongued legato quarter notes ascending and descending. (Quarter note = 132)  
Track 3 Page 5: Lines 1-5 plus four measures and one note. (Quarter note = 88.)  
Track 4 D Minor exercise by Ferling-Rose. Lines 1-4 (Larghetto). (Half note = 50)  
Track 5 Page 25: Line 4 measure 2 through line 8 and first note of measure 3 of line 8.  
Track 6 "Grand Duo Concertante": Final Movement (Rondo). Begin at B; play 6 lines plus 2 measures and one note. (Dotted quarter = 84) Note: For measure 46, the trill may either be a B natural or a C natural. Either is acceptable.  
Track 7 15 second pause, (specify type of) **CLARINET**, name, school, city

**CLARINET (Eb)** – *Voxman: Selected Studies by Rubank, Advanced Method of Clarinet, Vol. 1 (Voxman pub. Rubank) for Track 7 and "Grand Duo Concertante" by Carl Maria Von Weber*

- Track 1 Eb CLARINET  
Track 2 Chromatic scale. Low E to G4 in tongued legato quarter notes ascending and descending. (Quarter note = 132)  
Track 3 Page 5: Lines 1-5 plus four measures and one note. (Quarter note = 88.)  
Track 4 D Minor exercise by Ferling-Rose. Lines 1-4 (Larghetto). (Half note = 50)  
Track 5 Page 25: Line 4 measure 2 through line 8 and first note of measure 3 of line 8.  
Track 6 "Grand Duo Concertante": Final Movement (Rondo). Begin at B; play 6 lines plus 2 measures and one note. (Dotted quarter = 84) Note: For measure 46, the trill may either be a B natural or a C natural. Either is acceptable.  
Track 7 Rubank Advanced Method: Page 53: Exercise 15. (Dotted quarter note = 76)  
Track 8 15 second pause, **Eb CLARINET**, name, school, city

**CLARINET (Alto, Contra-Alto and Contra-Bass Clarinet)** - *Advanced Method for Clarinet, Vol. 1. (Gower/Voxman pub Rubank)*

- Track 1 (Specify) **ALTO, CONTRA-ALTO or CONTRA-BASS CLARINET**  
Track 2 Chromatic scale: Low E to C3 in tongued legato quarter notes ascending and descending. (Quarter note = 132.)  
Track 3 Page 35. No. 14: All. Play bottom line. (Dotted quarter note = 80.)  
Track 4 Page 50. No. 4: (Quarter note = 152.)  
Track 5 Page 47. No. 24: Top lines. (Quarter note = 72.)  
Track 6 Page 13: Exercise 47. (Quarter note = 104)  
Track 6 15 second pause, (specify) **ALTO, CONTRA-ALTO or CONTRA-BASS CLARINET**, name, school, city

**CLARINET (Bass)** - *Advanced Method for Clarinet, Vol. 1. (Gower/Voxman pub Rubank)*

- Track 1 **Bass CLARINET**  
Track 2 Chromatic scale: Low E to C3 in tongued legato quarter notes ascending and descending. (Quarter note = 132.)  
Track 3 Page 35. No. 14: All. Play bottom line. (Dotted quarter note = 80.)  
Track 4 Page 50. No. 4: (Quarter note = 152.)  
Track 5 Page 47. No. 24: Top lines. (Quarter note = 72.)  
Track 6 15 second pause, **Bass CLARINET**, name, school, city

**CORNET** – *Arban's Complete Conservatory Method for Trumpet by Goldman and Smith (Carl Fischer Inc. Publisher)*

- Track 1 **CORNET**  
Track 2 Chromatic scale: Low F# to high C. Tongued legato ascending and descending. (Quarter note = 132.)  
Track 3 Page 34, No. 33: First line plus 2 measures. Double tongue exercise. (Dotted quarter note = 116.)  
Track 4 Page 56. No. 69: Line 2. (Quarter note = 116.)  
Track 5 Page 226. No. 118: Two lines and two measures. Dynamic interpretation will be a consideration. (Quarter note = 60.)  
Track 6 Page 285. No. 1: Lines 1-3 plus 2 measures. (Quarter note = 96.)  
Track 7 15 second pause, **CORNET**, name, school, city

**ENGLISH HORN** - *Advanced Method for Oboe, Vol.1 (Gower/Voxman pub. Rubank)*

- Track 1 **ENGLISH HORN**  
Track 2 Chromatic scale: Low B to F3 using tongued legato quarter notes ascending and staccato quarter notes descending. (Quarter note = 132)  
Track 3 Page 33. No.16: First 4 lines ending on the last measure, First note. (Dotted quarter note = 116)  
Track 4 Page 51. No. 22: (Quarter note = 100)  
Track 5 Page 70. No. 6: First 7 lines ending on the 2nd measure, first note. (Quarter note = 72)  
Piu animato (Quarter note = 92.)  
Track 6 Page 23: Exercise 5. (Quarter note = 80)  
Track 7 15 second pause, **ENGLISH HORN**, name, school, city

**EUPHONIUM** - *Complete Method for Trombone and Baritone, Parts I and II. By Arban. Carl Fischer Inc. Publisher*

- Track 1 **EUPHONIUM**  
Track 2 Chromatic scale: Low F to Bb3. Tongued legato ascending and descending. (Quarter note = 132.)  
Track 3 Page 77. No. 64: (Quarter note = 96.)  
Track 4 Page 55. No. 41: (Quarter note = 88.)  
Track 5 Page 236. Theme. Two lines plus four measures and one note. Play with dynamics and expression. (Quarter note = 80)  
Track 6 Page 236. Variation I: First two lines plus one note. Play with dynamics and expression. (Quarter note = 80.)  
Track 7 15 second pause, **EUPHONIUM**, name, school, city

**FLUTE** - *Selected Studies for Flute (Voxman pub. Rubank)*

- Track 1 **FLUTE**  
Track 2 Chromatic scale: Low C to high C played in slurred eighth notes, ascending and descending. Three octaves. (Quarter note = 160)  
Track 3 Page 14: Lines 1-7 ending on the half note "A". (Quarter note = 144.)  
Track 4 Page 33: Lines 1-4 ending with first note in measure 5. (Quarter note = 112.)  
Track 5 Page 38: Lines 1-3. (Quarter note = 69.)  
Track 6 15 second pause, **FLUTE**, name, school, city

**FRENCH HORN** - *Preparatory Melodies to Solo Work for French Horn by Max Pottage (pub. Belwin)*

- Track 1 **FRENCH HORN**  
Track 2 Chromatic scale: Low C to G3. Tongued legato ascending and descending. (Quarter note = 132.)  
Track 3 Page 20. No. 50: (Dotted quarter note = 60.)  
Track 4 Page 13. No. 35: (Dotted quarter note = 58.)  
Track 5 Page 14-15. No. 37: (Quarter note = 92.)  
Track 6 15 second pause, **FRENCH HORN**, name, school, city

**OBOE** - *Advanced Method for Oboe, Vol.1 (Gower/Voxman pub. Rubank)*

- Track 1 **OBOE**  
Track 2 Chromatic scale. Low Bb to F3 using tongued legato quarter notes ascending and staccato quarter notes descending. (Quarter note = 132)  
Track 3 Page 33. No. 16: First 4 lines ending on the last measure, First note. (Dotted quarter note = 116)  
Track 4 Page 51. No. 22: (Quarter note = 100)  
Track 5 Page 70. No. 6: First 7 lines ending on the 2nd measure, first note. (Quarter note = 72)  
Piu animato (Quarter note = 92.)  
Track 6 15 second pause, **OBOE**, name, school, city

**PICCOLO** - *Selected Studies for Flute (Voxman pub. Rubank)*

- Track 1 **PICCOLO**  
Track 2 Chromatic scale: Low D to high C ascending and descending. Almost three octaves. Play in slurred eighth notes. (Quarter note = 160)  
Track 3 Page 18: From line four, measure three through line eight plus one note. (Quarter note = 92)  
Track 4 Page 36: Beginning through first note of the first ending. (Quarter note = 60)  
Track 5 Page 40: Beginning through line five. (Dotted Quarter note = 69)  
Track 6 15 second pause, **PICCOLO**, name, school, city

**SAXOPHONE - (Alto, Tenor & Baritone)** *Selected Studies for Saxophone (Voxman pub. Rubank)*

- Track 1 **SAXOPHONE** (Specify Alto, Tenor or Baritone)
- Track 2 Chromatic scale: Low Bb to F3 in tongued legato quarter notes ascending and staccato quarter notes descending repeating the top note. (Quarter note = 132.)
- Track 3 Page 32: First 24 measures. (Eighth note = 112)
- Track 4 Page 37: F minor. Beginning to the end of Line 6. (Quarter note = 110)
- Track 5 Page 42: Last measure of Line 3 to the 2nd measure of Line 9. (Dotted quarter note = 60)
- Track 6 15 second pause, (specify type Alto, Tenor or Baritone) **SAXOPHONE**, name, school, city

**SAXOPHONE - (Soprano)** *Selected Studies for Saxophone (Voxman pub. Rubank)*

- Track 1 **SOPRANO SAXOPHONE**
- Track 2 Chromatic scale: Low Bb to F3 in tongued legato quarter notes ascending and staccato quarter notes descending repeating the top note. (Quarter note = 132.)
- Track 3 Page 32: First 24 measures. (Eighth note = 112)
- Track 4 Page 37: F minor. Beginning to the end of Line 6. (Quarter note = 110)
- Track 5 Page 42: Last measure of Line 3 to the 2nd measure of Line 9. (Dotted quarter note = 60)
- Track 6 Page 34: Beginning to first note of line six. (Quarter note = 120)
- Track 7 15 second pause, **SOPRANO SAXOPHONE**, name, school, city

**TROMBONE - Rubank Advanced Method for Trombone and Baritone, Vol. 1 and Arban's Complete Method for Trombone and Baritone, Parts I and II.** (Carl Fischer Inc. Publisher.)

- Track 1 **TROMBONE**
- Track 2 Chromatic scale: Low F to Bb3. Tongued legato ascending and descending. (Quarter note = 132.)
- Track 3 Rubank - page 52. No. 10: (Quarter note = 104 (in 2/4))
- Track 4 Rubank - page 54. No. 15: (Dotted quarter note = 56.)
- Track 5 Rubank - pages 38 and 39. No. 21: Top lines, no repeat. (Quarter note = 60.)
- Track 6 Arban - page 215. No. 9: First two lines plus two measures. (Quarter note = 84.)
- Track 7 15 second pause, **TROMBONE**, name, school, city

**BASS TROMBONE - 24 Studies for Bass Trombone or Trombone with F Attachment by Boris Grigoriev (published by International Music Company and edited by Allen Ostrander).**

- Track 1 **BASS TROMBONE**
- Track 2 Chromatic scale from pedal Bb to F above the Bass Clef Staff and back. (Quarter note = 120)
- Track 3 Exercise #1: Last 16 bars. Lento
- Track 4 Exercise #4: Last 32 bars. Allegro
- Track 5 15 second pause, **BASS TROMBONE**, name, school, city

**TRUMPET - Arban's Complete Conservatory Method for Trumpet by Goldman and Smith (Carl Fischer Inc. Publisher)**

- Track 1 **TRUMPET**
- Track 2 Chromatic scale: Low F# to high C. Tongued legato ascending and descending. (Quarter note = 132.)
- Track 3 Page 34, No. 33: First line plus 2 measures. Double tongue exercise. (Dotted quarter note = 116.)
- Track 4 Page 56. No. 69: Line 2. (Quarter note = 116.)
- Track 5 Page 226. No. 118: Two lines and two measures. Dynamic interpretation will be a consideration. (Quarter note = 60.)
- Track 6 Page 285. No. 1: Lines 1-3 plus 2 measures. (Quarter note = 96.)
- Track 7 15 second pause, **TRUMPET**, name, school, city

**TUBA - Rubank's Advanced Method for Eb & BBb Bass Vol. I by Wm. Gower and H. Voxman (Rubank Publisher)**

- Track 1 **TUBA**
- Track 2 Chromatic scale: Low G to G3. Tongued legato ascending and descending. (Quarter note = 132.)
- Track 3 A Major scale: Two octaves. Tongued legato ascending and descending. (Quarter note = 120.)
- Track 4 Page 52. No. 19: First two lines plus one measure. (Half note = 92.)
- Track 5 Page 53. No. 22: First three lines. (Quarter note = 92.)
- Track 6 Page 34. No. 16: (Quarter note = 76.)
- Track 7 15 second pause, **TUBA**, name, school, city



# 2011 ALL-STATE BAND AUDITION MATERIALS for PERCUSSION

In an effort to select versatile percussionists, students must submit an audition recording which includes all four of the major groups shown below.

All exercises come from: Audition Etudes by Garwood Whaley published by Meredith Music Publications.

NOTE: Percussion players for the All-State Orchestra will be selected from the first chairs selected for the All-State Band from their recorded auditions.

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

## Track 1 **PERCUSSION**

### **SNARE DRUM:**

Track 2 Rudimental roll (double stroke) played slow to fast (open to closed)

Track 3 Page 10: Etude #11. Tempo as marked.

### **TIMPANI:**

Track 4 Page 17: Etude #11. Tempo as marked.

### **MALLETS:**

Track 5 Chromatic Scale: Two octaves, starting anywhere, using sixteenth notes ascending and descending. (Quarter note = 104)

Track 6 D and Bb major scales. Two octaves using eighth notes and repeating the top note. (Quarter note = 120)  
Do not stop recording between scales.

Track 7 Page 21: Etude #5. Tempo as marked.

### **MULTIPLE PERCUSSION:**

Track 8 Page 30: Etude #5. Tempo as marked.

Track 9 15 second pause, **PERCUSSION**, name, school, city

# 2011 ALL-STATE BAND and/or ORCHESTRA AUDITION MATERIALS for PIANO

All **sonatina exercises** come from the Schirmer's "Sonatina Album for the Piano, vol. 51"

All **scales** should be played hands together, 3 octaves ascending and descending. (Quarter note = 160)

**Octave scale rhythm** should be: quarter note, eighth-eighth, eighth-eighth, eighth-eighth, quarter note.  
(Quarter notes are played on the octaves. Do not repeat the top octave notes when descending.)

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

**PIANO** – "Sonatina Album for the Piano, vol. 51" published by Schirmer

Track 1 **PIANO**

Track 2 D Major Scale

Track 3 Ab Major Scale

Track 4 C harmonic minor Scale

Track 5 F# melodic minor Scale

Track 6 Pages 36-37: "Sonatina Op.36, No.2" by Clementi; Mvt.1 Allegretto; quarter note=120; no repeats

Track 7 Pages 17-18: "Sonatina Op.20, No.3" by Kuhlau; Mvt. 2 Larghetto; eighth note =92; no repeats

Track 8 15 second pause, **PIANO**, name, school, city

# 2012

## EVEN-NUMBERED YEARS — 2012 M.E.N.C. NORTHWEST AUDITION REQUIREMENTS

All-NW: February 2013

**NOTE:** MENC provides the requirements for the even years in which the All-State Band uses the All-Northwest requirements. Generally, each Northwest year has the same requirements.

However, double check the requirements for 2012 by looking on line at [www.menc.org](http://www.menc.org).

- Click conferences
- Click 2012-13 Division Conferences
- Click 2013 Northwest Conference
- Click 2013 NW Honor Groups
- Click Group – Band, Choir, Orchestra, Jazz
- Click Instrument or Voice needed

For Woodwind, Brass and Percussion, students and directors should be aware that evaluations of recorded auditions take the following musical elements into consideration: tone, phrasing, note and rhythmic accuracy, tempo, style, articulation, and dynamics. The director's assistance is essential in the preparation of these auditions.

## 2012 ALL-STATE BAND AUDITION MATERIALS for BRASS and WOODWINDS:

All wind and percussion entries for band or orchestra should follow these instructions.

Do not introduce each selection but rather continue through the audition material in the order listed. Each exercise should be on a separate track. Directors should be aware that AUDITIONS are evaluated on correct notes, articulation tempo, and rhythms. Specific exercises show dynamics, tone, and style. The chromatic scale will show the control throughout the practical range of the instruments.

NOTE: Woodwind and brass players for ORCHESTRA will be selected from the first chairs selected for the All-State Orchestra from their recorded auditions.

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

### **BARITONE: (EUPHONIUM)** *Rubank Advanced Method for Trombone/Baritone, Vol 1 (Voxman and Gower)*

- Track 1 **BARITONE HORN (EUPHONIUM)**  
Track 2 Chromatic scale: Low F to Bb 3 using tongued legato quarter notes ascending and descending. (Quarter note = 72)  
Track 3 Page 28, exercise 12, top part. (Dotted quarter note = 72)  
Track 4 Page 51, exercise 8. (Quarter note = 132)  
Track 5 Page 65, exercise 9. (Quarter note = 100)  
Track 6 **Wait 15 seconds: BARITONE HORN (EUPHONIUM), STUDENT'S NAME, SCHOOL, CITY**

### **BASSOON:** *Rubank Advanced Method for Bassoon, Vol 1*

- Track 1 **BASSOON or BASSOON & CONTRA-BASSOON**  
Track 2 Page 15, exercise 50. (Quarter note = 112-132)  
Track 3 Page 44, exercise 10, no repeats, take DCs. (Eighth note = 120)  
Track 4 Page 38, exercise 25, first three lines. (Quarter note = 104)  
Track 5 Page 45, exercise 12, last four lines. (Quarter note = 96)  
Track 6 Page 48, exercise 19, no repeats. (Quarter note = 96)

#### **CONTRA BASSOON—Optional**

If you are competent on contra bassoon, have access to an instrument and would like to also be considered for contra bassoon, if needed, please record the following additional optional track on contra bassoon.

- Track 7 Page 44, exercise 10, no repeats, take DC. (Eighth note = 120)  
Track 7 or 8 **Wait 15 seconds: BASSOON or BASSOON & CONTRA-BASSOON, STUDENT'S NAME, SCHOOL, CITY**

### **CLARINET: (Bb, Eb and Soprano)** *Rubank Advanced Method for Clarinet, Vol 1*

- Track 1 **Bb CLARINET or Bb & Eb CLARINET** (see below)  
Track 2 Chromatic scale: Low E to G4 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 132)  
Track 3 Page 49, last 21 measures. (Cut-time half note = 96)  
Track 4 Page 53, exercise 15. (Dotted quarter note = 76)  
Track 5 Page 31, lines 3-6, top part, no repeats. (Quarter note = 112)

### **Eb SOPRANO CLARINET-Optional**

If you are competent on Eb Clarinet, have access to an instrument and would like to also be considered for Eb Clarinet, if needed, please record the following additional optional track on Eb Clarinet.

Track 6 Page 53, exercise 15. (Dotted quarter note = 76)

Track 6 or 7 **Wait 15 seconds: Bb CLARINET or Bb & Eb CLARINET, STUDENT'S NAME, SCHOOL, CITY**

### **BASS CLARINET: Rubank Advanced Method for Clarinet, Vol 1**

Track 1 **BASS CLARINET or BASS CLARINET & name of Optional Clarinet** (see below)

Track 2 Chromatic scale: Low E to C3 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 100)

Track 3 Page 12, exercise 40. (Quarter note = 104)

Track 4 Page 13, exercise 47. (Quarter note = 104)

Track 5 Page 25, exercise 7, bottom part, no repeats. (Quarter note = 116)

Track 6 Page 42, exercise 19, top part. (Quarter note = 60)

### **ALTO CLARINET-Optional**

### **CONTRA-ALTO CLARINET-Optional**

### **CONTRA-BASS CLARINET-Optional**

If you are competent on another lower clarinet, have access to an instrument and would like to also be considered for that lower clarinet if needed, please record the following additional optional track on that lower clarinet.

Track 7 Page 13, exercise 47. (Quarter note = 104)

Track 7 or 8 **Wait 15 seconds: BASS CLARINET or BASS CLARINET & name of Optional Clarinet, STUDENT'S NAME, SCHOOL, CITY**

### **SPECIAL NOTE**

If you wish to be considered for more than one additional "low" clarinet, you will need to submit two (or three) auditions (tracks 1-5 can be copies of the same recording).

### **ENGLISH HORN:** (See OBOE)

### **FLUTE:** *Selected Studies for Flute by Himie Voxman and published by Rubank*

Track 1 **FLUTE or FLUTE/PICCOLO** (see below)

Track 2 Chromatic scale: Low C to C4 using slurred sixteenth notes ascending and descending. (Quarter note = 72)

Track 3 Page 5: Beginning to first ending. (Quarter note = 108)

Track 4 Page 4: First four lines, no repeat. (Quarter note = 56)

Track 5 Page 50: First six lines plus one measure. (Dotted quarter note = 84)

### **PICCOLO-Optional**

If you are competent on piccolo, have access to an instrument and would like to also be considered for piccolo if needed, please record the following additional optional track on piccolo.

Track 6 Page 50: First six lines plus one measure. (Quarter note = 84)

Track 6 or 7 **Wait 15 seconds: FLUTE or FLUTE/PICCOLO, STUDENT'S NAME, SCHOOL, CITY**

### **FRENCH HORN:** *Rubank Advanced Method for French Horn, Vol 1 (Voxman and Gower)*

Track 1 **FRENCH HORN**

Track 2 Chromatic scale: Low C to C4 using tongued legato quarter notes ascending and descending. (Quarter note = 132)

Track 3 Page 54, exercise 20. (Quarter note = 132)

Track 4 Page 25, exercise 7, low part, no repeats. (Quarter note = 84)

Track 5 Page 60, exercise 35. (Quarter note = 80)

Track 6 Page 72, lines 1-6. (Quarter note = 72)

Track 7 **Wait 15 seconds: FRENCH HORN, STUDENT'S NAME, SCHOOL, CITY**

**OBOE:** *Rubank Advanced Method for Oboe, Vol 1*

- Track 1 **OBOE** or **OBOE & ENGLISH HORN**  
Track 2 Chromatic scale: Low Bb to F3 using slurred sixteenth notes ascending descending. (Quarter note = 80-92)  
Track 3 Page 47, exercise 10. (Quarter note = 80)  
Track 4 Page 66, exercise 2, take repeat, no ornamentation. (Quarter note = 72)  
Track 5 Page 49, exercise 16, no repeats, take DC. (Eighth note = 172)

**ENGLISH HORN–Optional**

If you are competent on English horn, have access to an instrument and would like to also be considered for English horn if needed, please record the following additional optional track on English horn.

- Track 6 Page 23, exercise 5. (Quarter note = 80)  
Track 6 or 7 **Wait 15 seconds: OBOE** or **OBOE & ENGLISH HORN, STUDENT’S NAME, SCHOOL, CITY**

**PICCOLO:** (See Flute)

**SAXOPHONE: (Alto, Tenor, Baritone)** *Selected Studies for Saxophone by Himie Voxman, published by Rubank*

- Track 1 **ALTO SAXOPHONE** or **TENOR SAXOPHONE** or **BARITONE SAXOPHONE** or **ALTO & SOPRANO SAXOPHONE**  
Track 2 Chromatic scale: Low Bb to F3 using slurred sixteenth notes ascending and descending. (Quarter note = 92)  
Track 3 Page 40, begin at third measure of fourth line and play to end. (Quarter note = 104)  
(please correct misprint: line 9, measure 2, the “and” of beat three should be F#)  
Track 4 Page 41, beginning to third measure of fifth line. (Eighth note = 84)  
Track 5 Page 34, beginning to first note of line six. (Quarter note = 120)

**SOPRANO SAXOPHONE–Optional**

If you are auditioning on ALTO saxophone and are competent on soprano saxophone, have access to an instrument and would like to also be considered for soprano saxophone if needed, please record the following additional optional track on soprano saxophone.

- Track 6 Page 34, beginning to first note of line six. (Quarter note = 120)  
Track 6 or 7 **Wait 15 seconds: SAXOPHONE IDENTIFICATION, STUDENT’S NAME, SCHOOL, CITY**

**TROMBONE:** *Rubank Advanced Method for Trombone/Baritone, Vol 1 (Voxman and Gower)*

- Track 1 **TROMBONE**  
Track 2 Chromatic scale: Low F to Bb 3 using tongued legato quarter notes ascending and descending. (Quarter note = 72)  
Track 3 Page 17, exercise 57. (Quarter note = 72)  
Track 4 Page 27, exercise 11, top part. (Quarter note = 112)  
Track 5 Page 65, exercise 9. (Quarter note = 100)  
Track 6 **Wait 15 seconds: TROMBONE, STUDENT’S NAME, SCHOOL, CITY**

**TRUMPET: (Cornet)** *Arbans Complete Conservatory Method for Trumpet (Goldman and Smith, published by Carl Fischer)*

- Track 1 **TRUMPET** or **CORNET**  
Track 2 Chromatic scale: Low F# to C3 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 120)  
Track 3 Page 137, exercise 28. (Quarter note = 112)  
Track 4 Page 203, exercise 47. (Quarter note = 84)  
Track 5 Page 31, exercise 26. (Quarter note = 116)  
Track 6 **Wait 15 seconds: TRUMPET or CORNET, STUDENT’S NAME SCHOOL, CITY**

**TUBA:** *Rubank Advanced Method for Eb and BBb Bass, Vol 1 (Voxman and Gower)*

- Track 1 **TUBA**  
Track 2 Chromatic scale: Low G to G3 using tongued legato quarter notes ascending and descending. (Quarter note = 120)  
Track 3 Page 41, exercise 28. (Quarter note = 80)  
Track 4 Page 35, exercise 17, no repeats. (Quarter note = 92)  
Track 5 Page 56, exercise 30. (Quarter note = 112)  
Track 6 **Wait 15 seconds: TUBA, STUDENT’S NAME, SCHOOL, CITY**

# 2012 ALL-STATE BAND AUDITION MATERIALS for PERCUSSION

In an effort to select versatile percussionists, students must submit an audition which includes ALL FOUR of the audition groupings listed below.

The book used for all audition materials is: Audition Etudes (Garwood Whaley, published by Meredith Music Publications)

NOTE: Percussion players for the All-State Orchestra will be selected from the first chairs selected for the All-State Band from their recorded audition.

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

## Track 1 **PERCUSSION**

### **SNARE DRUM**

- Track 2 Rudimental (double stroke) roll played slow to fast (open to closed)
- Track 3 Orchestral (multiple bounce) roll played pp, ff, pp
- Track 4 Page 11, exercise 14 (quarter note = 108)

### **TIMPANI**

- Track 5 Roll pp, ff, pp on low G and high D
- Track 6 Play F major scale using two timpani: Use legato stroked quarter notes ascending and descending (Quarter note = 80)
- Track 7 Page 14, exercise 5 (quarter note = 132)

### **MALLETS**

- Track 8 Chromatic scale: Two octaves using sixteenth notes ascending and descending (Quarter note = 104)
- Track 9 D and Bb major scales: Two octaves using eighth notes and repeating the top note, do not stop recording between scales (quarter note = 120)
- Track 10 Page 24, exercise 11 (quarter note = 126)

### **MULTIPLE PERCUSSION**

- Track 11 Page 32, exercise 7 (quarter note = 120)

## Track 12 **PERCUSSION, STUDENT'S NAME, SCHOOL, CITY**

# 2012 ALL-STATE BAND and/or ORCHESTRA AUDITION MATERIALS for PIANO

All **sonatina exercises** come from the Schirmer's "Sonatina Album for the Piano, vol. 51"

All **scales** should be played hands together, 3 octaves ascending and descending. (Quarter note = 160)  
**Octave scale rhythm** should be: quarter note, eighth-eighth, eighth-eighth, eighth-eighth, quarter note.  
(Quarter notes are played on the octaves. Do not repeat the top octave notes when descending.)

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

## Track 1 **PIANO**

- Track 2 G Major Scale
- Track 3 Eb Major Scale
- Track 4 B harmonic minor Scale
- Track 5 F melodic minor Scale
- Track 6 Pgs.82-84; "Sonatina Op.49, No.2" by Beethoven; Mvt.1 Allegro ma non troppo; half note = 92-96; no repeats
- Track 7 Pgs.98-99; "Sonatina Op.20, No.1" by Dussek; Mvt.2 Rondo – minor section only ending on the first note of the maggiore. Eighth note = 144.
- Track 8 **Wait 15 seconds: PIANO, STUDENT'S NAME, SCHOOL, CITY**

# BAND-SPECIFIC NOTES

- **SECTION ASSIGNMENTS:** (e.g. first clarinet, second clarinet, etc.) will be based on submitted auditions. Chair placements and final festival section assignments (e.g. first clarinet chair 1, 2, and second clarinet chair 1, 2, etc.) will be determined by live auditions using the festival music at the festival site.

It is possible to be given a first section music part before the festival and to be placed in the third section music part at festival. Practice and be prepared!

Separate music is not available for students to audition for the first part at the on-site chair auditions. Students need to prepare themselves on the music they are sent prior to the festival. Section directors have the option of changing the seating at the festival after the chair auditions.

- **WIND & PERCUSSION ASSIGNMENTS FOR SYMPHONIC ORCHESTRA:** The wind, brass and percussion players for Symphonic Orchestra will be determined by their ranking on their adjudication scores. Those with the highest scores will play in the Orchestra as well as the Band, UNLESS they have indicated on their application forms that they do NOT wish to play in the Orchestra. The final chair auditions at the festival will not affect those

wind and percussion instruments selected to perform with the orchestra.

- All wind and percussion performers for Orchestra should be available at the Thursday morning rehearsal. Consideration must be understood that about half of the winds and percussion selected to work with the All-State Orchestra have never played with an orchestra before and therefore need more time with the orchestra. Students volunteering for orchestra and subsequently selected for the All-State Orchestra need to be adequately prepared musically, mentally and physically.
- The full Symphonic Orchestra rehearsals will be scheduled to minimally impact Band rehearsal times. Wind and percussion players will be expected to attend all Band as well as all Full Orchestra rehearsals.
- For orchestra, the **bass trombone** should be selected as the first chair for the third trombone part.
- For band, the **first alternate String Bass** should be assigned to BAND unless someone has specifically requested to be placed in BAND versus being placed in ORCHESTRA. If there is no alternate string bass player, there is not one available for the band.

# BAND CHAIR SECTIONAL PROCEDURES

The procedure for making All-State Band section assignments is covered below:

## ALL-STATE BAND COORDINATOR'S RESPONSIBILITY

1. Look over the festival music and identify at least three selections out of the all-state band music for each instrument as follows:
  - a. A technical spot
  - b. Lyrical solo spot
  - c. Something with a change in dynamic and/or tempo
2. ASAA will prepare and copy a rating grid for each instrument section. (See Rating Grid in the form section of this handbook.)
3. Assign no more than two persons to work with each instrumental section. At least one of the two should be a professional for that instrument and the other should be a music director with band experience.
4. Set up sectional rooms and provide signs on each sectional door. At the registration desk, provide a sign identifying the sectional rooms.
5. Give the rating grids to the sectional music directors and review expectations.

6. Collect the rating grids from each section and make adjustments as needed for chair seating.
7. Turn in the name of the FIRST CHAIR students to the ASAA Music Coordinator.

## RESPONSIBILITIES OF MUSIC DIRECTORS ASSIGNED TO THE BAND CHAIR SECTIONALS

1. Identify each of the students for your instrument section and place them in the order determined by the recorded auditions.
2. Play through the sections identified by the All-State Band Coordinator as a group.
3. Have each student play the identified sections individually and rate them using the rating grid provided.
4. Determine if any seating changes are needed.
5. Give the rating grids to the All-State Band Coordinator and after consulting with them, adjust the instrument section as needed.
6. If time permits, rehearse the band selections.

# **ALL-STATE CHOIR**



**MIXED CHOIR & TREBLE CHOIR  
AUDITION REQUIREMENTS**

**OCTET PROCEDURES**

**FIRST CHAIR PROCEDURES**





# AUDITION REQUIREMENTS

## STUDENT ELIGIBILITY

All students auditioning for ASAA/First National Bank Alaska All-State Music groups must meet the following requirements in order to be considered eligible for participation:

1. Students must be eligible according to their region and individual school's rules and regulations.
2. Students must be eligible according to Alaska School Activities Association (ASAA) requirements.
3. Students must be enrolled in grades 9 - 12.
4. Students must be enrolled in their school's music program. ASAA may waive the requirement for students enrolled in alternative schools. See the ELIGIBILITY ADDENDUM in this handbook for possible exceptions.
5. Students may be eligible for the ASAA/First National Bank Alaska All-State Choir in the event that their individual school does not offer a choir program.

6. Each student may submit no more than two auditions for different voice parts (e.g. Alto I, Soprano II). If both auditions are chosen in the audition process, the higher scoring audition will be accepted. If a student submits a voice CD and an instrumental audition, the higher scoring audition will be selected in consideration of the greater benefit to the performing groups.

## AUDITION REQUIREMENTS

Beginning in 1998, the ASAA/First National Bank Alaska All-State Musical Festival Choir will use the published All-Northwest M.E.N.C. audition requirements, which are distributed during the even-numbered years for auditions, with one exception. The All-Northwest event is organized through M.E.N.C. and AMEA, and may take place later during the second semester.

**NOTE:** Directors, you must be a member of MENC in order to participate in the All-Northwest Festival. 2011 IS NOT All-Northwest year. The next All-Northwest Music Festival is scheduled for February 2013.

## 2011 ALL-STATE VOCAL AUDITION MATERIALS

Do not introduce each selection but rather continue throughout the audition materials in the order listed. Each exercise will be on a different track. All exercises are to be recorded a capella. The pitch should be given only once before each exercise and must be heard on the audition. Students may or may not repeat the "DO" at the top of the scale. Scales must be sung in the correct octave.

(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

- Track 1 **VOICE PART** (Specify Soprano 1, 2, Alto 1, 2, Tenor 1, 2 or Bass 1, 2)
- Track 2 Sing a one-octave major scale starting on the note named ascending and descending with do-re-mi-fa-sol-la-ti-do. (Quarter note = 72)
- |  |   |
|--|---|
| <b>Soprano I</b> ..... D (space below treble clef) | <b>Tenor I</b> ..... Eb (third space on bass clef)  |
| <b>Soprano II</b> ..... C (middle C)               | <b>Tenor II</b> ..... C (second space on bass clef) |
| <b>Alto I</b> ..... A (below middle C)             | <b>Bass I</b> ..... Ab (first space on bass clef)   |
| <b>Alto II</b> ..... G (below middle C)            | <b>Bass II</b> ..... F (space below bass clef)      |
- Track 3 Sing a one-octave major scale starting on the note named ascending and descending with do-re-mi-fa-sol-la-ti-do. (Quarter note = 72)
- |   |  |
|---|--|
| <b>Soprano I</b> ..... Bb (third line on treble clef)   | <b>Tenor I</b> ..... G (fourth space on bass clef) |
| <b>Soprano II</b> ..... Ab (third space on treble clef) | <b>Tenor II</b> ..... F (fourth line on bass clef) |
| <b>Alto I</b> ..... F (first space on treble clef)      | <b>Bass I</b> ..... Eb (third space on bass clef)  |
| <b>Alto II</b> ..... Eb (first line on treble clef)     | <b>Bass II</b> ..... Db (third line on bass clef)  |
- Track 4 Sing the words "I love to sing" on a descending, octave arpeggio (8-5-3-1) in the assigned key for your voice part. Repeat it six (6) times for a total of seven (7) patterns with each repetition being one-half-step higher than the previous one. **Do not sing or hum the new pitch; just think it.** Only one pitch is to be given for the entire exercise to test the ability of the applicant to think intervals in chromatic sequence. (Quarter note = 72)
- |  |   |
|--|---|
| <b>Soprano I</b> ..... Bb (third line on treble clef)  | <b>Tenor I</b> ..... C (first ledger line above bass clef)  |
| <b>Soprano II</b> ..... Bb (third line on treble clef) | <b>Tenor II</b> ..... C (first ledger line above bass clef) |
| <b>Alto I</b> ..... G (second line on treble clef)     | <b>Bass I</b> ..... G (fourth space on bass clef)           |
| <b>Alto II</b> ..... G (second line on treble clef)    | <b>Bass II</b> ..... G (fourth space on bass clef)          |
- Track 5 Sing unaccompanied the melody and words of **America, The Beautiful**, first stanza and chorus only (start with "Oh Beautiful..." and end with "...from sea to shining sea"). Remember to begin on the fifth.
- |  |  |
|--|--|
| <b>Soprano I</b> ..... Key of D (A pitch)  | <b>Tenor I</b> ..... Key of D (A pitch)  |
| <b>Soprano II</b> ..... Key of C (G pitch) | <b>Tenor II</b> ..... Key of C (G pitch) |
| <b>Alto I</b> ..... Key of B (F# pitch)    | <b>Bass I</b> ..... Key of B (F# pitch)  |
| <b>Alto II</b> ..... Key of A (E pitch)    | <b>Bass II</b> ..... Key of A (E pitch)  |
- Track 6 15 second pause, (specify) **VOICE PART**, name, school, city

# CHOIR-SPECIFIC NOTES

## CHOIR-SPECIFIC NOTES

- **CHOIR ALTERNATES:** The first alternate for each women's choir section will be issued music for both Treble and Mixed Choirs with the understanding that they must prepare both sets of music, even though they may or may not attend the Festival. Students not wishing to prepare under these terms will be removed from the alternate list. Directors will notify the ASAA Music Coordinator (within three days of selection notification) of those alternates choosing not to prepare under the defined terms. In these cases, the next highest scoring alternate in the judges' priority listing will advance.
- **FIRST CHAIR:** Beginning with the 2010 All-State, the choir First Chairs will be determined by a First Chair audition at All-State in a manner similar to the first chair auditions for band and orchestra.

The three highest scoring auditions will be identified as FIRST CHAIR candidates in each vocal section based on their audition ranking. The choir chair auditions will take place after the Octet auditions.

If there are multiple top auditions with the same score, which would then to be considered as "not a normal result", the choral adjudicator for that section should make every effort to rank those with the same score by selecting one of the required exercises to be the "tie breaker". i.e. in 2008, there were seven auditions with the same top score in one choral section. If the choral adjudicator had used the method outlined above, the top seven scores would then have been identified as 99-A, 99-B, 99-C, etc.

All choral students are to participate in the OCTET process explained below. If one of the FIRST CHAIR CANDIDATES does not pass the Octet audition, they would be eliminated from the choir First Chair audition.

(See the Choir Chair Selections for more detailed information.)

- **MEMORIZATION:** All music is to be memorized.
- **OCTETS:** On the first day of the festival, choir students will be required to sing in octets from the festival music to demonstrate music preparedness. A student performing unsatisfactorily will be required to attend additional part sectionals. Music Directors

of those students requiring additional sectionals are expected to help in the sectional process at the festival. (See *Octet Procedure* below.)

- **PART PREDOMINANT CD:** A part predominant CD may be available for purchase to aide in music preparedness. Check the ASAA web site at [www.asaa.org](http://www.asaa.org) – Music: Part Predominant for details.
- **RECORDING:** All exercises must be recorded *a capella*. The starting pitch should be given only once before each exercise and must be heard on the audition. Failure to include the given pitch on the recording will result in disqualification.
- **TREBLE and MIXED CHOIR PLACEMENT FOR WOMEN:** After the audition committee has completed adjudicating, women voice applications will be ranked by scores from highest to lowest. For 2011, the EVEN-NUMBERED rankings will be placed in the TREBLE CHOIR and the ODD-NUMBERED rankings will be placed in the MIXED CHOIR. Students cannot choose the group to be placed in. Both choirs are ALL-STATE CHOIRS.

However, on their application forms, students are asked to indicate which Alaskan All-State groups they have previously been selected so that during their high school experience, they might experience both the Mixed and Treble Choirs if selected for All-State.

So that the quality of both groups are equalized, the formula of "2 Treble Choir person to 1 Mixed Choir persons" shall be followed. For instance those receiving the following scores would be placed as follows:

|    |    |              |
|----|----|--------------|
| 99 | to | Mixed Choir  |
| 98 | to | Treble Choir |
| 97 | to | Treble Choir |
| 96 | to | Mixed Choir  |
| 95 | to | Treble Choir |
| 94 | to | Treble Choir |

- **CHANGING VOICE PARTS:** Students are not to change voice parts from the one originally assigned. However, if a male voice significantly changes as part of their maturation process between the time of their selection and the All-State Music Festival, ASAA should be notified as soon as possible and the situation will be handled on an individual basis.

- **INSTRUMENTAL ACCOMPANIMENTS for CHORAL MUSIC SELECTIONS:** If additional instrumental accompaniments are needed for any of the choral selections for the Gala Performance, they should be provided in this order:
  - a. School Music Directors at the festival
  - b. Students not selected as All-State participants from the local area
  - c. Community Musicians

Under no circumstances, should a music festival, participating student be pulled from a band or orchestra rehearsal to provide accompaniment for a choral group.

## CHOIR OCTET PROCEDURES

On the first day of the festival, choir students will be required to sing in octets after the large group rehearsal to demonstrate music preparedness. A student performing unsatisfactorily will be required to attend sectional rehearsals. Music Directors of those students requiring additional rehearsals are expected to help in the extra sectional process and rehearsals.

### OCTET PROCEDURE

1. Auditions will take place on Thursday and will be organized by the Octet Coordinators.
2. Students will be assigned group numbers by alphabetical order.
3. Incomplete groups will have students assigned from other groups by their chair rankings.
4. The discretion for the musicians using or not using their music for the octets is left to the Octet Coordinator and the group managers. Traditionally, the students have sung a designated passage of 6-8 measures one time with music and one time without music. The purpose of the octet is to ensure that the music is learned and not whether or not the music is memorized.
5. Students are to enter the testing room in a specific order given by the testing coordinator. They should bring all their music with them. Only the designated octet testing conductor will speak to the students during the testing process. If possible, students should not be tested by their own music director.
6. The minimum requirement to pass the audition would be a 50% rating.
7. Following the audition session, the Octet Coordinators will complete the tally sheet and deliver it to the All-State Treble Choir and/or All-State Mixed Choir Coordinator.
8. Music directors of those students who are in need of improvement will be informed of their status prior to the Friday morning rehearsal so that appropriate action can be taken and additional sectionals arranged as needed.

### OCTET COORDINATORS

1. Select three different sections from the All-State music to be used in the octet procedure. Be careful of the voice distribution in the sections chosen.
2. ASAA will identify the group octet personnel for each group and assign group numbers to each student.
3. ASAA will prepare an Octet rating form for each student. *(See form and grid in the form section.)*
4. Complete a final tally sheet for the All-State Treble Choir and Mixed Choir Coordinators.
5. Organize the directors involved in the octet procedure as follows:
  - a. One (1) music director to direct the octet
  - b. One (1) accompanist
  - c. 8 music teachers needed to evaluate the octets, ie, one for each category as follows:
    - TREBLE CHOIR: SI, SI, S2, S2, AI, AI, A2, A2
    - MIXED CHOIR: SI, S2, AI, A2, TI, T2, BI, B2
  - d. One (1) person to organize the octets outside of the audition room and to inform students of the selection order and procedure

### OCTET SCHEDULE

|                       |              |
|-----------------------|--------------|
| 3:30. . . . .         | Group 1      |
| 3:38. . . . .         | Group 2      |
| 3:46. . . . .         | Group 3      |
| 3:54. . . . .         | Group 4      |
| <b>4:02</b> . . . . . | <b>Break</b> |
| 4:10. . . . .         | Group 5      |
| 4:18. . . . .         | Group 6      |
| 4:26. . . . .         | Group 7      |
| 4:34. . . . .         | Group 8      |
| <b>4:42</b> . . . . . | <b>Break</b> |
| 5:00. . . . .         | Group 9      |
| 5:08. . . . .         | Group 10     |
| 5:16. . . . .         | Group 11     |
| 5:24. . . . .         | Group 12     |

# CHOIR CHAIR SECTIONAL PROCEDURES

## CHOIR FIRST CHAIR COORDINATOR'S RESPONSIBILITY

*The Choir First Chair Coordinator organizes the Choir First Chair Sectionals.*

1. Look over the festival music and identify at least three selections out of the all-state choir music for each voice as follows:
  - a. A technical spot
  - b. Lyrical solo spot
  - c. Something with a change in dynamic and/or tempo

Repertoire passages should be selected carefully in regards to divisi so that all students auditioning in each voice are singing the same part.

For the sake of time, repertoire passages should not be more than 8 measures.

2. Prepare an 8 measure, sight singing exercise. Sight-Singing parameters are:
  - 4-8 measures in  $\frac{3}{4}$  or  $\frac{4}{4}$  time.
  - Rhythms no more difficult than a dotted-quarter and an eighth.
  - The exercise will start and end on "DO".
  - The exercise will be in C, F or G Major.
  - The melodic motion will be primarily stepwise with skips in the tonic triad.
  - There will be three different exercises of equal difficulty.
  - All three exercises will be in the same key.
3. ASAA will prepare and copy a rating grid for each vocal section and will identify the students eligible for the First Chair Auditions. (See Rating Grid in the form section of this handbook.)
4. Preside over a pre-First Chair audition meeting at 7:45 AM for all students auditioning that covers the chair auditioning process and includes a general warm-up.
5. Place students in the order determined by the recorded auditions for each section. The three sections needed are:
  - a) TC: S1-S2-A1-A2
  - b) MC: S1-S2-A1-A2,
  - c) MC: T1-T2-B1-B2

6. The following personnel will be needed for each Chair Sectional.
  - Director
  - Accompanist
  - Three Adjudicators
  - All-State Choir Coordinator (if desired)
  - All-State Music Festival Coordinator (if desired)
  - No other staff, students or parents may be in the room
  - A school music director should not adjudicate their student if possible
7. Set up sectional rooms and provide signs on each sectional door. At the registration desk, provide a list and/or sign identifying the sectional rooms.
8. Give the rating grids to the sectional adjudicators and review expectations.
9. Collect the rating grids from each section.
10. Turn in the name of the FIRST CHAIR students to the ASAA Music Coordinator who will post the results by lunch.
11. The decision of the adjudicators, directors and ASAA is final and may not be contested.

## RESPONSIBILITIES OF THE CHOIR FIRST CHAIR DIRECTORS ASSIGNED TO THE CHOIR CHAIR SECTIONALS

*The director gives the instructions to the students and guides them through the process. You will need 15 minutes per group and each section will take one hour.*

1. Have each student sing the identified sections individually and the three Adjudicators will rate them using the rating grid provided.
2. At the conclusion of the sectional, the Director:
  - Sends those students out.
  - Places new copies of the sight-singing materials on each stand, face down.
  - Brings the next group in.
3. Procedure for **singing the Selected Passages**:
  - Director brings the three students into the audition room with their music and has them stand in front of the three music stands

- Tell the students that they are to sing accurately and musically
- Announce the first song title and the selected passage, give the starting pitch, and run them through it once singing altogether, a cappella
- Re-give the starting pitch and Student A sings through the passage, and then Student B and then Student C, individually, with a fresh starting pitch each time, a cappella. Students may sing using their music; it does not have to be memorized.
- Repeat with songs 2 and 3, but rotate which student sings first, second and third. So for the second song, after singing it though together once, hear Student B, Student C and Student A. For the third song, Student C, Student A, then Student B.

**4. Procedure for *singing the Sight Singing Passages:***

- The sight singing paper has been placed upside down on their music stands. The director tells the students that for their sight-singing exercise:
- They will have 45 seconds to study
- The accompanist will play the tonic triad, the tonic chord and then the "DO/key/tonic/starting pitch"
- They may write on the paper and hum or sing during the study time.
- They can sing on any "system" at any tempo and they may vocalize the tonic triad or scale.
- They may sing it twice through or have one re-start as needed.
- Assign each student an exercise (1, 2 or 3).
- Instruct them to turn the sight-singing papers over.
- Play the tonic triad, chord, and starting pitch by itself and tell them they have 45 seconds to study starting now.
- After 45 seconds, tell students B and C to turn their papers over. Give "DO" and the tonic triad and chord again to Student A and then the student sings. If needed, the director may count the student in to help get them started. No pitch assistance can be given (you may not sing DO for them or re-play the tonic) and no rhythmic assistance can be given other than counting-in.
- Repeat with Students B and C with the 10 second re-study option. The director does the timing.

**RESPONSIBILITIES OF FIRST CHAIR ADJUDICATORS ASSIGNED TO THE CHOIR CHAIR SECTIONALS**

*One adjudicator is assigned to each student and is responsible for adjudicating their performance during the Choir Chair Sectional and filling out the rating grid.*

1. Collectively, the three adjudicators determine which of the three students is awarded the First Chair Award.
2. At the sections conclusion, the rating grids are to be given to the All-State Choir First Chair Coordinator who then turns in the results to the ASAA Music Coordinator.



# **ALL-STATE ORCHESTRA**



**AUDITION REQUIREMENTS**

**CHAIR SECTIONAL PROCEDURES**





# AUDITION REQUIREMENTS

## STUDENT ELIGIBILITY

All students auditioning for ASAA/First National Bank Alaska All-State Music groups must meet the following requirements in order to be considered eligible for participation:

1. Students must be eligible according to their own region and individual school's rules and regulations.
2. Students must be eligible according to Alaska School Activities Association (ASAA) requirements.
3. Students must be enrolled in grades 9 - 12.
4. Students must be enrolled in their school's music program. ASAA may waive the requirement for students enrolled in alternative schools. See ELIGIBILITY ADDENDUM in this handbook for possible exceptions.
5. Students may be eligible for ASAA/First National Bank Alaska All-State Orchestra in the event that their individual school does not offer an orchestra program.

*NOTE: Woodwind, brass, and percussion players will be selected from the first chairs selected from the All-State Band from their recorded auditions.*

6. Each student may submit no more than two auditions for different instruments and/or one instrument and one vocal audition. If both auditions are chosen in the audition process, the higher scoring audition will be selected in consideration of the greater benefit for the performing groups.

## AUDITION MATERIALS

In all years, beginning in 1998, ASAA/First National Bank Alaska All-State Music Festival orchestra will use the published All-Northwest M.E.N.C. audition requirements which are distributed during the even-numbered years for auditions.

The All-Northwest event is organized through MENC and AMEA, and may take place later during the second semester. NOTE: Directors must be a member of M.E.N.C. to participate in the All-Northwest festival. 2011 IS NOT an All-Northwest year. The next All-Northwest Music Festival will take place in February 2013.

## 2011 ALL-STATE STRING AUDITION MATERIALS

It is standard procedure in the playing of scales on orchestral string instruments to use a so-called "turn-around" or "loop" at the beginning and end of the scale. An example in G Major would be to play pitches B-A-G-A-B-C-D-E-F#-G to begin and the pitches G-F#-E-D-C-B-A-G-B-A-G to end. The adjudicator should make no distinction between students using the "turn-around" and those who do not.

Adjudication of scales should focus on factors such as pitch, rhythm, bowings and tone quality.  
Quality of tone and intonation will be a major factor.

(Please refer to the AUDITION RECORDING section of the music handbook for more details.)

### **VIOLIN** - *75 Melodious and Progressive Studies, Opus 36, Book 1 (Mazas, published Schirmer)*

- Track 1 **VIOLIN**
- Track 2 Three-octave A major scale: Play sixteenth notes ascending and descending, slur eight notes per bow. (Quarter note = 108)
- Track 3 Three-octave A melodic minor scale: Play sixteenth notes ascending and descending, détaché. (Quarter note = 92)
- Track 4 Exercise 8: Start at pick-up to E major section, play 16 measures and end on E. (Quarter note = 72)
- Track 5 Exercise 23: Play the first 25 measures. Follow indicated markings and suggestions. (Eighth note = 96)
- Track 6 Identify and play a one-minute excerpt from your solo literature.
- Track 7 15 second pause, **VIOLIN**, name, school, city

### **VIOLA** - *Etudes Speciales, Opus 36, Book 1 (Mazas, published Schirmer)*

- Track 1 **VIOLA**
- Track 2 Three-octave D major scale: Play sixteenth notes ascending and descending, slur eight notes per bow. (Quarter note = 108)
- Track 3 Three-octave D melodic minor scale: Play sixteenth notes ascending and descending, détaché. (Quarter note = 92)
- Track 4 Exercise 8: Start at pick-up to A major section, play 16 measures and end on A. (Quarter note = 72)
- Track 5 Exercise 23: Play the first 25 measures. Follow indicated markings and suggestions. (Eighth note = 96)
- Track 6 Identify and play a one-minute excerpt from your solo literature.
- Track 7 15 second pause, **VIOLA**, name, school, city

**CELLO** - *Violoncello Method* (Kummer, published Schirmer)

- Track 1 **CELLO**  
Track 2 Three-octave D major scale: Play sixteenth notes ascending and descending, slur eight notes per bow. (Quarter note = 88)  
Track 3 Three-octave E melodic minor scale: Play sixteenth notes ascending and descending, détaché. (Quarter note = 72)  
Track 4 Page 78, exercise 70: Top part. (Quarter note = 72)  
Track 5 Page 86, exercise 79: Top part. (Eighth note = 100)  
Track 6 Identify and play a one-minute excerpt from your solo literature.  
Track 7 15 second pause, **CELLO**, name, school, city

**STRING BASS** - *New Method for Double Bass, Book 1* (Simandl, pub. C. Fischer)

- Track 1 **STRING BASS**  
Track 2 Two-octave F major scale: Play sixteenth notes ascending and descending, slur four notes per bow. (Quarter note = 88)  
Track 3 Two-octave E melodic minor scale: Play sixteenth notes ascending and descending, détaché. (Quarter note = 72)  
Track 4 Page 75, exercise 9. (Quarter note = 88)  
Track 5 Page 122, Play the first sixteen measures. (Quarter note = 82)  
Track 6 Identify and play a one-minute excerpt from your solo literature.  
Track 7 15 second pause, **STRING BASS**, name, school, city

**HARP** - "*Interlude*" from *A Ceremony of Carols* by Benjamin Britten and "*Seguidilla*" from the *Suite of Eight Dances* by Carlos Salzedo.

- Track 1 **HARP**  
Track 2 In a 2/4 meter and using the same tempo throughout the scale, play a G melodic minor scale ascending and a G natural minor scale descending in the following three ways, striking the root tone once, and continuing without pausing between scales.  
A. Scale One: Play one octave of the above scale using quarter notes.  
B. Scale Two: Play two octaves of the above scale using eighth notes.  
C. Scale Three: Play three octaves of the above scale using eighth note triplets.  
Track 3 Play measures 1-11 of "*Interlude*" from **A Ceremony of Carols** by Benjamin Britten.  
Track 4 Play "*Seguidilla*" from the **Suite of Eight Dances** by Carlos Salzedo. (Note—you may use a tempo slower than the one indicated.)  
Track 5 15 second pause, **HARP**, name, school, city

## ORCHESTRA-SPECIFIC NOTES

- **String BASS and HARP INSTRUMENTALISTS:** Please indicate your preference to your director for the following and mark the appropriate sections on your application.  
○ = Auditioning for orchestra only  
B/O = Willing to play in orchestra or band
- **VIOLIN STUDENTS who also play VIOLA:** Violinists may consider submitting two auditions: one for violin and one for viola. Many violin students who study the Suzuki Method are required to learn both Violin and Viola. Although these students might be capable of playing the Viola, they most likely would prefer to play the Violin at All-State. However, often there are not enough qualified Viola students to fill the Viola section of the All-State Orchestra and students with Viola experience are needed. Violinists could submit both a VIOLIN and a VIOLA audition with the following caveat. On their application blank, they can select the level of their consideration as follows:  
VN: I am willing to participate in the Viola Section if not selected for Violin. \_\_\_Yes \_\_\_No
- **CHAIR AUDITIONS:** At one of the first rehearsals, auditions will be held for chair and stand positions in each string section using the festival music. Practice and be prepared!
- **EXERCISES #1 & 2:** The style and rhythm sections on the adjudication form will be eliminated when adjudicating String exercises #1 & 2.

- **FORMULA FOR STRING BALANCE IS:**

- a. 1 viola and 1 cello for every 3 or 4 violins
- b. 1 double bass for every 4 or 5 violins

This formula shall not limit the size of the violin section, which shall be determined by the quality of the tapes within the following limitations:

- violins = 40
- violas = 12
- cello = 12
- basses = 10

- **MUSIC LITERATURE:** The music literature selected for Orchestra shall consist of approximately two-thirds string orchestra music and one-third full symphonic orchestra music.

- **VIOLIN SECTIONS:** Placement in the first and second violin sections will be determined by the numerical scores given on the auditions. Therefore:

- a. The four students with the highest scores will be in the first violin section.
- b. Students with scores placing fifth, sixth, seventh, and eighth will be in the second violin section.
- c. The other violins will be divided equally between the first and second violin sections. Those with higher scores will be assigned to the first section; those with lower scores will play second.
- d. All violin alternates will be given VIOLIN II music.

- **ADJUDICATION of the SOLO PIECE:**

Adjudication of the solo piece should include consideration of the degree of difficulty as well as the technical command of the work.

- **STRING BASS:**

The first alternate String Bass should be assigned to BAND unless someone has specifically requested to be placed in BAND versus being placed in ORCHESTRA. If there is no alternate string bass player, there is not one available for the band.

- **WIND & PERCUSSION students in Orchestra:**

All wind and percussion performers should be available at the Thursday morning rehearsal. Consideration must be understood that about half of the winds and percussion selected to work with the All-State Orchestra have never played with an orchestra before and therefore need more time with the orchestra. Students volunteering for orchestra and subsequently selected for the All-State Orchestra need to be adequately prepared musically, mentally and physically.

- **ORCHESTRA CHAIR SECTIONAL PROCEDURES**

The procedure for making All-State Orchestra section assignments is covered below:

- **ALL-STATE ORCHESTRA COORDINATOR'S RESPONSIBILITY**

1. Look over the festival music and identify at least three selections out of the all-state orchestra music for each instrument as follows:
  - a. A technical spot
  - b. Lyrical solo spot
  - c. Something with a change in dynamic and/or tempo
2. ASAA will prepare and copy a rating grid for each instrument section. (See Rating Grid in the form section of this handbook.)
3. Assign no more than two persons to work with each instrumental section. At least one of the two should be a professional for that instrument and the other should be a music director with band experience.
4. Set up sectional rooms and provide signs on each sectional door. At the registration desk, provide a sign identifying the sectional rooms.
5. Give the rating grids to the sectional music directors and review expectations.
6. Collect the rating grids from each section and make adjustments as needed for chair seating.
7. Turn in the name of the FIRST CHAIR students to the ASAA Music Coordinator.

- **RESPONSIBILITIES OF MUSIC DIRECTORS ASSIGNED TO THE ORCHESTRA CHAIR SECTIONALS**

1. Identify each of the students for your instrument section and place them in the order determined by the recorded auditions.
2. Play through the sections identified by the All-State Band Coordinator as a group.
3. Have each student play the identified sections individually and rate them using the rating grid provided.
4. Determine if any seating changes are needed.
5. Give the rating grids to the All-State Orchestra Coordinator and after consulting with them, adjust the instrument section as needed.
6. If time permits, rehearse the orchestra selections.





# **ALL-STATE MUSIC FESTIVAL**

**AUDITION RECORDING**

**AUDITION SUBMITTAL**

**ALTERNATES PROCEDURES**

**ADJUDICATION PROCEDURES**

**COORDINATOR RESPONSIBILITIES**



# AUDITION RECORDING

As ASAA will be using on-line auditions for the first time for the 2011 All-State Music Festival, the information on this page may be subject to change.

Please consult the ASAA MUSIC HOME PAGE on the web at [www.asaa.org](http://www.asaa.org) for updated information as the on-line directions for AUDITION RECORDING were not available at the time of the printing date for this 2011-2012 MUSIC HANDBOOK.

## INSTRUCTIONS PERTAINING TO ALL

### STUDENT INSTRUCTIONS FOR RECORDING

1. On Track 1, state only your instrument or voice part (e.g., *Bb clarinet, Soprano I, Violin*). **DO NOT STATE YOUR NAME OR SCHOOL.**
2. Play or sing the audition requirements **specifically and in order** as indicated on the Audition Requirements List. Each exercise should be on a separate track.
3. On the last track, wait fifteen (15) seconds:
  - a. your voice or instrument part
  - b. your name
  - c. your school
  - d. your city
4. Additional recording information:
  - a. NOISE — There is to be no extraneous noise. Auditions that are difficult to understand are subject to disqualification. Be certain of recording quality and strive for an acoustically dry (no echo) recording (flat response).
  - b. ORDER OF MATERIALS — The audition materials must be recorded as listed on the Audition Requirements Lists. Material omitted, altered, or out of order will cause the tape to be disqualified.
  - c. ACCURACY/TEMPO — All exercises are to be played accurately. Tempo markings are to be followed within 10 m.m. faster or slower than prescribed. Those exercises which are not recorded at the indicated tempos (+ or - 10 m.m.) will be graded lower.
5. **ETHICS CLAUSE**— Recordings must be made without the use of any electronic keyboard, electronic enhancement, headphones with the pitches being played, or any other device or aid other than the recording device. Each exercise is to be recorded without electronic enhancement or splicing.
6. **JUDGES DECISIONS:** Because judging will be done by a select panel scattered throughout the state, audition auditions are not available for review. The judges' decisions are final.
7. On-line auditions must be in a MP3 format.

### DIRECTOR INSTRUCTIONS FOR PREPARING AUDITIONS

1. Be certain that students have:
  - a. Stated only their instrument or voice part at the beginning of the audition.
  - b. Played or sung the audition requirements specifically and in order.
  - c. Waited fifteen (15) seconds after the completion of the audition materials, before stating their instrument/voice part, name, school, city
2. **BE CERTAIN TO LISTEN TO EACH AUDITION BEFORE IT IS SUBMITTED FOR JUDGING.**  
Be certain that:
  - a. NOISE — There is no extraneous noise recorded on the audition that are difficult to understand are subject to disqualification. Monitor recording quality and encourage an acoustically dry (*no echo*) recording (*flat response*).
  - b. ORDER OF MATERIALS — Audition materials are recorded as listed in the audition requirements. Material omitted, altered, or out of order will cause the tape to be disqualified.
  - c. ACCURACY / TEMPO — All exercises are played accurately. Tempo markings are to be followed within 10 m.m. faster or slower than prescribed. Those exercises which are not recorded at the indicated tempos (+ or - 10 m.m.) will be graded lower.
3. **ETHICS CLAUSE:** Recordings must be made without the use of any electronic keyboard, electronic enhancement, headphones with the pitches being played, or any other device or aid other than the recording device. Each exercise is to be recorded without electronic enhancement or splicing.

### INSTRUCTIONS PERTAINING TO INDIVIDUAL GROUP RECORDINGS

#### BAND-SPECIFIC

#### CHOIR-SPECIFIC

- RECORDING: Exercises must be recorded *a capella*. The starting pitch should be given only once before each exercise and must be heard on the audition. Failure to include the given pitch on the recording will result in disqualification.

#### ORCHESTRA-SPECIFIC

# AUDITION SUBMITTAL

As ASAA will be using on-line auditions for the first time for the 2011 All-State Music Festival, the information on this page may be subject to change.

Please consult the ASAA MUSIC HOME PAGE on the web at [www.asaa.org](http://www.asaa.org) for updated information as the on-line directions for AUDITION SUBMITTAL were not available at the time of the printing date for this 2011-2012 MUSIC HANDBOOK.

## INSTRUCTIONS PERTAINING TO ALL REQUIRED MATERIALS

1. B/C/O Roster Sheet for each school music group (complete on-line)
2. B/C/O Application for each student (send to the ASAA office)
3. B/C/O Audition for each student (complete on-line)
4. A Purchase Order Number (PO#) (send to the ASAA office)
5. Master Eligibility (complete on-line)
  - For the audition submittal, confirm that students are eligible to submit an audition by checking the YES or NO box on the student's application.
  - For the students selected, a formal Master Eligibility is to be submitted into ASAA by Friday, November 4th

### Instructions for Submitting Audition Materials:

1. **SCHOOL ROSTER SHEET:** List the names and instruments of auditioning students, not the students' ratings, in alphabetical order by LAST NAME. Example:

| Student # | Student Name | Grade (9-12) | Instrument |
|-----------|--------------|--------------|------------|
| 1         | JANE BROWN   | 9            | VIOLIN     |
| 2         | JAMES CULVER | 10           | VIOLA      |

If you have more than 24 applications, use two roster blanks labeling the first Roster with your school number adding an "A" And the second Roster with your school number adding a "B", i.e., School Number #100 would be 100-A and 100-B.

As you list the students, the number at left of each line is that student's "student number from the roster sheet". A student's roster number **IS NOT** their social security number, their school district number or their school number.

The student's Roster number must appear on the individual's application form.

Keep a copy of the completed ROSTER for your records. and send one copy of it with your applications.

2. **SCHOOL NUMBER:** Each school is assigned an ASAA school number. It must appear on the roster, the audition, and all application forms. (The school numbers are found on the web at [www.asaa.org](http://www.asaa.org) under Music: All-State Music Festival, Memo #1: SCHOOL NUMBERS and/or in the Music Handbook in the appendix.)

3. **APPLICATION FORM:** A B/C/O Group Application must be submitted to the ASAA office for each auditioning student. Applications must include school number and student number from the roster sheet. Applications must be signed by the student, parent/guardian, music director, and administrator. These can be found in the Music Festival Forms section of this ASAA Music Handbook.

**NOTE:** If the signatures are incomplete, the student may be disqualified.

If a student submits two auditions, for the same music group, (i.e., two band auditions, two choir auditions, etc.), they only need one application. However, the student should be listed twice on the roster – one line for each audition submitted. Each audition will have a different student number. i.e.

| Student # | Student Name | Grade (9-12) | Instrument |
|-----------|--------------|--------------|------------|
| 3         | James Brown  | 9            | Flute      |
| 4         | James Brown  | 9            | Piccolo    |

If a student submits **two auditions for two different music groups** (ie. choir and band), they will need two applications, one for each group.

4. **Auditions:** Directors should listen to all auditions prior to submission to insure recording instructions have been followed and the recorded performance is of sufficient quality to compete at the All-State level.

5. **PURCHASE ORDER NUMBER:** A purchase order number is needed for ASAA to invoice each individual school for both the audition fee for each audition submitted and a participation fee for each student selected to participate in the All-State Music Festival.



6. **FEES:** At the festival's conclusion, ASAA will invoice schools \$10 per student selected for All-State, plus \$10 for each audition submitted.

7. **DEADLINE: All forms and auditions are due to ASAA by Wednesday, September 21st, 2011.** You may begin **uploading your auditions** on **Monday, September 12th, 2011.**

**NOTE: Submissions that do not meet these requirements will be eliminated from consideration for the year's Festival. NO exceptions for any reason.**

### DIRECTOR'S CHECK LIST FOR SUBMISSION

***It is paramount that you meet the deadlines in submitting required items to the ASAA office.***

When submitting audition material:

- Confirm student's eligibility
- Confirm that the students are able to play the instrument or sing the part that they are auditioning for. Switching instruments / parts is not acceptable.
- Submit the following to ASAA at: (Check the web site for updated information)
  - B/C/O Roster Sheet for each music group
  - B/C/O Application for each student
  - B/C/O On-line Audition for each student
- BAND - SPECIFIC for all instruments:  
Indicate band instrumentalist's preference on application and audition as follows:  
B = willingness to play only in Band  
B/O = willingness to play in either Band or Orchestra
- ORCHESTRA-SPECIFIC  
Indicate orchestra instrumentalist's preference:

For **BASS** and **HARP**:

- O = willingness to play only in Orchestra
- B/O = willingness to play in either Band or Orchestra

For **VIOLIN**:

- VA = willingness to play in the Viola Section if not selected for Violin

### DIRECTOR'S CHECK LIST FOR AFTER NOTIFICATION OF SELECTED STUDENTS

- Secure music and Festival instructions for students.
- Give packets to students IMMEDIATELY, reviewing deadlines and requirements.
- Rehearse music with the students.
- Submit Master Eligibility List, Code of Conduct, Music Supervision and Director Registration, and Academic Award forms to ASAA by November 4th, 2011.
- If changes occur, follow the *Alternate's* Procedures.
- Check on each student's preparedness.
- Remind students of live chair placement audition procedures, and/or octet procedures.
- Work with the school, school district or region to make transportation, housing and meal arrangements for your students, yourself and chaperones.
- Accompany the student to, and supervise the student at, the festival.
- Assist the group coordinator at the festival by helping with rehearsals, sectionals, chair auditions, performance preparations as needed.
- Participate in the meetings at festival: ASAA Band, Choir and Orchestra Group Meetings as well as ABDA, ACDA, and AkSDA Meetings if available
- Enjoy the Festival!!
- Return the adjudication forms to each applicant.

### CHOIR-SPECIFIC DIRECTOR'S CHECKLIST

- Procure a part-predominate CD for each student through ASAA.
- If you have an alternate student, issue the music with the understanding that it is to be memorized, even though they may not attend the Festival. (*If the student does not wish to prepare under these terms, notify the ASAA Music Coordinator within three days of original notification of selection, so that another alternate can be advanced.*)
- \* **CHANGING VOICE PARTS:** *Students are not to change voice parts from the one originally assigned. However, if a male voice significantly changes as part of their maturation process between the time of their selection and the All-State Music Festival, ASAA should be notified as soon as possible and the situation will be handled on an individual basis.*
- REMEMBER: Music must be memorized**

## ALTERNATE PROCEDURES

- 1. NOTIFY ASAA ASAP:** Once the participants have been selected, if you have a student who is unable to participate in the Festival, contact the ASAA Music Coordinator at once. If you have a student who, even at the last moment, cannot attend, contact the ASAA so that all information is current at all times.
- 2. MUSIC:** Return the music given to the student to ASAA immediately so that it can be passed on to the next alternate.
- 3. PLACEMENT:** If an alternate is used, the alternate will be placed in the last chair of the entire instrument section, and all other participants will be advanced one chair. For example, if a clarinet alternate is used, the alternate will be placed in the last chair of third clarinets, and all other clarinets above and below the vacancy would be advanced accordingly.
- 4. CUT-OFF DATE:** Because of inadequate time for securing and preparing music, alternates may not be used after a cut-off date 10 days prior to the start of the Festival, and the chair will remain vacant. (In exceptional circumstances, this cut-off date may be adjusted only at the discretion of the ASAA Festival Chairperson in consultation with the Band/Choir/Orchestra Coordinator and student's school music director, based on the readiness of the alternate.) The final cut-off date for 2011 will be 12:00 Noon on Monday, November 14th, 2011.
- 5. REHEARSALS:** Alternates and other student observers cannot be accommodated at All-State Rehearsals due to extremely limited space at rehearsal venues. Do not bring alternates who have not been notified that they should attend.
- 6. CHOIR ALTERNATES:** The first alternate for each women's choir section will be issued music for both Treble and Mixed Choirs with the understanding that they must be prepared, even though they may not be attending the Festival. Students not wishing to prepare under these terms will be removed from the alternate list. Directors will notify the ASAA Music Coordinator (within three days of selection notification) of those alternates choosing not to prepare under the defined terms. In this case, the next alternate in the judges' priority listing will be advanced.

# ADJUDICATION PROCEDURES

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## INSTRUCTIONS PERTAINING TO ALL

1. Each adjudicator **will follow the instructions** of the Group Coordinator and the procedures outlined in this handbook.
2. Each audition must be **adjudicated within the specific section** for which the student is auditioning. Audition may NOT be moved from one adjudicator to another unless distribution has been disproportionate and the Festival Chairman makes the adjustment.
3. Adjudicators will require that:
  - a. audition **recording instructions were followed** (*since auditions not conforming to the specific audition recording instructions will be disqualified*) and,
  - b. **reasons for disqualification**, if it occurs, will be noted on the student's adjudication form.
4. A final **adjudication form** will be **completed for each** submitted **audition** and will indicate the individual adjudicators' scores and the total, along with adjudicators' signatures. The adjudicator must fill in a numerical score in each blank on the form, compute a total score, and sign the form.

This includes auditions that are disqualified. Adjudicate as much of a disqualified audition as is possible remembering to mark the reason for a disqualification in the blank provided.
5. All auditions will be **adjudicated using the same procedure**, criteria and scale. The same adjudicator(s) will adjudicate all auditions within each instrumental category.
6. At least one, and **preferably three (3), alternates** (*if enough auditions are of All-State quality*) will be selected for each section. Alternates will be listed in priority order (*e.g. first alternate, second alternate, third alternate, etc.*) after each section on the ranking sheet.
7. The adjudicator's **packet** (*with ranking sheet, individual adjudication forms, and music*) will be **returned to** the appropriate B/C/O Group Coordinators upon completion of the judging.
8. All adjudication **decisions** must be **based only** upon submitted **auditions**.
9. If adjudicators feel that there are not enough qualified applicants to fill a section, they have the **prerogative to limit the section size**.
10. If there are not sufficient qualified auditions, and/or, there are not enough auditions to fill a section, the group coordinator may ask the ASAA Music Coordinator to put out a call for **additional auditions**. However, ranking preference will be given to those auditions that were timely submitted.
11. Because judging may be done by a select panel scattered throughout the state, auditions are not available for review, and the **adjudicators' decisions are final**.
12. **Exercises** will be **judged** on the following criteria: tone quality, intonation, articulation, dynamics, musicianship/style, tempo, rhythm, style, technique, bow, control.

**Tempo criteria is -10 or +10 of the stated tempo marking.** In other words, a student can only lose points in this category if the performed tempo is slower than 10 mp below the required tempo marking or faster than 10 mp above the required tempo marking.

*(The Categories will be used only as they apply to each exercise). (See the appropriate adjudication form in the Music Festival Form section for specific judging criteria.)*
13. Whole point and half (.5) will be used for **scoring**, with **1** as the lowest and **10** as the highest. Scores will be assigned to each category and then totaled.
14. Whenever possible, no adjudicator shall **judge the same** voice or instrument part two years in a row.
15. Do not write any **notes** on the ranking sheets.
16. Adjudication and ranking sheets need to be **returned in ranking order** to the coordinator.
17. There is **no geographical criteria** for All-state selection. All participants are chosen on a numeri-

cal ranked order according to the specific numbers needed for each instrument or voice. (See *General Information: H, Recommended Numbers.*)

### 18. Regarding **Disqualifications**.

- a. All exercises need to be listened to and points awarded even if there is missing material. Students need to be adjudicated on what is there even if the exercise will be disqualified for incompleteness at the conclusion.
- b. An audition cannot be disqualified if all the material appears on one track versus a separate track for each exercise.
- c. If the wrong starting note is given, it is not a Disqualification because it is not listed on the Disqualification List on page 3 of the Music Handbook. However, the exercise would be given a "0" because all the pitches would be wrong. (It is not incomplete—they did the scale. It is not in the wrong order—they did the scale where it should be. It is not left out—they did the scale. Thus, it cannot be disqualified under Disqualification #1.

**19. Confidentiality:** Announcements of those students selected as participants for All-State should come from their high school music director and not the adjudicator who adjudicated that student's audition category.

**20.** It is standard procedure in the playing of scales on orchestral string instruments to use a so-called "**turn-around**" or "**loop**" at the beginning and end of the scale. An example in G Major would be to play pitches B-A-G-A-B-C-D-E-F#-G to begin and the pitches G-F#-E-D-C-B-A-G-B-A-G to end.

The adjudicator should make no distinction between students using the "turn-around" and those who do not. Adjudication of scales should focus on factors such as pitch, rhythm, bowings and tone quality."

## INSTRUCTIONS PERTAINING TO INDIVIDUAL GROUP ADJUDICATION

### BAND

- Band and orchestra **section placement** is assigned by adjudicators. **Chair placement** and final part assignment takes place following live auditions on the first morning of the Festival.
- The **BASS TROMBONE** should be selected as the first chair for the third trombone part.

### CHOIR

- Choir first chairs will be determined by live auditions on the first day of the festival from the top three

scored auditions for each voice part in each all-state choir. The chair audition will also include an eight measure sight reading component.

- The **women voiced applications** will be ranked by scores from highest to lowest. For 2011, the EVEN-NUMBERED ranking will be placed in the TREBLE CHOIR and the ODD-NUMBERED ranking will be placed in the MIXED CHOIR.
- \* If there are multiple top auditions with the same score, which would then to be considered as a "not a normal result", the choral adjudicator for that section should make every effort to rank those with the same score by selecting one of the required exercises to be the "tie breaker". i.e. in 2008, there were seven auditions with the same top score in one choral section. If the choral adjudicator had used the method outlined above, the top seven scores would then have been identified as 99-A, 99-B, 99-C, etc.

## ORCHESTRA

- When judging **exercises #1 and #2** (scales) eliminate style and rhythm.
- Band and orchestra **section placement** is assigned by adjudicators. **Chair placement** takes place following live auditions on the first morning of the Festival.
- The **formula** for string balance is:
  - a. 1 viola and 1 cello for every 3 or 4 violins
  - b. 1 double bass for every 4 or 5 violins

This formula shall not limit the size of the violin section, which shall be determined by the quality of the tapes within the following limitations: violins = 40; violas = 12; cello = 12; basses = 10.

- **Placement in the first and second violin sections** will be determined by the numerical scores given on the tapes. Therefore:
  - a. The four students with the highest scores will be in the first violin section.
  - b. Students with scores placing fifth, sixth, seventh, and eighth will be in the second violin section.
  - c. The other violins will be divided equally between the first and second violin sections. Those with higher scores will be assigned to the firsts; those with lower scores will play second.
- **Adjudication of the Solo Piece** should include consideration of the degree of difficulty

# COORDINATOR RESPONSIBILITIES

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Coordinators will be selected for each of the performing groups: Band Coordinator, Mixed Choir Coordinator, Treble Choir Coordinator, and Orchestra Coordinator.

## RESPONSIBILITIES OF ALL

**1. RESPONSIBILITIES:** The responsibilities of the Coordinators will include assisting the ASAA Music Festival Coordinator with the:

- a. Selection of guest conductors for the Festival.
- b. Selection of adjudicators for the auditions.
- c. Administering the adjudication process.
- d. Preparing the student music packets for their group.
- e. Preparing a rehearsal schedule in coordination with the other music groups
- f. Working with the guest conductors for coordinating the materials and information needed for their group.
- g. Acquiring and rehearsing with needed piano and instrumental accompanists
- h. Administering the general logistics for the festival for their group.
- i. Supervising the group, sectionals, rehearsals, and performance at the festival.

**2. ADMINISTERING THE ADJUDICATION PROCESS:**

In administering the adjudication process, the Coordinator will:

- a. Verify an adjudicator, or section leader for each adjudication area who is, in so far as possible, a specialist in the particular instrument being adjudicated.
- b. Prepare copies of the appropriate music for each adjudicator to go in the adjudication packets prepared by the ASAA Festival Chairman which includes the duties and responsibilities for all adjudicators.
- c. Distribute the adjudication forms, ranking sheets, and specific instructions to each adjudicator with specific instructions to:
  - ASAA will prepare a final adjudication form for each submitted audition.
  - Indicate individual adjudicator's scores and totals, and notation of disqualification and the reason, if such should occur.
  - Place adjudication forms in order of rank, and prepare the covering ranking sheet list-

ing each student roster number and school number in order of selection.

- d. Go over the ranking order and confer with the adjudicator as to how the instruments should be grouped. ie. how many 1sts, 2nds, number of alternates, those not to recommended, etc.
- e. Double check the adjudication scores for mathematical accuracy, and mark each column and total with a check mark to indicate these numbers have been double-checked. Cross through incorrect scores. Do not erase the adjudicator's marks.
- f. Listen to and review all disqualified auditions to assure that the audition was disqualified for the reasons outlined in the ASAA Music Handbook and indicate your findings on sticky notes attached to the adjudication sheets.
- g. At the conclusion of the audition process, return all the ranking forms and adjudication sheets to the ASAA Music Coordinator, who will identify the students selected and send out notification to both students and directors.
- h. Submit a final list of adjudicators and a completed W-9 Form for each adjudicator to the ASAA Music Festival Chairperson.

**3. STUDENT MUSIC PACKETS:** The Group Coordinators will prepare a student music packet for each participant plus all first alternates. This music packet will be added to a student packet prepared by ASAA which will include festival and rehearsal schedules plus any specific music notes. Label packets on the clasp side, below the flap. Needs to be ready by the first week in October and taken to the ASAA office.

**4. GUEST CONDUCTORS:** The Coordinator will be responsible for aiding in the selection of a guest conductor for their group, and in coordinating the transportation of the guest conductors to and from the festival site.

**5. LOGISTICS:** The Coordinators will assist the ASAA Music Festival Chairman with general logistics for the festival rehearsals, sectionals, and concert rehearsals and performance.

### SCHOOL NEEDS:

- Four rehearsal areas
- Areas for coats & cases if rehearsal room is too small
- Hospitality room for directors. Supply with food & drinks. Assign aide to clean the hospitality area
- Internet area if possible
- Director meeting rooms
- Parking considerations – ROTC
- Lunch area & schedule for students
- Lunch area and lunch catering for conductors, accompanists & coordinators
- Concession area (if you opt for one) (to begin late in the morning on the first day and continue through Friday afternoon)
- Registration area
- Chair and Octet try-out areas
- Adequate chairs, stands, choral risers, musical equipment
- Welcome meeting area for students and directors

### PERFORMANCE NEEDS:

- Adequate chairs, stands and instruments
- Sound shell
- Holding areas for students and cases for each of the four groups
- Podium with microphone
- Memorabilia and ticket area

## **6. SUPERVISE GROUP REHEARSALS:** The Coordinators will supervise group rehearsals at the festival by working with the guest conductor, the school administrators, the ASAA Music Festival Chairman, the students and music directors.

### a. BEFORE ALL STATE:

- Set up rehearsal areas
- Make sure that there are extra chairs for directors to observe rehearsals
- Remind your own daily students where they are to go for the next two days.
- Review conductor transportation
- Remind music directors that are transporting conductors of pick-up times
- Remind security and administration of the event
- Arrange for extra lunches for visiting musicians & directors. Approximately, 350 people
- Arrange for catered lunches for conductors, accompanists & coordinators
- Confirm lunchroom needs for all
- Confirm the directors who are doing the chair and octet auditions
- Put directions and signs around the school
- Pick up conductor at the airport
- Put name tags on the front of the stands for Band & Orchestra
- Put part assignments on the chairs for Mixed & Treble Choir
- Assign coordinator to lead the Welcome Meeting

### b. SUPPLIES TO HAVE ON HAND:

- Chairs, stools, table, stand, etc. for conductor
- LOTS of water for you and conductor
- Pencils
- Instrument needs, ie: mutes, strings, end pin stoppers, reeds
- Band aids, finger nail clippers

### c. DAY 1 – THURSDAY:

- Arrive early
- Confirm room set up
- Attend the Welcome Meeting
- Meet with student aides for assignments
- Ensure there are food & beverages in the hospitality room
- Arrange for water/beverage for conductor
- Make sure signs are up for chair auditions
- Make sure there are arrangements for the conductor's dinner
- If catered luncheon for conductors, arrange for a student to wait by the door for the conductor lunches at 11:00 AM
- Set up for conductor luncheon at 11:00 AM
- Confirm room for director meetings
- Have seating chart ready
- Introduce conductor and outline procedures and schedule
- Be with your group at the beginning of each session to make announcements
- Be with your group right before breaks to make announcements
- Reinforce expectations of students for rehearsal conduct, ie...no cell phones, i-pods, hats, etc. as dictated by your school.
- Reinforce expectations of students before first break, ie no roaming, lunch times, available restrooms, etc.

### d. DAY 2 – FRIDAY:

- Review conductor transportation
- Review hospitality needs
- Secure conductor gift
- Meet with student aids for assignments
- Confirm lunch for conductors as above
- Confirm dinner for conductors as above
- Help in the arrangements of transporting instruments, stands and chairs to the concert site
- Choir: Arrange final standing arrangement before Saturday
- Other items as outlined above for Day 1

### e. DAY 3 – SATURDAY:

- Review conductor pick-up and drop-off
- Have seating chart for set-up
- Give conductor gift to the concertmaster for presentation at the dress rehearsal
- Remind students of home room, sit in balcony, when to leave to get ready for the concert, how to enter and exit stage.

- Participate in and help with the group picture at the dress rehearsal
- Collect music after the concert

## 7. COORDINATE INDIVIDUAL SCHOOL MUSIC DIRECTORS:

From the director's registration forms, the coordinators will assign individual school music directors attending the festival to assist with rehearsals, sectionals, chair auditions, octets and performance needs.

8. **GIFTS:** Select and organize the gift to be presented to the visiting conductor during the dress rehearsal on Saturday with those who are to make the presentation.
9. **CONCERT CONCLUSION:** At the conclusion of the Festival Concert, the Coordinators will collect their group's music and distribute the participation pins in addition to helping clear and clean up their group's equipment

## RESPONSIBILITIES PERTAINING TO INDIVIDUAL GROUPS

### BAND AND ORCHESTRA-SPECIFIC

#### 1. CHAIR PLACEMENT AUDITIONS for BAND and ORCHESTRA:

Prior to the festival, the Band and Orchestra Coordinators will prepare for chair placement auditions. They will secure no more than two adjudicators for each section and designate one as the section leader, with each committee including at least one adjudicator with expertise on the appropriate instrument. At the start of the festival, they will provide each audition section with a packet including:

- Two copies of the required festival music, detailing exact measures to be played
- ASAA chair placement rating sheet for each student
- ASAA will prepare a final ranking sheet
- If found appropriate and necessary, the chair placement adjudicators may re-assign chair assignments for the festival after confirming with the group coordinator.

#### 2. SYMPHONIC ORCHESTRA:

- a. The wind and percussion players for Symphonic Orchestra will be determined by their ranking on their audition scores. Those with the highest scores will play in the Orchestra as well as the Band, UNLESS they have indicated on their application forms that they do NOT wish to play in Orchestra.
- b. The full Symphonic Orchestra rehearsals will be scheduled to minimally impact Band rehearsal

times. Wind and percussion players will be expected to attend all Band as well as Full Orchestra rehearsals.

3. **ORCHESTRA MUSIC LITERATURE:** The music literature selected for Orchestra shall consist of approximately two-thirds string orchestra music and one-third full symphonic orchestra music.

### CHOIR-SPECIFIC RESPONSIBILITIES

#### 1. SECTIONAL and/or OCTET SESSIONS for CHOIR:

Prior to the festival, the Choir Coordinators will prepare for the sectional and/or octet sessions for the choir. They will secure a session leader and an accompanist if needed. For the Octet Procedure, the Choir and/or Octet Coordinator will: (See further information under the Octet section in the All-State Choir section of this handbook.

- Compile the festival music for octet testing.
- Devise an organized plan for carrying out the octets.
- Testing in octets will be consistent, using the same music, same place in the music, same room for auditioning, same amount of time, same listeners, etc.
- On the first day of the festival (and while the Band and Orchestra chair auditions are being held), the Choir will be in group rehearsals. Later that day, choir students will be required to sing in octets to demonstrate music preparedness.
- A student performing unsatisfactorily in the octet procedure will be notified, and their director or chaperone will be informed. They will be required to attend additional part sectionals to be held Friday morning.

2. **FIRST CHAIR AUDITIONS for CHOIR:** Prior to the festival, the Mixed Choir and Treble Choir Coordinators will prepare for First Chair auditions. They will secure no more than three adjudicators a director and an accompanist for each First Chair section.

At the start of the festival, they will provide each audition section with a packet including:

- Five copies of the required festival music, detailing exact measures to be sung for each section.
- Eight copies of an eight measure sight reading exercise for each section.
- A chair placement rating sheet for each student.
- ASAA will prepare a final ranking sheet. (See further information in the Choir First Chair section of this handbook.)





# **MUSIC FESTIVAL FORMS**

**All-State Music Festival Intent Form**

**Band, Choir and Orchestra Rosters**

**Band, Choir and Orchestra Applications**

**Band, Choir and Orchestra Director's Registrations**

**Band, Choir and Orchestra Adjudication Forms**

**Band, Choir and Orchestra Final Ranking Forms**

**CHOIR – Vocal Chair Sectional Rating Grid**

**Band & Orchestra – Instrument Chair Sectional Rating Grid**

**Choir Octet Memorization Form**

**Choir Master Octet Tally Form**

**All-State Band, Choir, Orchestra Music Worksheet Forms**

**All-State Music Festival Evaluation Form**





# 2011 ALL-STATE MUSIC FESTIVAL INTENT FORM

## COMPLETE AND RETURN THIS FORM TO ASAA BY SEPTEMBER 2, 2011

Please complete and return this page by September 2, 2011, if you plan to submit band, choir, and/or orchestra audition auditions for the 2011 ASAA/First National Bank Alaska All-State Music Festival or entries to the 2012 ASAA/First National Bank Alaska State Solo and Ensemble Festival. This form should be filled out on-line at [www.asaa.org](http://www.asaa.org). This Intent Form will be used to cross-check and verify records, and place the music director on an email database for the 2011-2012 music season. A separate Intent Form is needed for each music director in a school.

**I plan to submit audition CDs for this year's All-State Music Festival in the following categories:**

Band   Choir   Orchestra 

**I plan to submit entries for this year's Solo & Ensemble Music Festival.**

Yes  No

**School Number**

**Region**

**School Name**

**School's Mailing Address**

**City**

**Zip code**

**School Phone**

**School Fax**

**Contact's First Name**

**Contact's Last Name**

**Title (teacher, director, administrator, etc.)**

**Contact's Work Phone**

**Contact's Home/Cell Phone**

**Contact's Email**

**Signature**

**Date**

**Contact's Musical Specialty:**

Section leaders and adjudicators are often needed for regional and state musical festivals. Please indicate your area of expertise:

Instrumental  Piano  Vocal  Other:

Please specify your major instrument:

---

### FOR OFFICE USE ONLY

**Date Received**

**Cross Checked**

Yes  No

## ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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# 2011 ALL-STATE MUSIC FESTIVAL BAND ROSTER

**Note: This is a roster sheet, NOT A RATING SHEET**

Please list each student's name, grade in school, and instrument. Ensure that the student's designated number from this roster sheet is also placed on the student's application form, along with your ASAA assigned school number. If additional roster space is needed, please submit additional copies of this roster sheet as needed, labeling them with your school number as follows: EX: 100-A, 100-B, etc. If a student is *submitting two auditions with the same group*, each instrument/voice part needs to be on a separate roster line. This form should be filled out on-line at [www.asaa.org](http://www.asaa.org). Be sure to send a copy of this form with your student applications and keep a copy for yourself.

**School Number**

**School Name**

**Director's Name**

**Director's Email**

| Student # | Student Name (Order alphabetical by last name) |           | Grade (9-12) | Instrument |
|-----------|--|-----------|--------------|------------|
|           | First Name                                     | Last Name |              |            |
| 1         | _____  | _____     | _____        | _____      |
| 2         | _____  | _____     | _____        | _____      |
| 3         | _____  | _____     | _____        | _____      |
| 4         | _____  | _____     | _____        | _____      |
| 5         | _____  | _____     | _____        | _____      |
| 6         | _____  | _____     | _____        | _____      |
| 7         | _____  | _____     | _____        | _____      |
| 8         | _____  | _____     | _____        | _____      |
| 9         | _____  | _____     | _____        | _____      |
| 10        | _____  | _____     | _____        | _____      |
| 11        | _____  | _____     | _____        | _____      |
| 12        | _____  | _____     | _____        | _____      |
| 13        | _____  | _____     | _____        | _____      |
| 14        | _____  | _____     | _____        | _____      |
| 15        | _____  | _____     | _____        | _____      |
| 16        | _____  | _____     | _____        | _____      |
| 17        | _____  | _____     | _____        | _____      |
| 18        | _____  | _____     | _____        | _____      |
| 19        | _____  | _____     | _____        | _____      |
| 20        | _____  | _____     | _____        | _____      |
| 21        | _____  | _____     | _____        | _____      |
| 22        | _____  | _____     | _____        | _____      |
| 23        | _____  | _____     | _____        | _____      |
| 24        | _____  | _____     | _____        | _____      |

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# 2011 ALL-STATE MUSIC FESTIVAL CHOIR ROSTER

**Note: This is a roster sheet, NOT A RATING SHEET**

Please list each student's name, grade in school, and instrument. Ensure that the student's designated number from this roster sheet is also placed on the student's application form, along with your ASAA assigned school number. If additional roster space is needed, please submit additional copies of this roster sheet as needed, labeling them with your school number as follows: EX: 100-A, 100-B, etc. If a student is *submitting two auditions with the same group*, each instrument/voice part needs to be on a separate roster line. This form should be filled out on-line at [www.asaa.org](http://www.asaa.org). Be sure to send a copy of this form with your student applications and keep a copy for yourself.

**School Number**

**School Name**

**Director's Name**

**Director's Email**

| Student # | Student Name (Order alphabetical by last name) |           | Grade (9-12) | Instrument |
|-----------|--|-----------|--------------|------------|
|           | First Name                                     | Last Name |              |            |
| 1         | _____  | _____     | _____        | _____      |
| 2         | _____  | _____     | _____        | _____      |
| 3         | _____  | _____     | _____        | _____      |
| 4         | _____  | _____     | _____        | _____      |
| 5         | _____  | _____     | _____        | _____      |
| 6         | _____  | _____     | _____        | _____      |
| 7         | _____  | _____     | _____        | _____      |
| 8         | _____  | _____     | _____        | _____      |
| 9         | _____  | _____     | _____        | _____      |
| 10        | _____  | _____     | _____        | _____      |
| 11        | _____  | _____     | _____        | _____      |
| 12        | _____  | _____     | _____        | _____      |
| 13        | _____  | _____     | _____        | _____      |
| 14        | _____  | _____     | _____        | _____      |
| 15        | _____  | _____     | _____        | _____      |
| 16        | _____  | _____     | _____        | _____      |
| 17        | _____  | _____     | _____        | _____      |
| 18        | _____  | _____     | _____        | _____      |
| 19        | _____  | _____     | _____        | _____      |
| 20        | _____  | _____     | _____        | _____      |
| 21        | _____  | _____     | _____        | _____      |
| 22        | _____  | _____     | _____        | _____      |
| 23        | _____  | _____     | _____        | _____      |
| 24        | _____  | _____     | _____        | _____      |

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# 2011 ALL-STATE MUSIC FESTIVAL ORCHESTRA ROSTER

**Note: This is a roster sheet, NOT A RATING SHEET**

Please list each student's name, grade in school, and instrument. Ensure that the student's designated number from this roster sheet is also placed on the student's application form, along with your ASAA assigned school number. If additional roster space is needed, please submit additional copies of this roster sheet as needed, labeling them with your school number as follows: EX: 100-A, 100-B, etc. If a student is *submitting two auditions with the same group*, each instrument/voice part needs to be on a separate roster line. This form should be filled out on-line at [www.asaa.org](http://www.asaa.org). Be sure to send a copy of this form with your student applications and keep a copy for yourself.

**School Number**

**School Name**

**Director's Name**

**Director's Email**

| Student # | Student Name (Order alphabetical by last name) |           | Grade (9-12) | Instrument |
|-----------|--|-----------|--------------|------------|
|           | First Name                                     | Last Name |              |            |
| 1         | _____  | _____     | _____        | _____      |
| 2         | _____  | _____     | _____        | _____      |
| 3         | _____  | _____     | _____        | _____      |
| 4         | _____  | _____     | _____        | _____      |
| 5         | _____  | _____     | _____        | _____      |
| 6         | _____  | _____     | _____        | _____      |
| 7         | _____  | _____     | _____        | _____      |
| 8         | _____  | _____     | _____        | _____      |
| 9         | _____  | _____     | _____        | _____      |
| 10        | _____  | _____     | _____        | _____      |
| 11        | _____  | _____     | _____        | _____      |
| 12        | _____  | _____     | _____        | _____      |
| 13        | _____  | _____     | _____        | _____      |
| 14        | _____  | _____     | _____        | _____      |
| 15        | _____  | _____     | _____        | _____      |
| 16        | _____  | _____     | _____        | _____      |
| 17        | _____  | _____     | _____        | _____      |
| 18        | _____  | _____     | _____        | _____      |
| 19        | _____  | _____     | _____        | _____      |
| 20        | _____  | _____     | _____        | _____      |
| 21        | _____  | _____     | _____        | _____      |
| 22        | _____  | _____     | _____        | _____      |
| 23        | _____  | _____     | _____        | _____      |
| 24        | _____  | _____     | _____        | _____      |

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# 2011 ALL-STATE MUSIC FESTIVAL BAND APPLICATION

Student currently meets all ASAA & TAD  
eligibility requirements to participate.

YES

NO

School Number

School Name

## STUDENT

Student's Name (please print clearly)

Student # (from roster sheet)

Grade (9-12)

Is the student auditioning for more than one section/group?

No

\*Yes. List both: 1)

2)

\* Note: If both auditions are chosen in the audition process, the higher scoring audition will be selected in consideration of the greater benefit to the performing group

Instrument

Orchestra Participation

If selected for All-State Band, I am willing to participate in the orchestral wind or percussion sections.  Yes  No

Student Oath

If selected, I will come to the ASAA/First National Bank Alaska All-State Music Festival with my music completely prepared. I will attend ALL rehearsals, be prompt, and conduct myself in accordance with ASAA's Code of Conduct at all times. If not, I understand that I may be disqualified from further festival participation and may be sent home immediately. My audition was made without using any electronic keyboard, electronic enhancement, headphones with pitches being played, etc. Each exercise was completed in one recording and was not a spliced compilation of other recordings.

Student's Signature

Date

## PARENT/GUARDIAN AGREEMENT

If selected, my son/daughter has my permission to attend the ASAA/First National Bank Alaska All-State Music Festival. I understand the above rules and obligations which my son/daughter has agreed to follow, and I expect him/her to honor them as stated. If not, I understand that my son/daughter may be disqualified from further festival participation and may be sent home immediately at the school district's discretion.

Parent/Guardian's Name

Parent/Guardian's Signature

Date

## BAND/MUSIC DIRECTOR

I attest that the student has not made use of any electronic keyboard, electronic enhancement, headphones with the pitches being played, etc. Each exercise was completed in one recording and was not a spliced compilation of other recordings. The above information is accurate, and I will be responsible for the applicant's learning all music and attending all rehearsals. This student is a member of the school's music program.

Director's Name

Director's Signature

Date

## PRINCIPAL

I understand the plans for the ASAA/First National Bank Alaska All-State Music Festival and approve this application.

Principal's Name

Principal's Signature

Date

## ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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# 2011 ALL-STATE MUSIC FESTIVAL CHOIR APPLICATION

Student currently meets all ASAA & TAD eligibility requirements to participate.

 YES NO

School Number

School Name

## STUDENT

Student's Name (please print clearly)

Student # (from roster sheet)

Grade (9-12)

Is the student auditioning for more than one section/group?

 No \*Yes. List both: 1) 2)

\*Note: If both auditions are chosen in the audition process, the higher scoring audition will be selected in consideration of the greater benefit to the performing group.

Voice Part - Please Circle:

Soprano

Alto

Tenor

Bass

Circle Section:

I

II

Alaska All-State Choir Experience

Circle all that apply:

9th: Choir Group: MC None TC

10th: Choir Group: MC None TC

11th: Choir Group: MC None TC

### Student Oath

If selected, I will come to the ASAA/First National Bank Alaska All-State Music Festival with my music completely prepared. I will attend ALL rehearsals, be prompt, and conduct myself in accordance with ASAA's Code of Conduct at all times. If not, I understand that I may be disqualified from further festival participation and may be sent home immediately. My audition was made without using any electronic keyboard, electronic enhancement, headphones with pitches being played, etc. Each exercise was completed in one recording and was not a spliced compilation of other recordings.

Student's Signature

Date

## PARENT/GUARDIAN AGREEMENT

If selected, my son/daughter has my permission to attend the ASAA/First National Bank Alaska All-State Music Festival. I understand the above rules and obligations which my son/daughter has agreed to follow, and I expect him/her to honor them as stated. If not, I understand that my son/daughter may be disqualified from further festival participation and may be sent home immediately at the school district's discretion.

Parent/Guardian's Name

Parent/Guardian's Signature

Date

## CHOIR/MUSIC DIRECTOR

I attest that the student has not made use of any electronic keyboard, electronic enhancement, headphones with the pitches being played, etc. Each exercise was completed in one recording and was not a spliced compilation of other recordings. The above information is accurate, and I will be responsible for the applicant's learning all music and attending all rehearsals. This student is a member of the school's music program.

Director's Name

Director's Signature

Date

## PRINCIPAL

I understand the plans for the ASAA/First National Bank Alaska All-State Music Festival and approve this application.

Principal's Name

Principal's Signature

Date

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# 2011 ALL-STATE MUSIC FESTIVAL ORCHESTRA APPLICATION

Student currently meets all ASAA & TAD  
eligibility requirements to participate.

 YES

 NO

School Number

School Name

## STUDENT

Student's Name (please print clearly)

Student # (from roster sheet)

Grade (9-12)

Is the student auditioning for more than one section/group?

 No

 \*Yes. List both: 1)

 2)

\*Note: If both auditions are chosen in the audition process, the higher scoring audition will be selected in consideration of the greater benefit to the performing group.

Instrument

**Band Participation for Bass and Harp**

I am willing to participate in the All-State Band.  Yes  No

**Violin (if submitting a Violin and a Viola audition)**

I am willing to participate in the Viola Section if not selected for Violin.  Yes  No

Solo: \_\_\_\_\_ Composer: \_\_\_\_\_

### Student Oath

If selected, I will come to the ASAA/First National Bank Alaska All-State Music Festival with my music completely prepared. I will attend ALL rehearsals, be prompt, and conduct myself in accordance with ASAA's Code of Conduct at all times. If not, I understand that I may be disqualified from further festival participation and may be sent home immediately. My audition was made without using any electronic keyboard, electronic enhancement, headphones with pitches being played, etc. Each exercise was completed in one recording and was not a spliced compilation of other recordings.

Student's Signature

Date

## PARENT/GUARDIAN AGREEMENT

If selected, my son/daughter has my permission to attend the ASAA/First National Bank Alaska All-State Music Festival. I understand the above rules and obligations which my son/daughter has agreed to follow, and I expect him/her to honor them as stated. If not, I understand that my son/daughter may be disqualified from further festival participation and may be sent home immediately at the school district's discretion.

Parent/Guardian's Name

Parent/Guardian's Signature

Date

## ORCHESTRA/MUSIC DIRECTOR

I attest that the student has not made use of any electronic keyboard, electronic enhancement, headphones with the pitches being played, etc. Each exercise was completed in one recording and was not a spliced compilation of other recordings. The above information is accurate, and I will be responsible for the applicant's learning all music and attending all rehearsals. This student is a member of the school's music program.

Director's Name

Director's Signature

Date

## PRINCIPAL

I understand the plans for the ASAA/First National Bank Alaska All-State Music Festival and approve this application.

Principal's Name

Principal's Signature

Date

## ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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# 2011 ALL-STATE MUSIC FESTIVAL BAND DIRECTOR'S REGISTRATION

## ASAA/FIRST NATIONAL BANK 2011 ALL-STATE MUSIC FESTIVAL

November 17-18-19, 2011. Hosted by the Anchorage School District in Anchorage, Alaska  
at East & West Anchorage High Schools

ATTENTION ALL BAND DIRECTORS Please complete and return this registration to the  
ASAA office no later than Friday, November 4, 2011.

**Name**

**School**

**Daytime Phone**

**Evening Phone**

**Email**

I  WILL  WILL NOT be attending the 2011 All-State Music Festival in Anchorage

If you will be coming to the Festival, please check the areas that you would be willing to assist in:

CHAIR AUDITIONS       SECTIONALS       STAGE SET UP & CHANGE

CONDUCTOR TRANSPORTATION (check day and activity availability)

- Thursday rehearsal:     Hotel to rehearsal     Dinner     Rehearsal to hotel  
 Friday rehearsal:         Hotel to rehearsal     Rehearsal to Dinner     Dinner to hotel  
 Saturday rehearsal:     Hotel to rehearsal     Rehearsal to hotel  
 Saturday afternoon:     Sightseeing and shopping host  
 Saturday concert:         Hotel to concert         Concert to hotel

I would prefer to work with auditions and/or sectionals on the following instruments:  
(Please indicate your preference: 1 = first choice, 2 = second choice, 3 = third choice.)

- |  |                                     |                                    |
|--|-------------------------------------|------------------------------------|
| <input type="checkbox"/> FLUTE/PICCOLO     | <input type="checkbox"/> CLARINET   | <input type="checkbox"/> SAXOPHONE |
| <input type="checkbox"/> OBOE/ENGLISH HORN | <input type="checkbox"/> BASSOON    | <input type="checkbox"/> TRUMPET   |
| <input type="checkbox"/> FRENCH HORN       | <input type="checkbox"/> TROMBONE   | <input type="checkbox"/> BARITONE  |
| <input type="checkbox"/> TUBA              | <input type="checkbox"/> PERCUSSION | <input type="checkbox"/> PIANO     |

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# 2011 ALL-STATE MUSIC FESTIVAL CHOIR DIRECTOR'S REGISTRATION

## ASAA/FIRST NATIONAL BANK 2011 ALL-STATE MUSIC FESTIVAL

November 17-18-19, 2011. Hosted by the Anchorage School District in Anchorage, Alaska  
at East & West Anchorage High Schools

ATTENTION ALL CHOIR DIRECTORS Please complete and return this registration to the  
ASAA office no later than Friday, November 4, 2011.

Name

School

Daytime Phone

Evening Phone

Email

I  WILL  WILL NOT be attending the 2011 All-State Music Festival in Anchorage

If you will be coming to the Festival, please check the areas that you would be willing to assist in:

CHAIR AUDITIONS  SECTIONALS  STAGE (set up & change)

OCTETS  PIANO for SECTIONALS

CONDUCTOR TRANSPORTATION (check day and activity availability)

Thursday rehearsal:  Hotel to rehearsal  Dinner  Rehearsal to hotel

Friday rehearsal:  Hotel to rehearsal  Rehearsal to Dinner  Dinner to hotel

Saturday rehearsal:  Hotel to rehearsal  Rehearsal to hotel

Saturday afternoon:  Sightseeing and shopping host

Saturday concert:  Hotel to concert  Concert to hotel

I would prefer to work with auditions and/or sectionals on the following voices:

(Please indicate your preference: 1 = first choice, 2 = second choice, 3 = third choice.)

SOPRANO I  SOPRANO II  ALTO I  ALTO II

TENOR I  TENOR II  BASS I  BASS II

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# 2011 ALL-STATE MUSIC FESTIVAL ORCHESTRA DIRECTOR'S REGISTRATION

## ASAA/FIRST NATIONAL BANK 2011 ALL-STATE MUSIC FESTIVAL

November 17-18-19, 2011. Hosted by the Anchorage School District in Anchorage, Alaska  
at East & West Anchorage High Schools

ATTENTION ALL ORCHESTRA DIRECTORS Please complete and return this registration to the  
ASAA office no later than Friday, November 4, 2011.

Name

School

Daytime Phone

Evening Phone

Email

I  WILL  WILL NOT be attending the 2011 All-State Music Festival in Anchorage

If you will be coming to the Festival, please check the areas that you would be willing to assist in:

CHAIR AUDITIONS       SECTIONALS       STAGE SET UP & CHANGE

CONDUCTOR TRANSPORTATION (check day and activity availability)

- Thursday rehearsal:  Hotel to rehearsal     Dinner     Rehearsal to hotel
- Friday rehearsal:     Hotel to rehearsal     Rehearsal to Dinner     Dinner to hotel
- Saturday rehearsal:  Hotel to rehearsal     Rehearsal to hotel
- Saturday afternoon:  Sightseeing and shopping host
- Saturday concert:     Hotel to concert       Concert to hotel

I would prefer to work with auditions and/or sectionals on the following instruments:  
(Please indicate your preference: 1 = first choice, 2 = second choice, 3 = third choice.)

VIOLIN I       VIOLIN II       VIOLA

CELLO       STRING BASS       HARP

PIANO

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# 2011 ALL-STATE BAND BRASS and WOODWINDS ADJUDICATION FORM

Grade each category using a scale of 1 to 10, with 1 = lowest and 10 = highest. Score with whole points and half (.5) points only. Total the score for each exercise, and then total all the exercises combined.

School No.

Student No.

Instrument (check one)

- Baritone/Euphonium  
  Bassoon  
  Alto/Bass/Bb Clarinet  
  Eng. Horn  
  Flute  
 Fr. Horn  
  Oboe  
  Piccolo  
  Alto/Bass/Tenor Sax  
  Trombone  
  Trumpet  
  Tuba

| CATEGORY                 | PT VALUE | EX. 1 | EX. 2 | EX. 3 | EX. 4 | EX. 5 |
|--------------------------|----------|-------|-------|-------|-------|-------|
| Tone Quality             | 10       |       |       |       |       |       |
| Articulation             | 10       |       |       |       |       |       |
| Rhythm                   | 10       | NA    |       |       |       |       |
| Accuracy (correct notes) | 10       |       |       |       |       |       |
| Tempo                    | 10       |       |       |       |       |       |
| Intonation               | 10       |       |       |       |       |       |
| Musicianship             | 10       |       |       |       |       |       |
| Dynamics                 | 10       | NA    |       |       |       |       |
| Total each exercise      |          |       |       |       |       |       |
| Possible Points          | 80       | 60    | 80    | 80    | 80    | 80    |

Total of all exercises combined  
(\_\_\_\_\_ points possible)

Adjudicator's Comments

Adjudicator's Signature



# 2011 ALL-STATE BAND PERCUSSION ADJUDICATION FORM

Grade each category using a scale of 1 to 10, with 1 = lowest and 10 = highest. Score with whole points and half (.5) points only. Total the score for each exercise, and then total all the exercises combined.  
Students must complete all exercises listed below.

**School Number**

**Student Number**



| #                           | INSTRUMENT  | Points Possible | Points Given |
|-----------------------------|---|-----------------|--------------|
| <b>SNARE DRUM:</b>          |   |                 |              |
| 1                           | Rudimental (double stroke) roll played slow to fast (open to closed).   | <b>10</b>       |              |
| 2                           | Page 10: Exercise 11 Tempo as marked.   | <b>25</b>       |              |
| <b>TIMPANI:</b>             |   |                 |              |
| 1                           | Page 17: Exercise 11 Tempo as marked.   | <b>25</b>       |              |
| <b>MALLETS:</b>             |   |                 |              |
| 1                           | Chromatic scale: Two octaves, starting anywhere, using sixteenth notes ascending and descending.<br>(Quarter note = 104)                            | <b>10</b>       |              |
| 2                           | D and B-flat major scales. Two octaves using eighth notes and repeating the top note.<br>(Quarter note = 120) Do not stop recording between scales. | <b>10</b>       |              |
| 3                           | Page 21: Etude #5. Tempo as marked.   | <b>25</b>       |              |
| <b>MULTIPLE PERCUSSION:</b> |   |                 |              |
| 1                           | Page 30: Etude #5. Tempo as marked.   | <b>70</b>       |              |
| <b>Total Points</b>         |   | <b>175</b>      |              |

**Adjudicator's Comments**

**Adjudicator's Signature**



# 2011 ALL-STATE BAND or ORCHESTRA PIANO ADJUDICATION FORM

This form is for **PIANO** if needed in the All-State Band or Orchestra. Score with whole points and half (.5) points only. Total the score for each exercise, and then total all the exercises combined.

School No.

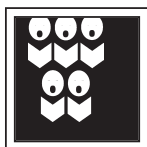
Student No.

| CATEGORY  | PT VALUE | EX. 1 | EX. 2 | EX. 3 | EX. 4 | EX. 5 | EX. 6 |
|---|----------|-------|-------|-------|-------|-------|-------|
| <b>Intonation:</b><br>tone, touch control                                       | 10       |       |       |       |       |       |       |
| <b>Rhythm</b>   | 10       |       |       |       |       |       |       |
| <b>Tempo</b>  | 10       |       |       |       |       |       |       |
| <b>Dynamics</b>   | 10       | NA    | NA    | NA    | NA    |       |       |
| <b>Technique:</b><br>pedaling, dampening, articulation                          | 10       |       |       |       |       |       |       |
| <b>Accuracy:</b>  | 10       |       |       |       |       |       |       |
| <b>Interpretation:</b><br>style, phrasing, expression,<br>finesse, articulation | 40       | NA    | NA    | NA    | NA    |       |       |
| <b>Total each exercise</b>  |          |       |       |       |       |       |       |
| <b>Possible Points</b>  |          | 50    | 50    | 50    | 50    | 100   | 100   |

Total of all exercises combined  
(\_\_\_\_\_ points possible)

Adjudicator's Comments

Adjudicator's Signature



# 2011 ALL-STATE CHOIR ADJUDICATION FORM

All exercises are to be sung a cappella (without instrument). The pitch should be given only once before each exercise and must be heard on the audition.

**Scoring Instructions** — Grade each exercise using a scale of 1 to 20, 25 or 35, with 1 = lowest and 20/25/35 = perfection. Score with whole points and half (.5) points only. Total the score for each exercise, and then total all the exercises combined. Total maximum points = 100. **ADJUDICATION CRITERIA SHALL BE:**

**PITCH:** Correct Intonation      **MUSICALITY:** a) Legato line, b) phrasing, c) dynamics and d) steady tempo

**TONE QUALITY:** a) Uniformity of tone and b) pure vowel sounds.

|   |  |   |
|---|--|---|
| <b>School No.</b><br><input type="text"/> | <b>Student No.</b><br><input type="text"/> | <b>Voice (check one)</b><br>Soprano <input type="checkbox"/>   <input type="checkbox"/>       Alto <input type="checkbox"/>   <input type="checkbox"/>       Tenor <input type="checkbox"/>   <input type="checkbox"/>       Bass <input type="checkbox"/>   <input type="checkbox"/> |
|---|--|---|

## EXERCISE #1 — LOW SCALE

Quarter note = m.m. 72 (1-20 points possible). Deduct 1 point for each degree of scale out-of-pitch. Students may or may not repeat the “DO” at the top of the scale.

Circle out of pitch notes: DO RE MI FA SO LA TI DO  
TI LA SO FA MI RE DO

**PITCH**  
(15 points possible)

**MUSICALITY**  
(2 points possible)

**TONE QUALITY**  
(3 points possible)

**EXERCISE #1**  
**Total Points**  
(copy to page 2)

20 pts possible

## EXERCISE #2 — HIGH SCALE

Quarter note = m.m. 72 (1-20 points possible). Deduct 1 point for each degree of scale out-of-pitch. Students may or may not repeat the “DO” at the top of the scale.

Circle out of pitch notes: DO RE MI FA SO LA TI DO  
TI LA SO FA MI RE DO

**PITCH**  
(15 points possible)

**MUSICALITY**  
(2 points possible)

**TONE QUALITY**  
(3 points possible)

**EXERCISE #2**  
**Total Points**  
(copy to page 2)

20 pts possible

## EXERCISE #3 — ARPEGGIO

**A. Pitch and Modulation.** (Quarter note = 72) (0-13 points possible). The intonation of each arpeggio pattern is worth 2 points. The modulation between each arpeggio pattern is worth 1 point. Circle “out of pitch” notes.

### MODULATION

|                                 |             |   |   |   |   |                              |
|---------------------------------|-------------|---|---|---|---|------------------------------|
|                                 | Arpeggio 1: | 8 | 5 | 3 | 1 | (2 pts) <input type="text"/> |
| (1 pt) <input type="checkbox"/> | Arpeggio 2: | 8 | 5 | 3 | 1 | (2 pts) <input type="text"/> |
| (1 pt) <input type="checkbox"/> | Arpeggio 3: | 8 | 5 | 3 | 1 | (2 pts) <input type="text"/> |
| (1 pt) <input type="checkbox"/> | Arpeggio 4: | 8 | 5 | 3 | 1 | (2 pts) <input type="text"/> |
| (1 pt) <input type="checkbox"/> | Arpeggio 5: | 8 | 5 | 3 | 1 | (2 pts) <input type="text"/> |
| (1 pt) <input type="checkbox"/> | Arpeggio 6: | 8 | 5 | 3 | 1 | (2 pts) <input type="text"/> |
| (1 pt) <input type="checkbox"/> | Arpeggio 7: | 8 | 5 | 3 | 1 | (2 pts) <input type="text"/> |

### PITCH

**B. Musicality.** (0 to 2 points possible). Add up to 2 musicality points

(2 pts)

**C. Tone quality.** (0-3 points possible). Add up to 3 tone quality points.

(3 pts)

**EXERCISE #3**  
**Total Points**  
(copy to page 2)

25 pts possible





# 2011 ALL-STATE CHOIR ADJUDICATION FORM

## CONTINUED

**School No.**

**Student No.**

**EXERCISE #1  
Total Points**

**20 pts possible**

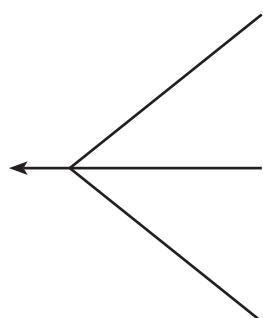
**EXERCISE #2  
Total Points**

**20 pts possible**

**EXERCISE #3  
Total Points**

**25 pts possible**

Copy exercise scores from page 1



### EXERCISE #4 — AMERICA THE BEAUTIFUL

**A. Intonation.** (0-20 points possible). No set tempo. Five (5) intonation points are possible for each 4-measure phrase. Circle problem areas.

|   |         |   |
|---|---------|---|
| Oh / beautiful for / spacious skies for / amber waves of / grain    | (5 pts) | <input style="width: 100%; height: 100%;" type="text"/> |
| for / purple mountain / majesties a / bove the fruited / plain      | (5 pts) | <input style="width: 100%; height: 100%;" type="text"/> |
| A / merica, A / merica God / shed his grace on / thee               | (5 pts) | <input style="width: 100%; height: 100%;" type="text"/> |
| and / crown thy good with / brotherhood from / sea to shining / sea | (5 pts) | <input style="width: 100%; height: 100%;" type="text"/> |

**B. Rhythm.** (0-5 points possible). Add up to 5 points for accurate rhythm. (5 pts)

**C. Musicality.** (0-5 points possible). Add up to 5 points for musicality. In addition to the musicality criteria outlined on the first page, also consider diction and classical style of singing. (5 pts)

**D. Tone quality.** (0-5 points possible). Add up to 5 points for tone quality. (5 pts)

**EXERCISE #4  
Total Points**

**35 pts possible**

**Total of all four exercises combined**

**100 pts possible**

**Adjudicator's Comments**

**Adjudicator's Signature**



# 2011 ALL-STATE ORCHESTRA ADJUDICATION FORM

## Scoring Instructions

Grade each category using a scale of 1 to 10, with 1 = lowest and 10 = highest. Score with whole points and half (.5) points only. Total the score for each exercise, and then total all the exercises combined.

School Number

Student Number

Instrument (check one)

Violin     Viola     Cello     Bass     Harp

| CATEGORY                  | Pt Value | EX. 1 | EX. 2 | EX. 3 | EX. 4 | EX. 5 | Solo |
|---------------------------|----------|-------|-------|-------|-------|-------|------|
| Tone Quality              | 10       |       |       |       |       |       |      |
| Intonation                | 10       |       |       |       |       |       |      |
| Rhythm                    | 10       | NA    | NA    |       |       |       |      |
| Technique-<br>Bow Control | 10       |       |       |       |       |       |      |
| Style                     | 10       | NA    | NA    |       |       |       |      |
| Tempo                     | 10       |       |       |       |       |       |      |

Selection: \_\_\_\_\_ Composer: \_\_\_\_\_

|                     |    |    |    |    |    |    |    |
|---------------------|----|----|----|----|----|----|----|
| Total each exercise |    |    |    |    |    |    |    |
| Points possible     | 40 | 40 | 60 | 60 | 60 | 60 | 60 |

Total of all exercises combined  \_\_\_\_\_ points possible

Adjudicator's Comments

Adjudicator's Signature



# ALL-STATE BAND FINAL RANKING SHEET

### Check section

- |                                  |                                      |                                       |                                     |
|----------------------------------|--------------------------------------|---------------------------------------|-------------------------------------|
| <input type="checkbox"/> Bassoon | <input type="checkbox"/> Clarinet    | <input type="checkbox"/> English Horn | <input type="checkbox"/> Euphonium  |
| <input type="checkbox"/> Flute   | <input type="checkbox"/> French Horn | <input type="checkbox"/> Oboe         | <input type="checkbox"/> Percussion |
| <input type="checkbox"/> Piccolo | <input type="checkbox"/> Saxophone   | <input type="checkbox"/> Trumpet      | <input type="checkbox"/> Trombone   |
| <input type="checkbox"/> Tuba    | <input type="checkbox"/> Piano       |                                       |                                     |

Continuation sheet:  Yes  No

Adjudicator's Signature

| RANK | SCHOOL # | STUDENT # | SCORE | SCHOOL NAME | STUDENT NAME | GRADE | OFFICE NOTES |
|------|----------|-----------|-------|-------------|--------------|-------|--------------|
| 1    |          |           |       |             |              |       |              |
| 2    |          |           |       |             |              |       |              |
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# ALL-STATE BAND FINAL RANKING SHEET

### Check section

- |                                  |                                      |                                       |                                     |
|----------------------------------|--------------------------------------|---------------------------------------|-------------------------------------|
| <input type="checkbox"/> Bassoon | <input type="checkbox"/> Clarinet    | <input type="checkbox"/> English Horn | <input type="checkbox"/> Euphonium  |
| <input type="checkbox"/> Flute   | <input type="checkbox"/> French Horn | <input type="checkbox"/> Oboe         | <input type="checkbox"/> Percussion |
| <input type="checkbox"/> Piccolo | <input type="checkbox"/> Saxophone   | <input type="checkbox"/> Trumpet      | <input type="checkbox"/> Trombone   |
| <input type="checkbox"/> Tuba    | <input type="checkbox"/> Piano       |                                       |                                     |

**CONTINUED**

This is sheet  of  sheets.

| RANK | SCHOOL # | STUDENT # | SCORE | SCHOOL NAME | STUDENT NAME | GRADE | OFFICE NOTES |
|------|----------|-----------|-------|-------------|--------------|-------|--------------|
| 26   |          |           |       |             |              |       |              |
| 27   |          |           |       |             |              |       |              |
| 28   |          |           |       |             |              |       |              |
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# ALL-STATE CHOIR FINAL RANKING SHEET

**Check section**

|         |                            |                             |      |                            |                             |
|---------|----------------------------|-----------------------------|------|----------------------------|-----------------------------|
| Soprano | <input type="checkbox"/> I | <input type="checkbox"/> II | Alto | <input type="checkbox"/> I | <input type="checkbox"/> II |
| Tenor   | <input type="checkbox"/> I | <input type="checkbox"/> II | Bass | <input type="checkbox"/> I | <input type="checkbox"/> II |

Continuation sheet:  Yes  No

**Adjudicator's Signature**

| RANK | SCHOOL # | STUDENT # | SCORE | SCHOOL NAME | STUDENT NAME | GRADE | OFFICE NOTES |
|------|----------|-----------|-------|-------------|--------------|-------|--------------|
| 1    |          |           |       |             |              |       |              |
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# ALL-STATE CHOIR FINAL RANKING SHEET

**Check section**

|         |                            |                             |      |                            |                             |
|---------|----------------------------|-----------------------------|------|----------------------------|-----------------------------|
| Soprano | <input type="checkbox"/> I | <input type="checkbox"/> II | Alto | <input type="checkbox"/> I | <input type="checkbox"/> II |
| Tenor   | <input type="checkbox"/> I | <input type="checkbox"/> II | Bass | <input type="checkbox"/> I | <input type="checkbox"/> II |

**CONTINUED**

This is sheet  of  sheets.

| RANK | SCHOOL # | STUDENT # | SCORE | SCHOOL NAME | STUDENT NAME | GRADE | OFFICE NOTES |
|------|----------|-----------|-------|-------------|--------------|-------|--------------|
| 26   |          |           |       |             |              |       |              |
| 27   |          |           |       |             |              |       |              |
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# ALL-STATE CHOIR FINAL RANKING SHEET

**Check section**

|         |                            |                             |      |                            |                             |
|---------|----------------------------|-----------------------------|------|----------------------------|-----------------------------|
| Soprano | <input type="checkbox"/> I | <input type="checkbox"/> II | Alto | <input type="checkbox"/> I | <input type="checkbox"/> II |
| Tenor   | <input type="checkbox"/> I | <input type="checkbox"/> II | Bass | <input type="checkbox"/> I | <input type="checkbox"/> II |

**CONTINUED**

This is sheet  of  sheets.

| RANK | SCHOOL # | STUDENT # | SCORE | SCHOOL NAME | STUDENT NAME | GRADE | OFFICE NOTES |
|------|----------|-----------|-------|-------------|--------------|-------|--------------|
| 51   |          |           |       |             |              |       |              |
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# ALL-STATE CHOIR FINAL RANKING SHEET

### Check section

|         |                            |                             |      |                            |                             |
|---------|----------------------------|-----------------------------|------|----------------------------|-----------------------------|
| Soprano | <input type="checkbox"/> I | <input type="checkbox"/> II | Alto | <input type="checkbox"/> I | <input type="checkbox"/> II |
| Tenor   | <input type="checkbox"/> I | <input type="checkbox"/> II | Bass | <input type="checkbox"/> I | <input type="checkbox"/> II |

**CONTINUED**

This is sheet  of  sheets.

| RANK | SCHOOL # | STUDENT # | SCORE | SCHOOL NAME | STUDENT NAME | GRADE | OFFICE NOTES |
|------|----------|-----------|-------|-------------|--------------|-------|--------------|
| 76   |          |           |       |             |              |       |              |
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# ALL-STATE ORCHESTRA FINAL RANKING SHEET

Continuation sheet:  Yes  No

**Check section**

Violin     Viola     Cello     Bass     Harp

**Adjudicator's Signature**

| RANK | SCHOOL # | STUDENT # | SCORE | SCHOOL NAME | STUDENT NAME | GRADE | OFFICE NOTES |
|------|----------|-----------|-------|-------------|--------------|-------|--------------|
| 1    |          |           |       |             |              |       |              |
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# ALL-STATE ORCHESTRA FINAL RANKING SHEET

**Check section**

Violin    
  Viola    
  Cello    
  Bass    
  Harp

**CONTINUED**

This is sheet  of  sheets.

| RANK | SCHOOL # | STUDENT # | SCORE | SCHOOL NAME | STUDENT NAME | GRADE | OFFICE NOTES |
|------|----------|-----------|-------|-------------|--------------|-------|--------------|
| 26   |          |           |       |             |              |       |              |
| 27   |          |           |       |             |              |       |              |
| 28   |          |           |       |             |              |       |              |
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| 48   |          |           |       |             |              |       |              |
| 49   |          |           |       |             |              |       |              |
| 50   |          |           |       |             |              |       |              |

# ASAA/FIRST NATIONAL BANK ALL-STATE MUSIC FESTIVAL CHOIR CHAIR SECTIONAL RATING GRID

Instrument section being rated  Page #  of Total # of pages

|                                    |  |   |  |   |   |   |   |
|------------------------------------|--|---|--|---|---|---|---|
| <b>First<br/>rated<br/>student</b> | <b>Student</b>   |   | <b>School</b>  |   |   |   |   |
|                                    | <input style="width: 250px; height: 25px;" type="text"/> |   | <input style="width: 350px; height: 25px;" type="text"/> |   |   |   |   |
|                                    | <b>SELECTION</b>   | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |  |   |   |   | <b>Average Final Rating</b>                             |
|                                    | Number 1   | 1   | 2  | 3 | 4 | 5   | <input style="width: 60px; height: 20px;" type="text"/> |
|                                    | Number 2   | 1   | 2  | 3 | 4 | 5   | <b>Chair Placement</b>                                  |
| Number 3                           | 1  | 2   | 3  | 4 | 5 | <input style="width: 60px; height: 20px;" type="text"/> |   |
| Sight Reading                      | 1  | 2   | 3  | 4 | 5 |   |   |

|                                     |  |   |  |   |   |   |   |
|-------------------------------------|--|---|--|---|---|---|---|
| <b>Second<br/>rated<br/>student</b> | <b>Student</b>   |   | <b>School</b>  |   |   |   |   |
|                                     | <input style="width: 250px; height: 25px;" type="text"/> |   | <input style="width: 350px; height: 25px;" type="text"/> |   |   |   |   |
|                                     | <b>SELECTION</b>   | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |  |   |   |   | <b>Average Final Rating</b>                             |
|                                     | Number 1   | 1   | 2  | 3 | 4 | 5   | <input style="width: 60px; height: 20px;" type="text"/> |
|                                     | Number 2   | 1   | 2  | 3 | 4 | 5   | <b>Chair Placement</b>                                  |
| Number 3                            | 1  | 2   | 3  | 4 | 5 | <input style="width: 60px; height: 20px;" type="text"/> |   |
| Sight Reading                       | 1  | 2   | 3  | 4 | 5 |   |   |

|                                    |  |   |  |   |   |   |   |
|------------------------------------|--|---|--|---|---|---|---|
| <b>Third<br/>rated<br/>student</b> | <b>Student</b>   |   | <b>School</b>  |   |   |   |   |
|                                    | <input style="width: 250px; height: 25px;" type="text"/> |   | <input style="width: 350px; height: 25px;" type="text"/> |   |   |   |   |
|                                    | <b>SELECTION</b>   | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |  |   |   |   | <b>Average Final Rating</b>                             |
|                                    | Number 1   | 1   | 2  | 3 | 4 | 5   | <input style="width: 60px; height: 20px;" type="text"/> |
|                                    | Number 2   | 1   | 2  | 3 | 4 | 5   | <b>Chair Placement</b>                                  |
| Number 3                           | 1  | 2   | 3  | 4 | 5 | <input style="width: 60px; height: 20px;" type="text"/> |   |
| Sight Reading                      | 1  | 2   | 3  | 4 | 5 |   |   |

|                                     |  |   |  |   |   |   |   |
|-------------------------------------|--|---|--|---|---|---|---|
| <b>Fourth<br/>rated<br/>student</b> | <b>Student</b>   |   | <b>School</b>  |   |   |   |   |
|                                     | <input style="width: 250px; height: 25px;" type="text"/> |   | <input style="width: 350px; height: 25px;" type="text"/> |   |   |   |   |
|                                     | <b>SELECTION</b>   | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |  |   |   |   | <b>Average Final Rating</b>                             |
|                                     | Number 1   | 1   | 2  | 3 | 4 | 5   | <input style="width: 60px; height: 20px;" type="text"/> |
|                                     | Number 2   | 1   | 2  | 3 | 4 | 5   | <b>Chair Placement</b>                                  |
| Number 3                            | 1  | 2   | 3  | 4 | 5 | <input style="width: 60px; height: 20px;" type="text"/> |   |
| Sight Reading                       | 1  | 2   | 3  | 4 | 5 |   |   |

# CHOIR CHAIR SECTIONAL RATING GRID

## CONTINUATION (FOR ADDITIONAL RATED STUDENTS)

|                                       |               |           |                         |
|---------------------------------------|---------------|-----------|-------------------------|
| <b>Instrument section being rated</b> | <b>Page #</b> | <b>of</b> | <b>Total # of pages</b> |
|                                       |               |           |                         |

|  |                  |   |
|--|------------------|---|
| <b>Student number</b><br>(5th, 6th, 7th, etc.) | <b>Student</b>   | <b>School</b>   |
|  |                  |   |
|  | <b>SELECTION</b> | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |
|  | Number 1         | 1      2      3      4      5                                   |
|  | Number 2         | 1      2      3      4      5                                   |
|  | Number 3         | 1      2      3      4      5                                   |
|  | Sight Reading    | 1      2      3      4      5                                   |
|  |                  | <b>Average Final Rating</b>                                     |
|  |                  |   |
|  |                  | <b>Chair Placement</b>  |
|  |                  |   |

|  |                  |   |
|--|------------------|---|
| <b>Student number</b><br>(5th, 6th, 7th, etc.) | <b>Student</b>   | <b>School</b>   |
|  |                  |   |
|  | <b>SELECTION</b> | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |
|  | Number 1         | 1      2      3      4      5                                   |
|  | Number 2         | 1      2      3      4      5                                   |
|  | Number 3         | 1      2      3      4      5                                   |
|  | Sight Reading    | 1      2      3      4      5                                   |
|  |                  | <b>Average Final Rating</b>                                     |
|  |                  |   |
|  |                  | <b>Chair Placement</b>  |
|  |                  |   |

|  |                  |   |
|--|------------------|---|
| <b>Student number</b><br>(5th, 6th, 7th, etc.) | <b>Student</b>   | <b>School</b>   |
|  |                  |   |
|  | <b>SELECTION</b> | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |
|  | Number 1         | 1      2      3      4      5                                   |
|  | Number 2         | 1      2      3      4      5                                   |
|  | Number 3         | 1      2      3      4      5                                   |
|  | Sight Reading    | 1      2      3      4      5                                   |
|  |                  | <b>Average Final Rating</b>                                     |
|  |                  |   |
|  |                  | <b>Chair Placement</b>  |
|  |                  |   |

|  |                  |   |
|--|------------------|---|
| <b>Student number</b><br>(5th, 6th, 7th, etc.) | <b>Student</b>   | <b>School</b>   |
|  |                  |   |
|  | <b>SELECTION</b> | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |
|  | Number 1         | 1      2      3      4      5                                   |
|  | Number 2         | 1      2      3      4      5                                   |
|  | Number 3         | 1      2      3      4      5                                   |
|  | Sight Reading    | 1      2      3      4      5                                   |
|  |                  | <b>Average Final Rating</b>                                     |
|  |                  |   |
|  |                  | <b>Chair Placement</b>  |
|  |                  |   |

# ASAA/FIRST NATIONAL BANK ALL-STATE MUSIC FESTIVAL INSTRUMENT CHAIR SECTIONAL RATING GRID

|                                       |               |           |                         |
|---------------------------------------|---------------|-----------|-------------------------|
| <b>Instrument section being rated</b> | <b>Page #</b> | <b>of</b> | <b>Total # of pages</b> |
|                                       |               |           |                         |

|                                    |                  |   |
|------------------------------------|------------------|---|
| <b>First<br/>rated<br/>student</b> | <b>Student</b>   | <b>School</b>   |
|                                    |                  |   |
|                                    | <b>SELECTION</b> | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |
|                                    | Number 1         | 1      2      3      4      5                                   |
|                                    | Number 2         | 1      2      3      4      5                                   |
|                                    | Number 3         | 1      2      3      4      5                                   |
|                                    | Sight Reading    | 1      2      3      4      5                                   |
|                                    |                  | <b>Average Final Rating</b>                                     |
|                                    |                  |   |
|                                    |                  | <b>Chair Placement</b>  |
|                                    |                  |   |

|                                     |                  |   |
|-------------------------------------|------------------|---|
| <b>Second<br/>rated<br/>student</b> | <b>Student</b>   | <b>School</b>   |
|                                     |                  |   |
|                                     | <b>SELECTION</b> | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |
|                                     | Number 1         | 1      2      3      4      5                                   |
|                                     | Number 2         | 1      2      3      4      5                                   |
|                                     | Number 3         | 1      2      3      4      5                                   |
|                                     | Sight Reading    | 1      2      3      4      5                                   |
|                                     |                  | <b>Average Final Rating</b>                                     |
|                                     |                  |   |
|                                     |                  | <b>Chair Placement</b>  |
|                                     |                  |   |

|                                    |                  |   |
|------------------------------------|------------------|---|
| <b>Third<br/>rated<br/>student</b> | <b>Student</b>   | <b>School</b>   |
|                                    |                  |   |
|                                    | <b>SELECTION</b> | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |
|                                    | Number 1         | 1      2      3      4      5                                   |
|                                    | Number 2         | 1      2      3      4      5                                   |
|                                    | Number 3         | 1      2      3      4      5                                   |
|                                    | Sight Reading    | 1      2      3      4      5                                   |
|                                    |                  | <b>Average Final Rating</b>                                     |
|                                    |                  |   |
|                                    |                  | <b>Chair Placement</b>  |
|                                    |                  |   |

|                                     |                  |   |
|-------------------------------------|------------------|---|
| <b>Fourth<br/>rated<br/>student</b> | <b>Student</b>   | <b>School</b>   |
|                                     |                  |   |
|                                     | <b>SELECTION</b> | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |
|                                     | Number 1         | 1      2      3      4      5                                   |
|                                     | Number 2         | 1      2      3      4      5                                   |
|                                     | Number 3         | 1      2      3      4      5                                   |
|                                     | Sight Reading    | 1      2      3      4      5                                   |
|                                     |                  | <b>Average Final Rating</b>                                     |
|                                     |                  |   |
|                                     |                  | <b>Chair Placement</b>  |
|                                     |                  |   |

# INSTRUMENT CHAIR SECTIONAL RATING GRID

## CONTINUATION (FOR ADDITIONAL RATED STUDENTS)

Instrument section being rated  Page #  of Total # of pages

|  |                      |   |                      |   |   |                      |                             |
|--|----------------------|---|----------------------|---|---|----------------------|-----------------------------|
| <b>Student number</b><br>(5th, 6th, 7th, etc.) | <b>Student</b>       |   | <b>School</b>        |   |   |                      |                             |
|  | <input type="text"/> |   | <input type="text"/> |   |   |                      |                             |
|  | <b>SELECTION</b>     | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |                      |   |   |                      | <b>Average Final Rating</b> |
|  | Number 1             | 1   | 2                    | 3 | 4 | 5                    | <input type="text"/>        |
|  | Number 2             | 1   | 2                    | 3 | 4 | 5                    | <b>Chair Placement</b>      |
| Number 3                                       | 1                    | 2   | 3                    | 4 | 5 | <input type="text"/> |                             |
| Sight Reading                                  | 1                    | 2   | 3                    | 4 | 5 |                      |                             |

|  |                      |   |                      |   |   |                      |                             |
|--|----------------------|---|----------------------|---|---|----------------------|-----------------------------|
| <b>Student number</b><br>(5th, 6th, 7th, etc.) | <b>Student</b>       |   | <b>School</b>        |   |   |                      |                             |
|  | <input type="text"/> |   | <input type="text"/> |   |   |                      |                             |
|  | <b>SELECTION</b>     | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |                      |   |   |                      | <b>Average Final Rating</b> |
|  | Number 1             | 1   | 2                    | 3 | 4 | 5                    | <input type="text"/>        |
|  | Number 2             | 1   | 2                    | 3 | 4 | 5                    | <b>Chair Placement</b>      |
| Number 3                                       | 1                    | 2   | 3                    | 4 | 5 | <input type="text"/> |                             |
| Sight Reading                                  | 1                    | 2   | 3                    | 4 | 5 |                      |                             |

|  |                      |   |                      |   |   |                      |                             |
|--|----------------------|---|----------------------|---|---|----------------------|-----------------------------|
| <b>Student number</b><br>(5th, 6th, 7th, etc.) | <b>Student</b>       |   | <b>School</b>        |   |   |                      |                             |
|  | <input type="text"/> |   | <input type="text"/> |   |   |                      |                             |
|  | <b>SELECTION</b>     | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |                      |   |   |                      | <b>Average Final Rating</b> |
|  | Number 1             | 1   | 2                    | 3 | 4 | 5                    | <input type="text"/>        |
|  | Number 2             | 1   | 2                    | 3 | 4 | 5                    | <b>Chair Placement</b>      |
| Number 3                                       | 1                    | 2   | 3                    | 4 | 5 | <input type="text"/> |                             |
| Sight Reading                                  | 1                    | 2   | 3                    | 4 | 5 |                      |                             |

|  |                      |   |                      |   |   |                      |                             |
|--|----------------------|---|----------------------|---|---|----------------------|-----------------------------|
| <b>Student number</b><br>(5th, 6th, 7th, etc.) | <b>Student</b>       |   | <b>School</b>        |   |   |                      |                             |
|  | <input type="text"/> |   | <input type="text"/> |   |   |                      |                             |
|  | <b>SELECTION</b>     | <b>RATING (Circle number 1 to 5, with 5 the highest rating)</b> |                      |   |   |                      | <b>Average Final Rating</b> |
|  | Number 1             | 1   | 2                    | 3 | 4 | 5                    | <input type="text"/>        |
|  | Number 2             | 1   | 2                    | 3 | 4 | 5                    | <b>Chair Placement</b>      |
| Number 3                                       | 1                    | 2   | 3                    | 4 | 5 | <input type="text"/> |                             |
| Sight Reading                                  | 1                    | 2   | 3                    | 4 | 5 |                      |                             |

# ASAA/FIRST NATIONAL BANK ALL-STATE MUSIC FESTIVAL CHOIR OCTET FORM

**Choir being auditioned (check one):**     Mixed Choir     Treble Choir

Group Number (circle one):    1    2    3    4    5    6    7    8    9    10    11    12

MIXED CHOIR Voice Part (circle one):    SI    SII    AI    AII    TI    TII    BI    BII

TREBLE CHOIR Voice Part (circle one):    SI    SI    SII    SII    AI    AI    AII    AII

## AUDITION

| EXERCISE       | SATISFACTORY | FAIR | POOR |
|----------------|--------------|------|------|
| Excerpt One:   | 4            | 2    | 1    |
| Excerpt Two:   | 4            | 2    | 1    |
| Excerpt Three: | 4            | 2    | 1    |

### Total Points

### Rating Recommendation

**A minimum of 6 points is needed to satisfy the Octet Requirement**

6 – 12 points = Satisfactory

0 – 5 points = Needs Sectional

(needs sectional help and will be retested)

# ASAA/FIRST NATIONAL BANK ALL-STATE MUSIC FESTIVAL ALL-STATE CHOIR MASTER OCTET TALLY FORM

**All-State Group (check one):**     Mixed Choir     Treble Choir

S = Satisfactory (6 - 12 points)    ● N = Needs Sectional (0 - 5 points)  
"N" require additional sectionals

| GROUP | TIME | Soprano I | Soprano II | Alto I | Alto II | Tenor I | Tenor II | Bass I | Bass II |
|-------|------|-----------|------------|--------|---------|---------|----------|--------|---------|
| 1     | 3:30 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| 2     | 3:38 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| 3     | 3:46 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| 4     | 3:54 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| BREAK | 4:02 |           |            |        |         |         |          |        |         |
| 5     | 4:10 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| 6     | 4:18 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| 7     | 4:26 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| 8     | 4:34 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| BREAK | 4:42 |           |            |        |         |         |          |        |         |
| 9     | 5:00 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| 10    | 5:08 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| 11    | 5:16 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |
| 12    | 5:24 | S N       | S N        | S N    | S N     | S N     | S N      | S N    | S N     |



# ALL-STATE BAND MUSIC WORKSHEET FORM

for MUSIC PURCHASE and DISTRIBUTION ALL-STATE BAND MUSIC WORKSHEET for Ordering Music, Making Folders, etc.

|                 |               |          |                 |               |          |              |          |              |          |
|-----------------|---------------|----------|-----------------|---------------|----------|--------------|----------|--------------|----------|
| <b>PART</b>     | <b>I or 2</b> | <b>#</b> | <b>PART</b>     | <b>I or 2</b> | <b>#</b> | <b>PART</b>  | <b>#</b> | <b>PART</b>  | <b>#</b> |
| PICCOLO         | 1             | 1        | E♭ CLARINET     |               | 1        | ALTO SAX     | 1 1      | FR HORN      | 1 1      |
| PICCOLO         | ALT           | 1        | E♭ CLARINET     | ALT           | 1        | ALTO SAX     | 1 2      | FR HORN      | 1 2      |
| <b>TOTAL</b>    |               | <b>2</b> | <b>TOTAL</b>    |               | <b>2</b> | <b>TOTAL</b> | <b>2</b> | <b>TOTAL</b> | <b>2</b> |
| FLUTE           | 1             | 1        | B♭ CLARINET     | 1             | 1        | ALTO SAX     | 2 1      | FR HORN      | 2 1      |
| FLUTE           | 1             | 2        | B♭ CLARINET     | 1             | 2        | ALTO SAX     | 2 2      | FR HORN      | 2 2      |
| FLUTE           | 1             | 3        | B♭ CLARINET     | 1             | 3        | ALTO SAX     | 2 ALT    | <b>TOTAL</b> | <b>2</b> |
| FLUTE           | 1             | 4        | B♭ CLARINET     | 1             | 4        | <b>TOTAL</b> | <b>3</b> | FR HORN      | 3 1      |
| FLUTE           | 1             | 5        | <b>TOTAL</b>    |               | <b>4</b> | TENOR SAX    | 1        | FR HORN      | 3 2      |
| FLUTE           | 1             | 6        | B♭ CLARINET     | 2             | 1        | TENOR SAX    | 2        | TOTAL        | 2        |
| <b>TOTAL</b>    |               | <b>6</b> | B♭ CLARINET     | 2             | 2        | TENOR SAX    | ALT      | FR HORN      | 4 1      |
| FLUTE           | 2             | 1        | B♭ CLARINET     | 2             | 3        | <b>TOTAL</b> | <b>3</b> | FR HORN      | 4 2      |
| FLUTE           | 2             | 2        | B♭ CLARINET     | 2             | 4        | <b>TOTAL</b> | <b>3</b> | FR HORN      | 4 ALT    |
| FLUTE           | 2             | 3        | B♭ CLARINET     | 2             | 5        | <b>TOTAL</b> | <b>3</b> | <b>TOTAL</b> | <b>3</b> |
| FLUTE           | 2             | 4        | <b>TOTAL</b>    |               | <b>5</b> | BARI SAX     | 1        | TROMBONE     | 1 1      |
| FLUTE           | 2             | 5        | B♭ CLARINET     | 3             | 1        | BARI SAX     | ALT      | TROMBONE     | 1 2      |
| FLUTE           | 2             | 6        | B♭ CLARINET     | 3             | 2        | <b>TOTAL</b> | <b>2</b> | TROMBONE     | 1 3      |
| FLUTE           | 2             | ALT      | B♭ CLARINET     | 3             | 3        | <b>TOTAL</b> | <b>2</b> | <b>TOTAL</b> | <b>3</b> |
| <b>TOTAL</b>    |               | <b>7</b> | B♭ CLARINET     | 3             | 4        | BARI SAX     | 1        | TROMBONE     | 2 1      |
| BASSOON         | 1             | 1        | B♭ CLARINET     | 3             | 5        | BARI SAX     | ALT      | TROMBONE     | 2 2      |
| BASSOON         | 1             | 2        | B♭ CLARINET     | 3             | 6        | <b>TOTAL</b> | <b>2</b> | TROMBONE     | 2 3      |
| <b>TOTAL</b>    |               | <b>2</b> | B♭ CLARINET     | 3             | ALT      | <b>TOTAL</b> | <b>3</b> | <b>TOTAL</b> | <b>3</b> |
| BASSOON         | 2             | 1        | <b>TOTAL</b>    |               | <b>7</b> | TRUMPET      | 1 1      | TROMBONE     | 3 1      |
| BASSOON         | 2             | 2        | ALTO CLARINET   |               | 1        | TRUMPET      | 1 2      | TROMBONE     | 3 2      |
| <b>TOTAL</b>    |               | <b>2</b> | ALTO CLARINET   | ALT           | 1        | TRUMPET      | 1 3      | TROMBONE     | 3 3      |
| BASSOON         | 2             | ALT      | <b>TOTAL</b>    |               | <b>2</b> | <b>TOTAL</b> | <b>4</b> | TROMBONE     | 3 ALT    |
| <b>TOTAL</b>    |               | <b>3</b> | BASS CLARINET   |               | 1        | TRUMPET      | 2 1      | <b>TOTAL</b> | <b>4</b> |
| OBOE            | 1             | 1        | BASS CLARINET   |               | 2        | TRUMPET      | 2 2      | TROMBONE     | 3 1      |
| TOTAL           |               | 1        | BASS CLARINET   |               | 3        | TRUMPET      | 2 3      | TROMBONE     | 3 2      |
| OBOE            | 2             | 1        | BASS CLARINET   |               | 4        | TRUMPET      | 2 4      | TROMBONE     | 3 3      |
| OBOE            | 2             | ALT      | BASS CLARINET   | ALT           | 4        | <b>TOTAL</b> | <b>4</b> | TROMBONE     | 3 ALT    |
| <b>TOTAL</b>    |               | <b>2</b> | <b>TOTAL</b>    |               | <b>5</b> | TRUMPET      | 3 1      | <b>TOTAL</b> | <b>4</b> |
| ENG HORN        |               | 1        | BASS CLARINET   |               | 4        | TRUMPET      | 3 2      | EUPHONIUM    | 1        |
| ENG HORN        | ALT           | 1        | BASS CLARINET   |               | 4        | TRUMPET      | 3 3      | EUPHONIUM    | 2        |
| <b>TOTAL</b>    |               | <b>2</b> | BASS CLARINET   |               | 4        | TRUMPET      | 3 4      | EUPHONIUM    | 3        |
| CONTRA CLARINET |               | 1        | BASS CLARINET   | ALT           | 4        | TRUMPET      | 3 ALT    | EUPHONIUM    | 4        |
| CONTRA CLARINET | ALT           | 1        | <b>TOTAL</b>    |               | <b>5</b> | <b>TOTAL</b> | <b>5</b> | EUPHONIUM    | ALT      |
| <b>TOTAL</b>    |               | <b>2</b> | <b>TOTAL</b>    |               | <b>5</b> | <b>TOTAL</b> | <b>5</b> | <b>TOTAL</b> | <b>5</b> |
| STRING BASS     |               | 1        | CONTRA CLARINET |               | 1        | <b>PART</b>  | <b>#</b> |              |          |
| STRING BASS     | ALT           | 1        | CONTRA CLARINET | ALT           | 1        | STRING BASS  | 1        |              |          |
| <b>TOTAL</b>    |               | <b>2</b> | <b>TOTAL</b>    |               | <b>2</b> | <b>TOTAL</b> | <b>2</b> |              |          |

CONTINUED PAGE 2

# ALL-STATE BAND MUSIC WORKSHEET FORM - PG2

**for MUSIC PURCHASE and DISTRIBUTION ALL-STATE BAND MUSIC WORKSHEET for Ordering Music, Making Folders, etc.**

| <b>PART</b>         | <b>I or 2</b> | <b>#</b>        | <b>PART</b>         | <b>I or 2</b> | <b>#</b>        | <b>PART</b>         | <b>#</b>        | <b>PART</b> | <b>#</b> |
|---------------------|---------------|-----------------|---------------------|---------------|-----------------|---------------------|-----------------|-------------|----------|
| TUBA                |               | 1               | PERCUSSION          |               | 1               | PIANO               | 1               |             |          |
| TUBA                |               | 2               | PERCUSSION          |               | 2               | PIANO               | ALT             |             |          |
| TUBA                |               | 3               | PERCUSSION          |               | 3               | <b><u>TOTAL</u></b> | <b><u>2</u></b> |             |          |
| TUBA                |               | 4               | PERCUSSION          |               | 4               |                     |                 |             |          |
| TUBA                |               | 5               | PERCUSSION          |               | 5               |                     |                 |             |          |
| TUBA                |               | 6               | PERCUSSION          |               | 6               | HARP                | 1               |             |          |
| TUBA                |               | ALT             | PERCUSSION          |               | ALT             | HARP                | ALT             |             |          |
| <b><u>TOTAL</u></b> |               | <b><u>7</u></b> | <b><u>TOTAL</u></b> |               | <b><u>7</u></b> | <b><u>TOTAL</u></b> | <b><u>2</u></b> |             |          |
|                     |               |                 |                     |               |                 |                     |                 |             |          |

# ALL-STATE MIXED CHOIR MUSIC WORKSHEET

for MUSIC PURCHASE and DISTRIBUTION ALL-STATE BAND MUSIC WORKSHEET for Ordering Music, Making Folders, etc.

|              |               |           |                      |               |           |                 |               |              |               |
|--------------|---------------|-----------|----------------------|---------------|-----------|-----------------|---------------|--------------|---------------|
| <b>PART</b>  | <b>I or 2</b> | <b>#</b>  | <b>PART</b>          | <b>I or 2</b> | <b>#</b>  | <b>PART</b>     | <b>#</b>      | <b>PART</b>  | <b>#</b>      |
| SOPRANO      | 1             | 1         | SOPRANO              | 2             | 1         | ALTO            | 1             | ALTO         | 1             |
| SOPRANO      | 1             | 2         | SOPRANO              | 2             | 2         | ALTO            | 1             | ALTO         | 2             |
| SOPRANO      | 1             | 3         | SOPRANO              | 2             | 3         | ALTO            | 1             | ALTO         | 2             |
| SOPRANO      | 1             | 4         | SOPRANO              | 2             | 4         | ALTO            | 1             | ALTO         | 2             |
| SOPRANO      | 1             | 5         | SOPRANO              | 2             | 5         | ALTO            | 1             | ALTO         | 2             |
| SOPRANO      | 1             | 6         | SOPRANO              | 2             | 6         | ALTO            | 1             | ALTO         | 2             |
| SOPRANO      | 1             | 7         | SOPRANO              | 2             | 7         | ALTO            | 1             | ALTO         | 2             |
| SOPRANO      | 1             | 8         | SOPRANO              | 2             | 8         | ALTO            | 1             | ALTO         | 2             |
| SOPRANO      | 1             | 9         | SOPRANO              | 2             | 9         | ALTO            | 1             | ALTO         | 2             |
| SOPRANO      | 1             | 10        | SOPRANO              | 2             | 10        | ALTO            | 1             | ALTO         | 2             |
|              |               |           | SOPRANO              | 2             | 11        |                 |               | ALTO         | 2             |
| SOPRANO      | 1             | ALT       | SOPRANO              | 2             | ALT       | ALTO            | 1             | ALTO         | 2             |
| SOPRANO      | 1             | ALT       | SOPRANO              | 2             | ALT       | ALTO            | 1             | ALTO         | 2             |
| SOPRANO      | 1             | ALT       | SOPRANO              | 2             | ALT       | ALTO            | 1             | ALTO         | 2             |
| <b>TOTAL</b> |               | <b>13</b> | <b>TOTAL</b>         |               | <b>14</b> | <b>TOTAL</b>    |               | <b>TOTAL</b> | <b>14</b>     |
| <b>PART</b>  | <b>I or 2</b> | <b>#</b>  | <b>PART</b>          | <b>I or 2</b> | <b>#</b>  | <b>PART</b>     | <b>I or 2</b> | <b>PART</b>  | <b>I or 2</b> |
| TENOR        | 1             | 1         | TENOR                | 2             | 1         | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | 2         | TENOR                | 2             | 2         | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | 3         | TENOR                | 2             | 3         | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | 4         | TENOR                | 2             | 4         | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | 5         | TENOR                | 2             | 5         | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | 6         | TENOR                | 2             | 6         | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | 7         | TENOR                | 2             | 7         | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | 8         | TENOR                | 2             | 8         | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | 9         | TENOR                | 2             | 9         | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | 10        | TENOR                | 2             | 10        | BASS            | 1             | BASS         | 2             |
|              |               |           | TENOR                | 2             | 11        | BASS            | 1             | BASS         | 2             |
|              |               |           |                      |               |           |                 |               | BASS         | 2             |
|              |               |           |                      |               |           |                 |               | BASS         | 2             |
| TENOR        | 1             | ALT       | TENOR                | 2             | ALT       | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | ALT       | TENOR                | 2             | ALT       | BASS            | 1             | BASS         | 2             |
| TENOR        | 1             | ALT       | TENOR                | 2             | ALT       | BASS            | 1             | BASS         | 2             |
| <b>TOTAL</b> |               | <b>13</b> | <b>TOTAL</b>         |               | <b>14</b> | <b>TOTAL</b>    |               | <b>TOTAL</b> | <b>16</b>     |
|              |               |           | Student Participants | 87            |           | TOTAL Copies of |               |              |               |
|              |               |           | Alternates           | 24            |           | MIXED CHOIR     |               |              |               |
|              |               |           | Accompanist          | 1             |           | MUSIC NEEDED    |               |              |               |
|              |               |           | Conductor            | 1             |           | 114             |               |              |               |
|              |               |           | Coordinator          | 1             |           |                 |               |              |               |

# ALL-STATE ORCHESTRA MUSIC WORKSHEET

for MUSIC PURCHASE and DISTRIBUTION ALL-STATE BAND MUSIC WORKSHEET for Ordering Music, Making Folders, etc.

| PART         | I or 2 | #         | PART         | I or 2 | #         | PART             | #         | PART         | #         |
|--------------|--------|-----------|--------------|--------|-----------|------------------|-----------|--------------|-----------|
| VIOLIN       | 1      | 1         | VIOLIN       | 2      | 1         | VIOLA            | 1         | CELLO        | 1         |
| VIOLIN       | 1      | 2         | VIOLIN       | 2      | 2         | VIOLA            | 2         | CELLO        | 2         |
| VIOLIN       | 1      | 3         | VIOLIN       | 2      | 3         | VIOLA            | 3         | CELLO        | 3         |
| VIOLIN       | 1      | 4         | VIOLIN       | 2      | 4         | VIOLA            | 4         | CELLO        | 4         |
| VIOLIN       | 1      | 5         | VIOLIN       | 2      | 5         | VIOLA            | 5         | CELLO        | 5         |
| VIOLIN       | 1      | 6         | VIOLIN       | 2      | 6         | VIOLA            | 6         | CELLO        | 6         |
| VIOLIN       | 1      | 7         | VIOLIN       | 2      | 7         | VIOLA            | 7         | CELLO        | 7         |
| VIOLIN       | 1      | 8         | VIOLIN       | 2      | 8         | VIOLA            | 8         | CELLO        | 8         |
| VIOLIN       | 1      | 9         | VIOLIN       | 2      | 9         | VIOLA            | 9         | CELLO        | 9         |
| VIOLIN       | 1      | 10        | VIOLIN       | 2      | 10        | VIOLA            | 10        | CELLO        | 10        |
| VIOLIN       | 1      | 11        | VIOLIN       | 2      | 11        | VIOLA            | 11        | CELLO        | 11        |
| VIOLIN       | 1      | 12        | VIOLIN       | 2      | 12        | VIOLA            | 12        | CELLO        | 12        |
| VIOLIN       | 1      | 13        | VIOLIN       | 2      | 13        | VIOLA            | ALT       | CELLO        | ALT       |
| VIOLIN       | 1      | 14        | VIOLIN       | 2      | 14        | <b>TOTAL</b>     | <b>13</b> | <b>TOTAL</b> | <b>13</b> |
| VIOLIN       | 1      | 15        | VIOLIN       | 2      | 15        |                  |           |              |           |
| VIOLIN       | 1      | 16        | VIOLIN       | 2      | 16        |                  |           |              |           |
| VIOLIN       | 1      | 17        | VIOLIN       | 2      | 17        |                  |           |              |           |
| VIOLIN       | 1      | 18        | VIOLIN       | 2      | 18        |                  |           |              |           |
| VIOLIN       | 1      | 19        | VIOLIN       | 2      | 19        |                  |           |              |           |
| VIOLIN       | 1      | 20        | VIOLIN       | 2      | 20        |                  |           |              |           |
| VIOLIN I Alt | 1      | 0         | VIOLIN       | 2      | ALT       |                  |           |              |           |
| <b>TOTAL</b> |        | <b>20</b> | <b>TOTAL</b> |        | <b>21</b> |                  |           |              |           |
|              |        |           |              |        |           | <b>PART</b>      |           | <b>PART</b>  |           |
|              |        |           |              |        |           | <b>#</b>         |           | <b>#</b>     |           |
|              |        |           |              |        |           | <b>WOODWINDS</b> |           | <b>BRASS</b> |           |
|              |        |           |              |        |           | PICCOLO          |           | TRUMPET      |           |
|              |        |           |              |        |           | FLUTE            |           | FRENCH HORN  |           |
|              |        |           |              |        |           | CLARINET         |           | TROMBONE     |           |
|              |        |           |              |        |           | OBOE             |           | EUPHONIUM    |           |
|              |        |           |              |        |           | ENG HORN         |           | TUBA         |           |
|              |        |           |              |        |           | BASSOON          |           |              |           |
|              |        |           |              |        |           |                  |           | <b>PART</b>  |           |
|              |        |           |              |        |           |                  |           | <b>#</b>     |           |
|              |        |           |              |        |           |                  |           | <b>OTHER</b> |           |
|              |        |           |              |        |           |                  |           | PERCUSSION   |           |
| <b>PART</b>  |        | <b>#</b>  | <b>PART</b>  |        | <b>#</b>  |                  |           |              |           |
| STRING BASS  |        | 1         | HARP         |        | 1         |                  |           |              |           |
| STRING BASS  |        | 2         | HARP         |        | ALT       |                  |           |              |           |
| STRING BASS  |        | 3         | <b>TOTAL</b> |        | <b>2</b>  |                  |           |              |           |
| STRING BASS  |        | 4         |              |        |           |                  |           |              |           |
| STRING BASS  |        | 5         |              |        |           |                  |           |              |           |
| STRING BASS  |        | 6         | <b>PART</b>  |        | <b>#</b>  |                  |           |              |           |
| STRING BASS  |        | 7         | PIANO        |        | 1         |                  |           |              |           |
| STRING BASS  |        | 8         | PIANO        |        | ALT       |                  |           |              |           |
| STRING BASS  |        | 9         | <b>TOTAL</b> |        | <b>2</b>  |                  |           |              |           |
| STRING BASS  |        | 10        |              |        |           |                  |           |              |           |
| STRING BASS  |        | ALT       |              |        |           |                  |           |              |           |
| <b>TOTAL</b> |        | <b>11</b> |              |        |           |                  |           |              |           |

# ALL-STATE TREBLE CHOIR MUSIC WORKSHEET

for MUSIC PURCHASE and DISTRIBUTION ALL-STATE BAND MUSIC WORKSHEET for Ordering Music, Making Folders, etc.

| PART         | I or 2 | #                | PART                 | I or 2 | #                | PART            | #   | PART         | #                |
|--------------|--------|------------------|----------------------|--------|------------------|-----------------|-----|--------------|------------------|
| SOPRANO      | 1      | 1                | SOPRANO              | 2      | 1                | ALTO            | 1   | ALTO         | 1                |
| SOPRANO      | 1      | 2                | SOPRANO              | 2      | 2                | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 3                | SOPRANO              | 2      | 3                | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 4                | SOPRANO              | 2      | 4                | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 5                | SOPRANO              | 2      | 5                | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 6                | SOPRANO              | 2      | 6                | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 7                | SOPRANO              | 2      | 7                | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 8                | SOPRANO              | 2      | 8                | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 9                | SOPRANO              | 2      | 9                | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 10               | SOPRANO              | 2      | 10               | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 11               | SOPRANO              | 2      | 11               | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 12               | SOPRANO              | 2      | 12               | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 13               | SOPRANO              | 2      | 13               | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 14               | SOPRANO              | 2      | 14               | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 15               | SOPRANO              | 2      | 15               | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 16               | SOPRANO              | 2      | 16               | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 17               | SOPRANO              | 2      | 17               | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 18               | SOPRANO              | 2      | 18               | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 19               | SOPRANO              | 2      | 19               | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | 20               | SOPRANO              | 2      | 20               | ALTO            | 1   | ALTO         | 2                |
|              |        |                  | SOPRANO              | 2      | 21               | ALTO            | 1   | ALTO         | 2                |
|              |        |                  | SOPRANO              | 2      | 22               |                 |     | ALTO         | 2                |
|              |        |                  |                      |        |                  |                 |     | ALTO         | 2                |
|              |        |                  |                      |        |                  |                 |     |              | 23               |
| SOPRANO      | 1      | ALT              | SOPRANO              | 2      | ALT              | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | ALT              | SOPRANO              | 2      | ALT              | ALTO            | 1   | ALTO         | 2                |
| SOPRANO      | 1      | ALT              | SOPRANO              | 2      | ALT              | ALTO            | 1   | ALTO         | 2                |
| <b>TOTAL</b> |        | <b><u>23</u></b> | <b>TOTAL</b>         |        | <b><u>25</u></b> | <b>TOTAL</b>    |     | <b>TOTAL</b> | <b><u>26</u></b> |
|              |        |                  | Student Participants |        | 86               | TOTAL Copies of |     |              |                  |
|              |        |                  | Alternates           |        | 12               | TREBLE CHOIR    |     |              |                  |
|              |        |                  | Accompanist          |        | 1                | MUSIC NEEDED    | 101 |              |                  |
|              |        |                  | Conductor            |        | 1                |                 |     |              |                  |
|              |        |                  | Coordinator          |        | 1                |                 |     |              |                  |

# ALL-STATE MUSIC FESTIVAL EVALUATION FORM

**Become involved in improving ASAA State Championship Events.  
ASAA wants to know what you think!**

**Please fill out and return this form to ASAA within two weeks after the event.**

*(This form may be completed on-line at [www.asaa.org](http://www.asaa.org).)*

*Click Activities. Click Music. Click Forms. Click and Complete the on-line All-State Music Festival Evaluation.)*

**FESTIVAL:** **ALL-STATE MUSIC FESTIVAL**

**DATE:** \_\_\_\_\_

**SUBMITTED BY:** \_\_\_\_\_

**Please Circle Title:**

Administrator – Music Director – Parent - Student

**SCHOOL:** \_\_\_\_\_

**MUSIC GROUP:** \_\_\_\_\_

**RATE the QUALITY of each item below using points "1" LOW to "5" HIGH:**

1. Event Organization by ASAA \_\_\_\_\_
2. ASAA Staff putting on the event \_\_\_\_\_
3. Quality of Audition Adjudicators \_\_\_\_\_
4. Quality of Conductors \_\_\_\_\_
5. Quality of Group Coordinators \_\_\_\_\_
6. Quality of Rehearsals \_\_\_\_\_
7. Seating for everyone at Rehearsals \_\_\_\_\_
8. Seating for everyone at Concert \_\_\_\_\_
9. Attention to details to benefit participants \_\_\_\_\_
10. Rehearsal facility \_\_\_\_\_
11. Concert facility \_\_\_\_\_

12. What did you think went particularly well during the event itself?

13. What areas do you think need to be addressed for improvement for next year?

***This feedback is valuable for future tournament planning. Thank You.***

**ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.**

4048 Laurel Street, Suite 203 • Anchorage, AK 99508 • (907) 563-3723 • Fax 561-0720 • [www.asaa.org](http://www.asaa.org)

**SOLO & ENSEMBLE  
MUSIC FESTIVAL**







# GENERAL INFORMATION

## MISSION

The existence of the ASAA/First National Bank Alaska Solo & Ensemble Festival enables outstanding high school musicians to perform as soloists or in small ensembles. The festival promotes the highest standards of musicianship. The goal of this activity is to foster and inspire technical achievement, aesthetic understanding and critical listening skills. Essential to this process are students who are willing to grow; music educators who can clearly visualize, interpret, and teach musicianship; and adjudicators who can provide thoughtful, accurate, and educationally sound reactions. The result is a vital interaction that remains one of the more exciting, enjoyable, and worthwhile events in high school music activities.

## FESTIVAL LOGISTICS

### A. SEASON 2011-2012

Seasonal activity without limitation

### B. ELIGIBILITY

Participants must meet all ASAA eligibility requirements. Participant names must be included on the Master Eligibility List sent to ASAA. No physical exam is required for participation.

1. Students must be eligible according to their own region and individual school's rules and regulations.
2. Students must be enrolled in grades 9-12.
3. Students must be enrolled in their school's music program. Music programs shall include any music activity offered by the school that has a performance objective, or, any music class for which the school awards credit, whether or not that class is conducted at the school. ASAA may waive the requirement for students enrolled in alternative schools or in the event that the individual school does not offer a band, choir or orchestra program. See the ADDENDUM SECTION of this handbook for examples of situations in which eligibility exceptions would be granted.

### C. 2012 ASAA/FIRST NATIONAL BANK ALASKA ALL-STATE SOLO & ENSEMBLE MUSIC FESTIVAL

1. **DATE:** Friday and Saturday  
TBA - Tentatively May 11-12, 2012
2. **SITE:** University of Alaska Anchorage (UAA)  
Fine Arts Building  
Performance Site: East Anchorage High School
3. **SELECTION:**  
Students or ensembles must have received a "superior" or "1" rating at a regional or qualifying Music Festival in Alaska. (See the

Handbook Addendum for Information concerning a Discussion about Regional and Qualifying Music Festivals.)

- a. **If a regional or qualifying music festival is not available to the student**, the applicant may submit to ASAA a CD audition, by 5:00 p.m. Friday, March 30, 2012.
- b. **If a regional or qualifying music festival is available to the student, but the student is unable to participate** due to extenuating circumstances, the applicant may submit to ASAA a CD audition by 5:00 p.m. Friday, March 30, 2012.
- c. **If the category for which a student wishes to be adjudicated is not offered by their regional or qualifying music festival**, i.e., Instrumental Jazz, Vocal Jazz, Swing/Show Choir, Musical Theater, etc., the applicant may submit to ASAA a CD audition by 5:00 PM, Friday, March 30, 2012.
- d. The CD must be accompanied by a **letter** from the student's school music director and regional music festival chairman petitioning why the exception should be allowed and must include a copy of the music to be performed on the CD audition.
- e. All entries submitted in this manner will be handled on an individual, case-by-case basis. The decision of the adjudicator will be final. (See Special Needs Application Form)
- f. The CD will be adjudicated and the applicant will be notified by April 13th as to whether or not they qualify for the state music festival. The cost of \$10 will be added to the applicant's fee.
- g. Method for preparing and labeling the CD if needed as indicated above:
  - For the OUTSIDE of the CD: Print the student's name, school, and instrument/voice.
  - For the RECORDING of the CD:
    - TRACK 1: State the student's name, the school, voice or instrument, along with the name of the selection, its composer and the student's accompanist.
    - TRACK 2: Record your selection in

one take. There should be no editing with your recorded performance.

- For best results, use a NEW CD. There is to be no extraneous noise recorded on the CD. Use quality recording mechanisms and strive for an acoustically dry (no echo) recording.
- Save as a Wave Form or Aiff Form. Do not Save as a Mp3/Mp4 File.
- Perform using an external microphone.
- Listen to the completed CD to make sure that your audition was recorded.
- Submit the CD in a thin, plastic case. Paper sleeves do not provide adequate protection.
- If you choose to electronically label your tracks, use appropriate identification. ie, name, instrument, selection name, etc. If inappropriate language is used to identify information, selection, or performer, the CD will be disqualified.

## D. RULES

### 1. REGIONAL ADJUDICATION FORM:

Application forms for solo and ensemble events at the state level must include a copy of the same adjudication form which was completed at the regional level, showing the Superior or 1 rating received. Applications will not be considered unless this form is included.

NFHS Music Adjudication Forms will be furnished by ASAA. The same rating sheet should be used at regional, district and local levels. . Copies are available upon request and are included in the *ASAA Music Handbook*.

**2. APPLICATION FORMS** are available in the *ASAA Music Handbook*. Directors should submit applications online at [www.asaa.org](http://www.asaa.org), under Music: Forms. Applications will only be accepted from Alaskan high school music directors and not from individual students and/or private music teachers.

**3. APPLICATION DEADLINE:** All regions are encouraged to organize a regional Solo & Ensemble festival before April 20th. If there are problems in accomplishing these deadlines, please contact the ASAA Music Coordinator as soon as possible. The deadlines are:

- Friday, **April 6th** for all Regional Solo & Ensemble festivals held in February and March
- Friday, **April 20th** for all Regional Solo & Ensemble festivals held before April 15th

- Monday, **April 23rd** for all Regional Solo & Ensemble festivals held after April 15th  
Any applications received after April 23rd, may not be scheduled in the 2012 State Solo & Ensemble Music Festival. Applications received after the deadline cannot be accommodated.

**4. ENTRY FEES:** There is an entry fee of \$10 per participant regardless of the number of events entered by a student. There are no refunds. Accompanists are not required to pay entrance fees. Each school is required to provide a purchase order number (PO #) when submitting their applications. Fees do not need to accompany the applications. ASAA will invoice all schools at the conclusion of the festival.

If a director **WITHDRAWS** a student or event before the "drop dead date", there will be NO FEE charged for the withdrawn student or event. **The drop dead date for 2012, is Monday, March 30, 2012.**

Schools will be charged the \$10-per-student festival fee if: a) a student is a NO SHOW for the event in which they originally submitted an application; or b) the director does not give timely notice that a student will not be participating in the festival.

The following additional fees will be assessed if applicable:

- \$10 fee for each CD submitted per Selection: 3. a. b. and c. above.
- \$25 fee for the use of a Festival Accompanist, this includes one rehearsal of a half hour, the adjudication, and a Command Performance, if applicable.

*If a student requires more rehearsals with the accompanist, that student must contract with the accompanist individually. Students needing extra time with an accompanist should plan on paying an additional \$25 for each half hour of needed rehearsal time. Students requiring Command Performance accompaniments should plan ahead so that the accompanist receives the music in a timely manner.*

**5. ENSEMBLES NUMBERS:** An ensemble performance is intended to be self-directed by the participants and is independent from a musical director.

- a. The **number of students** participating in a string ensemble, brass ensemble or woodwind

ensemble will be limited to eight (8), and the number of students participating in a hand bell, steel drum, percussion or vocal ensemble, will be limited to sixteen (16) or a jazz band which will be limited to eighteen (18).

- b. **Doubling of instrument parts** in an ensemble is not permitted, with the exception of a vocal ensemble that may include up to four voices per part or a percussion ensemble.
- c. A **small ensemble** will consist of 2 to 8 performers and a **large ensemble** will consist of 9 to 16 performers.

**6. ENTRIES PER STUDENT — "RULE OF 4":** Students may perform in no more than four (4) events with the following restrictions.

- a. **LIKE ENSEMBLES:** There can be no duplication of personnel in like ensembles, i.e., two clarinet duets, two large men's ensembles, etc.
- b. **NON-RELATED EVENTS:** Students may enter in more than one (1) solo event on a different instrument (or voice and instrument) providing that they are not related. Related instruments are defined as: soprano, alto, Tenor or baritone saxophone; alto, bass, Bb, Eb, or soprano clarinet; marimba or xylophone; flute or piccolo, etc.

A student could enter a flute solo and a piano solo because they are not related instruments. A student could enter a vocal classical solo and a vocal jazz solo as they are not related styles.

- c. **QUALITY:** When advising students, directors should consider the quality of performance and the preparation time required for development of that quality regarding the number of entries per student.
- d. **JAZZ/SWING, SHOW & MUSICAL THEATER:** Vocal and instrumental music of the jazz/swing, show and musical theater idiom will have their own judging categories. Be sure that vocal ensembles are entered in the right category as their audition is adjudicated according to their vocal category.

**7. SUBSTITUTIONS:** Through illness, eligibility or other extenuating circumstance, an ensemble member may be substituted in a qualifying regional ensemble as long as not over 25% of

an ensemble is changed. i.e., no one from a qualifying duet or trio could be substituted, but one member of a qualifying quartet could be substituted if needed to participate at state.

**8. ACCOMPANISTS:** Directors are encouraged to limit the number of events a pianist may accompany in order to aid in the overall scheduling of the festival. Schools using an accompanist for more than ten entries in one category may need to be scheduled on more than one adjudication day. i.e. vocal solo, vocal ensemble, etc.

**9. PRE-RECORDED ACCOMPANIMENTS:** Although sympathy is rendered to smaller schools and schools with financial difficulties, a live accompanist is still preferred and required at the state level of competition. However, Regional Music Festivals are entitled to set their own rules and regulations.

**10. MUSICAL SELECTIONS:** It is recommended, and it is in the best interest of all, that soloists and ensembles perform the same musical selection at the state festival that was performed at the regional, district or local festival.

Given teacher recommendation, a student may select another piece for the state festival, however, the student is required to enter the state festival in the same category in which they received a Superior Rating at the regional event. Students cannot change instrument or voice categories.

Alaska does not have a required state music list for choosing music selections.

Directors are cautioned to direct entries into the Jazz/Swing, Show, or Musical Theater category if they are better suited, verses entry in the more traditional, classical categories at this festival. "Pop music" is discouraged at the state level and is not appropriate for the classical categories at the festival.

**11. TIME LIMITS:** Performances shall not exceed six (6) minutes. Each entry is given a ten (10) minute adjudication slot at the festival: six (6) minutes for the performance and four (4) minutes for work and dialogue with the adjudicator.

If a selection is longer than six minutes, the adjudicator is instructed to stop the performance, if they so desire, so that they can work with the student. The time limit can be facilitated by not taking repeats, performing only selected move-

ments or sections of a longer work, etc. String entries should be especially careful in this area.

- 12. ORIGINAL MUSIC:** Each soloist or ensemble will furnish one published original copy of the music to be performed for the adjudicator's use. Ensembles are to present a score of the ensemble rather than original music for each individual part. For a soloist, an original copy of the instrument part is preferred over an orchestral or band score or piano transcription which may or may not indicate the solo part.

Do not mail the music with the application. Bring it to the festival and give it directly to the adjudicator. Please make sure that all music is properly labeled on the outside cover with the participant's name and school and that each measure (where possible) in the music is numbered.

- 13. ARRANGEMENTS and TRANSCRIPTIONS of ORIGINAL WORKS** and/or the use of **NEWLY COMPOSED WORKS** by **STUDENTS** or **DIRECTORS**: (For an example of an accepted procedure, see the Addendum Section of this handbook.)

- a. Arrangements, transcriptions and original works need to go through a "copy right" process to be used at state festivals. Authorization for an arrangement or transcription of an original composition needs to accompany the copy that is given to the adjudicator at the festival.
- b. If music is purchased from off of the internet and downloaded and thus "copied", a copy of the invoice for the purchase of that music needs to be included with the music given the adjudicator.

- 14. ADJUDICATOR SCORES:** The adjudicators will not give a numerical score on the adjudication rating sheets. Students will receive (a) an "I", (b) "C" for comments only, or (c) a combination of "I" and "C" comments.

- 15. FESTIVAL FOCUS:** The focus of the State Solo & Ensemble Festival will be on the adjudication process for the student — a thoughtful accurate and educationally sound interaction between adjudicator and student. Students should be encouraged to take advantage of the opportunity to listen to others' performances during the festival as well as attending the Command Performance Concert to gain the most benefit from their festival experience.

- 16. EXHIBITION ENTRIES:** Entries composed of students attending different schools are allowed. Such entries should be entered using the on-line EXHIBITION ENSEMBLE APPLICATION.

- 17. DRESS CODE:** Students are asked to wear their school music uniform when performing. If a school does not have a school music uniform, then student dress should be clean, in good repair, modest, professional and appropriate for a concert performance. (See the ADDENDUM section for additional details.)

- 18. STUDENT FESTIVAL SUPERVISION:** Music directors are responsible for the supervision of students at all times while the participants are at the festival and must ensure that students are appropriately involved in festival activities. Students cannot participate at the state music festival without their festival badge which must be given to the students by their school music director or their authorized representative.

The student's supervisor must be present for the student's adjudication and if nominated, their Command Performance presentation.

Schools that do not have a music director, school administrator or a designated person on site while their students are performing, will be notified. The ASAA Board is considering action to be taken towards those schools in which their students are not adequately supervised at both their adjudication performance and the Command Performance.

(See the Music Handbook Addendum for additional statements about the supervision of students by their high school music director.)

- 19. FESTIVAL SECTIONS:** A section is comprised of 25 or fewer entries and the number of sections is determined from the statistics gathered at each festival.

- a. For the 2012 Solo & Ensemble Music Festival, the following sections will be available for adjudication:
  - 1) **4-6 sections** of Vocal Solo
  - 2) **2 sections** of High String and Vocal Ensemble
  - 3) **2-3 sections** Musical Theatre
  - 4) **One section** of Brass Ensemble, Clarinet, Double Reed, Flute, French Horn, Guitar, Harp, Instrumental Jazz, Vocal Jazz, Low Brass, Low String, Percussion, Piano, Saxophone, Show

Choir Ensemble, String Ensemble, Trumpet, Woodwind Ensemble and World Instrument.

- b. Those adjudications that require only one section need to occur on the same day.
- c. Those adjudications requiring two or more sections of adjudications will be spread over the days of the festival.
- d. Where sections occur on more than one day, ASAA's priority is that those schools with greater traveling distances be given first consideration for scheduling on the additional days of the festival. "Greater traveling distances" would apply to those in REGIONS I, II, V and VI.

**20. SCHEDULE:** A general schedule of the vocal and instrumental adjudication time blocks can be found in the Music Handbook. Students need to be available for both days of the adjudication process as some instruments will only occur on one day while others will appear on successive days.

**TENTATIVE SOLO & ENSEMBLE FESTIVAL SCHEDULE**  
 as of August 10, 2011  
 \* schedule subject to change \*  
 May 11-12, 2012 . UAA Fine Arts Building

GENERAL TIMES:  
 Friday: 8:30 AM – 8:00 PM  
 Saturday: 8:30 AM – 1:30 PM

|                                     |          |
|-------------------------------------|----------|
| BRASS ENSEMBLE .....                | FRIDAY   |
| CLARINET .....                      | FRIDAY   |
| DOUBLE REED .....                   | FRIDAY   |
| FLUTE .....                         | FRIDAY   |
| FRENCH HORN .....                   | FRIDAY   |
| GUITAR .....                        | FRIDAY   |
| HARP .....                          | SATURDAY |
| HIGH STRING .....                   | FRIDAY   |
|                                     | SATURDAY |
| JAZZ/SWING – VOCAL.....             | SATURDAY |
| JAZZ - INSTRUMENTAL.....            | SATURDAY |
| LOW BRASS .....                     | FRIDAY   |
| LOW STRING.....                     | FRIDAY   |
| MUSICAL THEATER VOCAL ENSEMBLE..... | SATURDAY |
| MUSICAL THEATER VOCAL SOLO.....     | FRIDAY   |
|                                     | SATURDAY |
| PERCUSSION.....                     | FRIDAY   |

|                         |          |
|-------------------------|----------|
| PIANO .....             | FRIDAY   |
| SAXOPHONE .....         | FRIDAY   |
| SHOW CHOIR .....        | SATURDAY |
| STRING ENSEMBLE .....   | SATURDAY |
| TRUMPET .....           | FRIDAY   |
| VOCAL ENSEMBLE .....    | FRIDAY   |
|                         | SATURDAY |
| VOCAL SOLO .....        | THURSDAY |
|                         | FRIDAY   |
|                         | SATURDAY |
| WOODWIND ENSEMBLE ..... | SATURDAY |
| WORLD INSTRUMENT .....  | FRIDAY   |

**COMMAND PERFORMANCE**  
 5:30 - 8:00 p.m., Saturday, May 12, 2012  
 East Anchorage High School  
 Adults \$10 • Students \$5  
 Festival Participants FREE with pass

**21. ADJUDICATION CATEGORY NOTES:** A section is comprised of 25 or fewer entries and the number of sections is determined from the statistics gathered at each festival.

- a. **GUITAR:** Clarification of the guitar category for the state level:
  - Guitar students perform on a "classical" (Spanish model) or steel string acoustic guitar, the one most appropriate to their piece (no electronics)
  - Technical guidelines apply to either instrument: efficient left-hand movement and fingering, alternating rest and free strokes with the right hand, tone control
  - Music is standard treble staff notation only (no tablature) i.e. students are demonstrating that they read music.
  - Almost any style of music written especially for the guitar is welcomed—period literature (Renaissance, Baroque, Classical, etc.), Latin American guitar composers, flamenco, folk themes and solo standards.
- b. **JAZZ: VOCAL:** is characterized by spontaneity and creative expression. Improvisation is a key element of jazz whether it be a full blown scat solo, spontaneous solos or personalizing a tune rhythmically, melodically or harmonically. Rote memorization of a Jazz or Doo Wop genre arrangement but lacking the elements of creativity, spontaneity and improvisation keeps it from truly being jazz.

c. **MUSICAL THEATER:** the following conditions apply and will be appropriate:

- The emphasis in the Musical Theatre category is on the MUSIC aspect and not the THEATRE aspect of the selection.

- Music Selections: from all shows considered to be in the "Broadway Musical Theater category" will qualify as appropriate, however, the thematic material needs to be appropriate to shows that could and would be produced at the high school level. On your application, indicate the musical selection and the musical theater show from which it came. i.e. "Oh What a Beautiful Morning" from 'Oklahoma'.

- Choreography and Stage Movement will be adjudicated in addition to what is considered to be normal "stage presence" in addition to all musical considerations. Such categories include: showmanship/staging, movement / choreographic creativity, choreographic appropriateness / involvement, continuity of performance, etc.

- Costumes and Hand Props: may be used where appropriate

- Accompaniment: The primary accompaniment shall be piano with no use of pre-recorded CDs and/or instrumental tracks.

d. **SHOW / SWING CHOIR:** If movement and choreography are involved in a choral ensemble, the ensemble should be entered in the SHOW CHOIR category. Show Choir implies movement. All members of a show choir need to sing and move versus having an ensemble where some people sing and other people dance.

A SWING CHOIR ensemble, where members do not move, would fit better in the

VOCAL JAZZ category.

Vocal ensembles have four directions to choose from: Traditional / Classical Vocal Ensemble, Jazz / Swing Choir Vocal Ensemble, Musical Theater Ensemble and Show Choir Vocal Ensemble. Each has their own specific criteria on which a group would be adjudicated.

e. **WORLD INSTRUMENT CATEGORY:** Instruments and selections in the world instrument category should consist of world

instruments and not classical instruments performing a cultural or a world music selection. World instruments that were correctly placed in this category have been: Celtic harps, taiko drums, steels drums, bagpipes, alpine horn, Indian flute, etc.

A string quartet performing an Irish tune would be correctly placed in the String Ensemble category and not the world instrument category.

#### E. DISQUALIFICATIONS

Entries will be DISQUALIFIED if:

1. The adjudicator does not have a PUBLISHED COPY of the MUSIC to be performed.
2. The measures of that music are not numbered. Wherever possible, number each measure.

#### F. COMMAND PERFORMANCE

The purpose of the Command Performance is to showcase and recognize superior performers who have demonstrated the highest levels of vocal and instrumental talent, musicianship, technique and presentation.

1. Each adjudicator is asked to submit and prioritize three nominations of outstanding performances that they have heard during their section. They may also nominate only one or two individuals or groups — or none, if they feel that no entry fits the definition of a Command Performance nomination.

NOTE: Since not all the adjudicators hear every student, their selection of "Command Performance" nominees represents the best from among the performances they heard and judged, not from among the entire festival. Most importantly, these nominees were selected as worthy of further recognition. It would be a very encouraging follow-up if all the nominees might be recognized in some manner in their home schools, i.e., introduced at their next concert, or be invited to perform their selection at the next concert.

2. The Festival Coordinator will contact the music director of the first nomination from each adjudicator. If that nomination is available, they will perform in the "Command Performance". If that participant is not available, the Festival Coordinator will continue on to the second or third adjudication nomination as needed.

3. Directors will be contacted directly by the ASAA Music Festival Chairman, and asked to notify their student(s) involved in a Command Performance Nomination. Students, through their directors, must accept or decline their COMMAND PERFORMANCE invitation by notifying the administration table within the time limit given when the Festival Chairman contacts the student's director.
4. As soon as a Command Performance candidate has been confirmed, an announcement will be posted in the Command Performance Notification area of the festival. This will occur as each session of adjudications is completed.
5. Students performing as part of the COMMAND PERFORMANCE must be in the performance facility Green Room by 4:30 p.m. for performance orientation, order and pictures. Directors need to ensure that all equipment needed by their performer(s) makes it way to the stage at the auditorium.
6. If a student is chosen for more than one COMMAND PERFORMANCE, they will be limited to appear in no more than two COMMAND PERFORMANCES; preferably, one solo or small ensemble and one large ensemble versus one solo and one small ensemble.

## G. AWARDS

1. Each participant will receive a Participant Pin or a Superior Performance Pin and a certificate.
2. An Outstanding Performer's Certificate and letter of commendation will be sent to those students by ASAA who are nominated by the adjudicators for Command Performance consideration to be used for their personal resumes and/or portfolios.
3. **ACADEMIC AWARD** for highest school GPA. *(School must have a minimum of ten (10) musicians participating in the Solo & Ensemble Music Festival to be eligible for the Academic Award.)*
4. The Solo & Ensemble Festival will close with a Command Performance by selected students nominated by the judges.

## H. TIMELINE

- **January 13th, 2012** (Friday)
  - Intent forms due at ASAA office, if not already sent to ASAA in September
- **March 30, 2012** (Friday), by 5:00 p.m.
  - Special need applications and CDs.
- **April 6th, 2012** (Friday), by 5:00 p.m. for all regional Solo & Ensemble Festivals held in February and March 2012:
  - Applications
  - Purchase Order Number (PO#)
- **April 13th, 2012** (Friday)
  - Notification of status of applicants with special needs via fax and/or email
- **April 20th, 2012** (Friday) for all regional Solo & Ensemble Festivals held before April 15, 2012:
  - Applications
  - Purchase Order Number (PO#)
- **April 23rd, 2012** (Monday) for all regional Solo & Ensemble Festivals held before April 15, 2012:
  - Applications
  - Purchase Order Number (PO#)
  - TAD Policy requirement completed
- **April 27th, 2012** (Friday) for all state festival participants:
  - Academic Award form
  - Code of Conduct
  - Music Supervision form
  - Master Eligibility due into ASAA
- **May 11-12, 2012** (Friday-Saturday)
  - Adjudications at UAA, Anchorage
- **May 12th, 2012** (Saturday) — the following pertain to the Command Performance:
  - 4:30 p.m. Participants needed for orientation and pictures
  - 5:30-8:39 p.m. **COMMAND PERFORMANCE**

# FESTIVAL CHAIR'S CHECKLIST

The ASAA Music Coordinator serves as the Solo & Ensemble Festival Chairperson. As reference, the following provides guidance for the festival chair in terms of responsibilities and a timeline.

## JANUARY

- Develop a calendar of festival deadlines.
- Prepare a preliminary festival budget.
- Work with ASAA office to prepare and mail Festival details to high school administrators and music directors through MEMO #1 on the ASAA web-site.
- Coordinate with UAA for specific room availability and general use of the Fine Arts Facility.
- Develop plans for concert arrangements including publicity such as posters, media releases, media coverage, ticket sales, etc.
- Send inquiry letters to potential solo & ensemble adjudicators and festival accompanists.

## FEBRUARY

- Complete plans for Festival logistics.
- Arrange for publicity, certificates, Academic, Participant and Superior Awards from ASSA.

## MARCH

- Confirm adjudication and accompanists contracts for May.
- Submit information to ASAA for arranging transportation for traveling adjudicators, if needed.
- Prepare adjudicators' instructions and packets.
- Arrange to have pianos tuned as needed.

## APRIL

- Process Solo & Ensemble applications to verify eligibility and prepare the master lists and adjudication forms for each entry.
- Provide program information to ASAA.
- Coordinate and review final Festival details.
- Coordinate with UAA for specific room availability and general use of the Fine Arts Facility.
- Prepare registration packets for the directors and the adjudicators.
- Prepare packets with all adjudication forms and awards to distribute back to the directors at the end of the festival.

- Double check arrangements for the COMMAND PERFORMANCE including ticket sales, ushers, back stage help, master of ceremonies.
- Prepare Command Performance announcements for the festival site.
- Prepare room, door, and information signs for UAA.
- Arrange for additional clerical and information help at the festival.
- Send final time and day schedules to each participating director.
- Send final time and day schedules to each adjudicator.
- Gather supplies, equipment, and materials needed for registration.

## MAY

- Administer festival activities.
- Prepare packets with all adjudication forms and awards to distribute back to the directors at the end of the festival.
- Prepare State Solo & Ensemble Festival statistics to send to the music directors along with individualized Certificates and Letters of Congratulation to all Command Performance Nominees and Participants.
- Work with ASAA for final collection of fees from schools and payments to adjudicators and other required paperwork.
- Submit final reports to ASAA.
- Thank you notes, as needed.
- Prepare a final packet to the adjudicators which will include statistics and their check.
- Secure festival facilities for next year.
- Write and email the final Solo & Ensemble report to all music directors

## JUNE / JULY

- Preview Music Handbook and make corrections and updates as needed as it pertains to the State Solo & Ensemble Festival.

## THROUGHOUT THE YEAR

- Participate in the quarterly AMEA Festival Committee Conference Call Meetings.
- Work with AMEA and the ASAA Board of Directors on festival matters as needed.



# **SOLO & ENSEMBLE MUSIC FORMS**

**Solo Application**

**Ensemble Application**

**Exhibition Ensemble Application**

**Special Need for CD Audition for Qualification**

**Qualifying Music Festival Application Form for the Solo & Ensemble Festival**

**Solo Adjudication Form**

**Small Ensemble Adjudication Form (2-8 people)**

**Large Group Adjudication Form (9-16 people)**

**Jazz / Musical Theater / Show / Swing**

**Percussion Adjudication Form**

**Piano / Harp Adjudication Form**

**State Solo & Ensemble General Evaluation Form**

**State Solo & Ensemble Adjudicator Evaluation Form**





# SOLO APPLICATION for the 2012 ALL-STATE SOLO & ENSEMBLE FESTIVAL

**For Regions with solo & ensemble festivals in FEBRUARY and MARCH, return this form to ASAA by APRIL 6, 2012.**

**For Regions with solo & ensemble festivals held before April 15, return this form to ASAA by APRIL 20, 2012.**

**For Regions with solo & ensemble festivals held after April 15, return this form to ASAA by APRIL 23, 2012.**

Please complete an application for each event. Please copy this form as needed. Note: To be eligible to participate in the State Solo & Ensemble Festival, the student **MUST** be enrolled in their school's music program. This form should be filled out on-line @ [www.asaa.org](http://www.asaa.org).

## ABOUT THE SOLOIST & PERFORMANCE

School Name \_\_\_\_\_ Contact \_\_\_\_\_

**Type of Solo:**  
 Brass    Jazz    Percussion    String    Vocal    Woodwind    World Instrument

**Style of Solo:**  
 Classical/Traditional    Jazz/Swing    Musical Theater

Number of Participants: Solo

Title of Selection \_\_\_\_\_

Composer \_\_\_\_\_

If you have your own accompanist, list his/her name: \_\_\_\_\_

- Check here if you need a staff accompanist.** You will be invoiced an additional \$25. For the accompanist's reference, you must include a copy of the music with this application.
- Check here if your Application involves percussion needs. List all percussion instruments that you will need provided:**
- Scheduling needs.** Participants need to be available for all days for scheduling as some instruments will only be adjudicated on one of the three days of the festival. Please list any special scheduling needs that you may have:

Student First Name \_\_\_\_\_ Last Name \_\_\_\_\_ Grade (9-12) \_\_\_\_\_

Instrument or Voice Part \_\_\_\_\_

Has student had private lessons?  Yes    No      How long has the student studied? \_\_\_\_\_

Name of private teacher \_\_\_\_\_

### PRINCIPAL AND DIRECTOR — We have read and understand the festival packet:

Send a copy of the rating sheet from the regional district or local solo & ensemble event showing the "superior" or "I" rating for this application to ASAA. This student is a member of the school's music program.

Principal's Signature \_\_\_\_\_ Director's Signature \_\_\_\_\_

### ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

4048 Laurel Street, Suite 203 • Anchorage, AK 99508 • (907) 563-3723 • Fax 561-0720 • [www.asaa.org](http://www.asaa.org)



# ENSEMBLE APPLICATION for the 2012 ALL-STATE SOLO & ENSEMBLE FESTIVAL

**For Regions with solo & ensemble festivals in FEBRUARY and MARCH, return this form to ASAA by APRIL 6, 2012.**

**For Regions with solo & ensemble festivals held before April 15, return this form to ASAA by APRIL 20, 2012.**

**For Regions with solo & ensemble festivals held after April 15, return this form to ASAA by APRIL 23, 2012.**

Please complete an application for each event. Please copy this form as needed. Note: To be eligible to participate in the State Solo & Ensemble Festival, the student **MUST** be enrolled in their school's music program. This form should be filled out on-line @ [www.asaa.org](http://www.asaa.org).

## ABOUT THE ENSEMBLE & PERFORMANCE

School Name \_\_\_\_\_ Contact \_\_\_\_\_

Type of Ensemble:  Brass  Jaxx  Percussion  String  Vocal  Woodwind  World Instrument

Style of Ensemble:  Classical/Traditional  Jazz/Swing  Musical Theater  Show Choir

Number of Participants:  Small Ensemble (2-8 participants)  Large Ensemble (9-16 participants)

Title of Selection \_\_\_\_\_

Composer \_\_\_\_\_

If you have your own accompanist, list his/her name: \_\_\_\_\_

**Check here if you need a staff accompanist.** You will be invoiced an additional \$25. For the accompanist's reference, you must include a copy of the music with this application.

**Check here if your Application involves percussion needs. List all percussion instruments that you will need provided:**

**Scheduling needs.** Participants need to be available for all days for scheduling as some instruments will only be adjudicated on one of the three days of the festival. Please list any special scheduling needs that you may have:

## ROSTER — LIST ALPHABETICALLY, BY LAST NAME

|     | Student First Name | Last Name | Grade (9-12) | Instrument or Voice Part |
|-----|--------------------|-----------|--------------|--------------------------|
| 1.  | _____              | _____     | _____        | _____                    |
| 2.  | _____              | _____     | _____        | _____                    |
| 3.  | _____              | _____     | _____        | _____                    |
| 4.  | _____              | _____     | _____        | _____                    |
| 5.  | _____              | _____     | _____        | _____                    |
| 6.  | _____              | _____     | _____        | _____                    |
| 7.  | _____              | _____     | _____        | _____                    |
| 8.  | _____              | _____     | _____        | _____                    |
| 9.  | _____              | _____     | _____        | _____                    |
| 10. | _____              | _____     | _____        | _____                    |
| 11. | _____              | _____     | _____        | _____                    |
| 12. | _____              | _____     | _____        | _____                    |
| 13. | _____              | _____     | _____        | _____                    |
| 14. | _____              | _____     | _____        | _____                    |
| 15. | _____              | _____     | _____        | _____                    |
| 16. | _____              | _____     | _____        | _____                    |

## PRINCIPAL AND DIRECTOR — We have read and understand the festival packet:

Send a copy of the rating sheet from the regional district or local solo & ensemble event showing "superior" or "I" rating for this application to ASAA. These students are members of the school's music program.

Principal's Signature \_\_\_\_\_ Director's Signature \_\_\_\_\_

## ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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# EXHIBITION ENSEMBLE APPLICATION for the 2012 ALL-STATE SOLO & ENSEMBLE FESTIVAL

FOR ENTRIES INVOLVING STUDENTS FROM MORE THAN ONE SCHOOL

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For Regions with solo & ensemble festivals held before April 15, return this form to ASAA by APRIL 20, 2012.

For Regions with solo & ensemble festivals held after April 15, return this form to ASAA by APRIL 23, 2012.

Please complete an application for each event. Please copy this form as needed. Note: To be eligible to participate in the State Solo & Ensemble Festival, the student MUST be enrolled in their school's music program. This form should be filled out on-line @ www.asaa.org.

### ABOUT THE ENSEMBLE & PERFORMANCE

School Name \_\_\_\_\_ Contact \_\_\_\_\_

Type of Ensemble:  Brass  Jaxx  Percussion  String  Vocal  Woodwind  World Instrument

Style of Ensemble:  Classical/Traditional  Jazz/Swing  Musical Theater  Show Choir

Number of Participants:  Small Ensemble (2-8 participants)  Large Ensemble (9-16 participants)

Title of Selection \_\_\_\_\_

Composer \_\_\_\_\_

If you have your own accompanist, list his/her name: \_\_\_\_\_

- Check here if you need a staff accompanist. You will be invoiced an additional \$25. For the accompanist's reference, you must include a copy of the music with this application.
- Check here if your Application involves percussion needs. List all percussion instruments that you will need provided:
- Scheduling needs. Participants need to be available for all days for scheduling as some instruments will only be adjudicated on one of the three days of the festival. Please list any special scheduling needs that you may have:

### ROSTER — LIST ALPHABETICALLY BY LAST NAME

|     | Student First Name | Last Name | Grade (9-12) | Instrument or Voice Part | School |
|-----|--------------------|-----------|--------------|--------------------------|--------|
| 1.  | _____              | _____     | _____        | _____                    | _____  |
| 2.  | _____              | _____     | _____        | _____                    | _____  |
| 3.  | _____              | _____     | _____        | _____                    | _____  |
| 4.  | _____              | _____     | _____        | _____                    | _____  |
| 5.  | _____              | _____     | _____        | _____                    | _____  |
| 6.  | _____              | _____     | _____        | _____                    | _____  |
| 7.  | _____              | _____     | _____        | _____                    | _____  |
| 8.  | _____              | _____     | _____        | _____                    | _____  |
| 9.  | _____              | _____     | _____        | _____                    | _____  |
| 10. | _____              | _____     | _____        | _____                    | _____  |
| 11. | _____              | _____     | _____        | _____                    | _____  |
| 12. | _____              | _____     | _____        | _____                    | _____  |
| 13. | _____              | _____     | _____        | _____                    | _____  |
| 14. | _____              | _____     | _____        | _____                    | _____  |
| 15. | _____              | _____     | _____        | _____                    | _____  |
| 16. | _____              | _____     | _____        | _____                    | _____  |

### PRINCIPAL AND DIRECTOR — We have read and understand the festival packet:

Send a copy of the rating sheet from the regional district or local solo & ensemble event showing "superior" or "I" rating for this application to ASAA. These students are members of the school's music program.

Principal's Signature \_\_\_\_\_ Director's Signature \_\_\_\_\_

### ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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# SPECIAL NEED for CD AUDITION to qualify for the 2012 ALL-STATE SOLO & ENSEMBLE FESTIVAL

**This form is due by 5:00 p.m., Friday, March 30, 2012**

Please complete this form for each event needing special consideration for an audition to participate in the 2012 All-State Solo and Ensemble Festival. See the Music Handbook for details in qualifying for this procedure. Please copy this form as needed.

*Note:* To be eligible to participate in the State Solo & Ensemble Festival, the student **MUST** be enrolled in their school's music program.

## ABOUT THE STUDENT AND STUDENT'S PERFORMANCE

First Name \_\_\_\_\_ Last Name \_\_\_\_\_ Grade \_\_\_\_\_

Instrument or Voice Part \_\_\_\_\_

Title of Selection \_\_\_\_\_

Composer \_\_\_\_\_ Accompanist \_\_\_\_\_

## ABOUT THE SCHOOL / SCHOOL DISTRICT

School Name \_\_\_\_\_ Contact's Email \_\_\_\_\_

Contact Name \_\_\_\_\_ Contact's Title \_\_\_\_\_

Principal Signature \_\_\_\_\_

## SPECIAL CIRCUMSTANCES WARRANTING A CD AUDITION

- A regional music festival is not available to me because:**
  
- A regional music festival was available, however, I was not able to participate in this festival due to the following extenuating circumstances**
  
- The AUDITION CATEGORY** (identify) \_\_\_\_\_ was not available to me at the regional music festival.

## MANDATORY ATTACHMENTS

The following items **MUST** be attached to this form. If these items are not attached, your request for a CD audition will not be considered.

- A letter from my school's music director is attached. This letter supports this application's request for a CD audition.**
- A letter from the regional festival chairperson is attached. This letter supports this application's request for a CD audition.**
- A copy of the music with measures marked and labeled with the student's name, instrument and school**

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# QUALIFYING MUSIC FESTIVAL APPLICATION FOR THE ALL-STATE SOLO & ENSEMBLE MUSIC FESTIVAL

Please complete this form if you are an ASAA member school who wishes to apply to host, administrate and conduct a Qualifying Music Festival to qualify students to participate in the 2012 All-State Solo and Ensemble Festival. Please copy this form as needed. This form must be received before April 1, 2012:

## ABOUT THE SCHOOL/SCHOOL DISTRICT

School Name: \_\_\_\_\_ ASAA School Number: \_\_\_\_\_

School Mailing Address: \_\_\_\_\_ City: \_\_\_\_\_, AK

Zip Code: \_\_\_\_\_ School Fax: \_\_\_\_\_

## ABOUT THE PROPOSED FESTIVAL CHAIRMAN

Name: \_\_\_\_\_ Title: \_\_\_\_\_

Email: \_\_\_\_\_ Phone: \_\_\_\_\_

Music Festival Experience: \_\_\_\_\_

## ABOUT THE PROPOSED QUALIFYING FESTIVAL

Date of Festival: \_\_\_\_\_ Length of Festival: \_\_\_\_\_ Hosting School: \_\_\_\_\_

Special Circumstances Warranting this Petition to Host a Qualifying Festival: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Brief Outline of the Proposed Festival:

Principal Signature: \_\_\_\_\_ Date: \_\_\_\_\_

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# ASAA MUSIC ADJUDICATION FORM - SOLO

RATING

- Time of Appearance: \_\_\_\_\_ • Room: \_\_\_\_\_ • Date of Event: \_\_\_/\_\_\_/\_\_\_
- Event: \_\_\_\_\_ • Class: \_\_\_\_\_  
(vocal solo, trumpet solo, etc.)
- School: \_\_\_\_\_ • Accompanist: \_\_\_\_\_
- Selection \_\_\_\_\_ • Composer: \_\_\_\_\_
- Name of Soloist: \_\_\_\_\_

The only markings given will be comments and / or an "I" rating. "I" = a superior performance — outstanding in nearly every detail.

| <b>AREAS OF CONCERN</b>  | <b>COMMENTS</b> |
|--|-----------------|
| <p><b>Tone Quality</b><br/>Consider: resonance, control, clarity, focus, consistency warmth</p>  |                 |
| <p><b>Intonation</b><br/>Consider: accuracy to printed pitches</p>   |                 |
| <p><b>Rhythm</b><br/>Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters</p>  |                 |
| <p><b>Technique (facility / accuracy)</b><br/>Consider: artistry, attacks, releases, control of ranges, musical and/or mechanical skill</p>  |                 |
| <p><b>Interpretation, Musicianship</b><br/>Consider: style, phrasing, tempo, dynamics, emotional involvement</p>   |                 |
| <p><b>Diction — Vocal</b><br/><b>Bowing — Strings</b><br/><b>Articulation — Winds</b><br/><b>Fingerboard Hand &amp; Plucking Hand — Guitar</b></p>   |                 |
| <p><b>Other Performance Factors</b><br/>Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)</p> |                 |

**Adjudicator's Signature:** \_\_\_\_\_



# ASAA MUSIC ADJUDICATION FORM SMALL ENSEMBLE (2 TO 8 PEOPLE)

|        |
|--------|
| RATING |
|--------|

Time of Appearance: \_\_\_\_\_ • Room: \_\_\_\_\_ • Date of Event: \_\_\_\_/\_\_\_\_/\_\_\_\_

• Event: \_\_\_\_\_ • Class: \_\_\_\_\_  
(clarinet quartet, girl's trio, etc.)

• Selection \_\_\_\_\_ • Composer: \_\_\_\_\_

• School: \_\_\_\_\_ • Accompanist: \_\_\_\_\_

• Names of Performers: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

The only markings given will be comments and / or an "I" rating. "I" = a superior performance — outstanding in nearly every detail.

| <b>AREAS OF CONCERN</b>   | <b>COMMENTS</b> |
|---|-----------------|
| <p><b>Tone Quality</b><br/>                     Consider: resonance, control, clarity, focus, consistency warmth</p>  |                 |
| <p><b>Intonation</b><br/>                     Consider: within ensemble, accuracy to printed pitches</p>  |                 |
| <p><b>Rhythm</b><br/>                     Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters</p>  |                 |
| <p><b>Balance, Blend</b><br/>                     Consider: likeness of qualities, awareness of ensemble, accompaniment</p>   |                 |
| <p><b>Technique (facility / accuracy)</b><br/>                     Consider: artistry, attacks, releases, control of ranges, musical and/or mechanical skill</p>  |                 |
| <p><b>Interpretation, Musicianship</b><br/>                     Consider: style, phrasing, tempo, dynamics, emotional involvement</p>   |                 |
| <p><b>Diction — Vocal</b><br/> <b>Bowing — Strings</b><br/> <b>Articulation — Winds</b><br/> <b>Fingerboard Hand &amp; Plucking Hand — Guitar</b></p>   |                 |
| <p><b>Other Performance Factors</b><br/>                     Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)</p> |                 |

Adjudicator's Signature: \_\_\_\_\_

# ASAA MUSIC ADJUDICATION FORM LARGE GROUP (9 TO 16 PEOPLE)

|        |
|--------|
| RATING |
|--------|

Time of Appearance: \_\_\_\_\_ • Room: \_\_\_\_\_ • Date of Event: \_\_\_\_/\_\_\_\_/\_\_\_\_

• Event: \_\_\_\_\_ • Class: \_\_\_\_\_  
(Vocal Ensemble, Woodwind Ensemble, etc.)

• Selection \_\_\_\_\_ • Composer: \_\_\_\_\_

• School: \_\_\_\_\_ • Accompanist: \_\_\_\_\_

• Names of Performers: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

The only markings given will be comments and / or an “I” rating. “I”= a superior performance — outstanding in nearly every detail.

| <u>AREAS OF CONCERN</u>   | <u>COMMENTS</u> |
|---|-----------------|
| <p><b>Tone Quality</b><br/>                     Consider: resonance, control, clarity, focus, consistency warmth</p>  |                 |
| <p><b>Intonation</b><br/>                     Consider: within ensemble, accuracy to printed pitches</p>  |                 |
| <p><b>Rhythm</b><br/>                     Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters</p>  |                 |
| <p><b>Balance, Blend</b><br/>                     Consider: likeness of qualities, awareness of ensemble, accompaniment</p>   |                 |
| <p><b>Technique (facility / accuracy)</b><br/>                     Consider: artistry, attacks, releases, control of ranges, musical and/or mechanical skill</p>  |                 |
| <p><b>Interpretation, Musicianship</b><br/>                     Consider: style, phrasing, tempo, dynamics, emotional involvement</p>   |                 |
| <p><b>Diction — Vocal</b><br/> <b>Bowing — Strings</b><br/> <b>Articulation — Winds</b><br/> <b>Fingerboard Hand &amp; Plucking Hand — Guitar</b></p>   |                 |
| <p><b>Other Performance Factors</b><br/>                     Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)</p> |                 |

Adjudicator’s Signature: \_\_\_\_\_

# ASAA MUSIC ADJUDICATION FORM

## JAZZ / MUSICAL THEATER / SHOW CHOIR / SWING CHOIR

|        |
|--------|
| RATING |
|--------|

Time of Appearance: \_\_\_\_\_ • Room: \_\_\_\_\_ • Date of Event: \_\_\_\_/\_\_\_\_/\_\_\_\_

• Event: \_\_\_\_\_ • Class: \_\_\_\_\_  
(Vocal Jazz Solo, Show Choir, Vocal Jazz Ensemble, etc.)

• Selection \_\_\_\_\_ • Composer: \_\_\_\_\_

• School: \_\_\_\_\_ • Accompanist: \_\_\_\_\_

• Names of Performers: \_\_\_\_\_

\_\_\_\_\_  
 \_\_\_\_\_

The only markings given will be comments and / or an “I” rating. “I”= a superior performance — outstanding in nearly every detail.

| <b>AREAS OF CONCERN</b>                     | <b>COMMENTS</b> |
|---|-----------------|
| Tone Production                             |                 |
| Intonation                                  |                 |
| Blend, Balance                              |                 |
| Rhythm, Accuracy, Precision                 |                 |
| Interpretation                              |                 |
| Diction                                     |                 |
| Arrangements / Variety in Programming       |                 |
| Showmanship / Staging                       |                 |
| Continuity of Performance                   |                 |
| <b>CHOREOGRAPHY</b>                         |                 |
| Movement / Choreographic Creativity         |                 |
| Choreographic Appropriateness / Involvement |                 |

**Adjudicator’s Signature:** \_\_\_\_\_

# ASAA MUSIC ADJUDICATION FORM • PERCUSSION

|        |
|--------|
| RATING |
|--------|

Time of Appearance: \_\_\_\_\_ • Room: \_\_\_\_\_ • Date of Event: \_\_\_\_/\_\_\_\_/\_\_\_\_

- Event: \_\_\_\_\_  
(Snare Drum Solo, Xylophone Solo, etc.)
- Selection \_\_\_\_\_
- School: \_\_\_\_\_
- Names of Performer(s): \_\_\_\_\_
- Class: \_\_\_\_\_
- Composer: \_\_\_\_\_
- Accompanist: \_\_\_\_\_

The only markings given will be comments and / or an “I” rating. “I”= a superior performance — outstanding in nearly every detail.

| <b><u>AREAS OF CONCERN</u></b>  | <b><u>COMMENTS</u></b> |
|---|------------------------|
| <b>Tone</b><br>Balance, head tension, stick choice  |                        |
| <b>Technique</b><br>Rudiments, hand position, pedaling, dampening, stick/mallet control intonation  |                        |
| <b>Interpretation</b><br>Dynamics, tempo, accents, style, phrasing, expression, finesse and articulation  |                        |
| <b>Accuracy</b><br>Number of stops, correct rhythm, correct tempo and pitch (tympani)   |                        |
| <b>Other Performance Factors</b><br>Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, memory (if required) |                        |

**Adjudicator’s Signature:** \_\_\_\_\_

# ASAA MUSIC ADJUDICATION FORM • PIANO / HARP

|        |
|--------|
| RATING |
|--------|

Time of Appearance: \_\_\_\_\_ • Room: \_\_\_\_\_ • Date of Event: \_\_\_\_/\_\_\_\_/\_\_\_\_

- Event: \_\_\_\_\_  
(piano solo, harp solo, etc.)
- Selection \_\_\_\_\_
- School: \_\_\_\_\_
- Names of Performer(s): \_\_\_\_\_
- Class: \_\_\_\_\_
- Composer: \_\_\_\_\_
- Accompanist: \_\_\_\_\_

The only markings given will be comments and / or an "I" rating. "I" = a superior performance — outstanding in nearly every detail.

| <b><u>AREAS OF CONCERN</u></b>  | <b><u>COMMENTS</u></b> |
|---|------------------------|
| <p><b>General Effectiveness</b><br/>Consider: beauty, tone, touch control</p>   |                        |
| <p><b>Technique</b><br/>Consider: hand position, pedaling, Dampening, intonation</p>  |                        |
| <p><b>Interpretation</b><br/>Consider: dynamics, tempo, accents, Style, phrasing, expression, finesse, Articulation</p>   |                        |
| <p><b>Accuracy</b><br/>Consider: number of stops, correct Rhythms, correct tempo</p>  |                        |
| <p><b>Other Performance Factors</b><br/>Consider: choice of literature, Appropriate appearance, poise, posture, General conduct, mannerisms, memory (if required)</p> |                        |

**Total Points:** \_\_\_\_\_ **Adjudicator's Signature:** \_\_\_\_\_

# STATE SOLO & ENSEMBLE GENERAL EVALUATION FORM

**Become involved in improving ASAA State Championship Events.  
ASAA wants to know what you think!**

**Please fill out and return this form to ASAA within two weeks after the event.**

*(This form may be completed on-line at [www.asaa.org](http://www.asaa.org).*

*Click Activities. Click Music. Click Forms. Click and Complete the on-line All-State Music Festival Evaluation.)*

**FESTIVAL:** STATE SOLO & ENSEMBLE MUSIC FESTIVAL

**DATE:** \_\_\_\_\_

**SUBMITTED BY:** \_\_\_\_\_

**Please Circle Title:**

Administrator – Music Director – Parent - Student

**SCHOOL:** \_\_\_\_\_

**MUSIC GROUP:** \_\_\_\_\_

**RATE the QUALITY of each item below using points "1" LOW to "5" HIGH:**

1. Event Organization by ASAA \_\_\_\_\_
2. ASAA Staff Cooperation \_\_\_\_\_
3. Quality of Audition Adjudicators \_\_\_\_\_
4. Quality of Adjudication \_\_\_\_\_
5. Quality of Facility for this Event \_\_\_\_\_
6. Seating for Spectators and Participants \_\_\_\_\_
7. Attention to Details to Benefit Participants \_\_\_\_\_
8. Command Performance Facility \_\_\_\_\_
9. Command Performance Selection \_\_\_\_\_
10. Command Performance Event \_\_\_\_\_

11. What did you think went particularly well during the event itself?

12. What areas do you think need to be addressed for improvement for next year?

***This feedback is valuable for future tournament planning. Thank You.***

**ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.**

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# STATE SOLO & ENSEMBLE ADJUDICATOR EVALUATION FORM

**Become involved in improving ASAA State Championship Events.  
ASAA wants to know what you think!**

**Please fill out and return this form to ASAA within two weeks after the event.**

*(This form may be completed on-line at [www.asaa.org](http://www.asaa.org).)*

*Click Activities. Click Music. Click Forms. Click and Complete the on-line All-State Music Festival Evaluation.)*

NOTE: This evaluation is intended to serve as an aid for future improvement of this adjudicator. This will not be used to black list an adjudicator. Sufficient reports of weakness of outstanding work will be referred back to the adjudicator by the Festival Coordinator.

**ADJUDICATOR:** \_\_\_\_\_ **ADJUDICATOR'S AREA:** \_\_\_\_\_

**DATE:** \_\_\_\_\_ **SUBMITTED BY:** \_\_\_\_\_

**Please Circle Title:**

Administrator – Music Director – Parent - Student

**SCHOOL:** \_\_\_\_\_

**RATE the QUALITY of each item below using points "1" LOW to "5" HIGH:**

1. Writes sufficient comments to justify given rating \_\_\_\_\_
2. Comments are constructive and useful for future improvement \_\_\_\_\_
3. Is effective and constructive in working with students \_\_\_\_\_
4. Is knowledgeable and demonstrates expertise in this area of adjudication \_\_\_\_\_
5. Has an awareness of age and training of students being Adjudicated \_\_\_\_\_
6. Has a clear understanding of the Alaska rating system And assignment of ratings \_\_\_\_\_
7. Has a good concept of ability ranges of Alaska students and is neither too severe nor too lenient \_\_\_\_\_
8. Adjudicates and acts in a pleasant and professional manner \_\_\_\_\_
9. What did you think went particularly well during the adjudication? \_\_\_\_\_
  
10. What areas do you think need to be addressed for improvement? \_\_\_\_\_

***This feedback is valuable for future tournament planning. Thank You.***

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# **HANDBOOK ADDENDUM**

**School-Based Music Activities**  
**Enrollment Rules**  
**Minimum Eligibility Requirements**  
**ASAA Eligibility Rules**  
**State and Regional Music Festival Dates**  
**Dress Code**  
**School Numbers for All-State Music Festival**  
**ASAA / AMEA Position Statement**  
**Original Music Statement**  
**School Music Director as the Music Supervisor**  
**Frequently Asked Questions**  
**Table of Octave Designations**  
**Qualifying & Regional Solo & Ensemble Music Festivals**



# ADDENDUMS

## ADDENDUM # 1: SCHOOL-BASED MUSIC ACTIVITIES

ASAA State Music Activities are school based, meaning that:

1. They are not a forum for private teachers to showcase their students.
2. School music students should not be treated any differently than student athletes, debaters and student government members who must all be working with a coach, advisor or director in order to participate in state activities and to qualify for state championships.

### EXAMPLES: MUSIC ACTIVITY SCENARIOS

This addendum provides examples of various scenarios in which students who were not enrolled in their school band, choir, or orchestra might be eligible to still participate in state music activities:

1. **EXAMPLE No 1:** Because of a required class conflict, a qualified music student could not participate in the regularly scheduled band, choir or orchestra.

[i.e. A student has AP Biology during the Concert Band period. There is only one Concert Band class and one AP Biology class available both meeting during the same period. A student might be eligible to participate in the state music festivals if one of two scenarios were used:

- a. The student is in another performing group at the school, ie, pep band, show choir, jazz band, madrigals, ensemble, etc.
- b. The director works with that band student on the band music after school or during a prep period or during another class, etc, and that student participates in the band concerts at school.]

2. **EXAMPLE No 2:** No particular music program was available during the school day but the student was in a music program after school.

[i.e. **TOK SCHOOL** does not have a choral program during the school day, but, the music director has a choral group that met after school and the students received high school credit for being in that additional choral group.]

3. **EXAMPLE No 3:** A student sang or played in a university group for high school credit in

which the high school determined that this was an extension of the school's band/choir/orchestra program and the student would receive high school credit for doing so.

[i.e. A school does not have a band/choir/orchestra program at the school but there is a choral group sponsored by the university in their town. Students enrolled in that university group receive university credit as well as high school credit for being in that performing group.]

## ADDENDUM # 2: ENROLLMENT RULES

A student is eligible to participate in the inter-scholastic activities of only one member school per year, except as provided under the Transfer/ Residency Rule (Section 9). That school shall be considered the School of Eligibility. A student who is simultaneously enrolled at more than one member school and who wishes to be eligible to participate in the interscholastic activities of one of those schools, must designate that school as the School of Eligibility. The School of Eligibility must ensure that the student meets all eligibility requirements before being permitted to participate.

To be eligible during a school semester for participation in interscholastic activities, a student must:

1. Be properly registered in a 9-12 or 10-12 high school program or any combination thereof, in the member school where the student will participate or where authorized by a member district; or
2. Be enrolled in the member district's non-member charter school, alternative school or program (including district correspondence), when such district is paying the student surcharge for that student.

A student attending a non-member charter school, alternative school or program (including district correspondence) during the first semester of ninth grade; and a student transferring from out-of-district who attends a non-member charter school, alternative school or program (including district correspondence) after the first semester of the ninth grade, must designate a member school within the district as the School of Eligibility this implies that:

- School administrators have to coordinate
- School music directors have to coordinate

- Fees are paid by the Alternate School
- Proof of academic eligibility comes from the Alternate School
- Proof of music eligibility comes from the school music director
- Chaperoning is provided by the Alternate School

**NOTE:** Directors need to make every effort to identify the alternate school musicians who are in their school music program and correctly identify them on all ASAA paperwork.

### EXAMPLES: ENROLLMENT SCENARIOS

This addendum provides examples of various scenarios in which students belonging to either an ASAA Member School or a non-ASAA Member School may participate in the state high school music festivals. All eligibility and paperwork for any student must be submitted, funneled, channeled, and aligned through an ASAA member school.

- 1. EXAMPLE No 1:** If a student attends an ASAA member school that does not offer a band, choir, or orchestra program, ASAA may waive that requirement.

*[i.e. The IDEA program consists of students throughout Alaska and because of geographical distances between schools, the students work independently of each other and other schools. Therefore, no band/choir/orchestra organization could exist. Their administrative umbrella is IDEA which is an ASAA member school. Therefore, if IDEA students qualify in all other areas, they may participate in state music activities.]*

*[i.e. TANALIAN SCHOOL is an ASAA member school that does not have a band/choir /orchestra. If the school's students qualify in all other areas, they may participate in State music activities.]*

*[i.e. UNALASKA SCHOOL is an ASAA member school that does not have a choir program but it does have a band program. A student who is not a band member wants to audition for All-State Choir and they are eligible in all other areas to participate in the State music activities. Since the school does not offer a choir program, she cannot be in the choir program. Thus ASAA would grant this student the opportunity of auditioning for and being a part of the All-State Choir if selected.]*

- 2. EXAMPLE No 2:** If a student is enrolled in an alternative school that is not an ASAA member school, the student may establish a school of eligibility with one of the ASAA member schools.

*[i.e. POLARIS is an Alternative School in Anchorage and is part of the Anchorage School District that offers Band and Orchestra but it is not an ASAA member school. To participate in state music festivals, a Polaris music student would have to align themselves with an ASAA member school, ie, East Anchorage High School, which is in their geographical area, which is an ASAA member school, and which has a band and orchestra program. This implies that:*

- School administrators have to coordinate
- School music directors have to coordinate
- Fees are paid by the Alternate School
- Chaperoning is provided by the Alternate School

### ADDENDUM # 3: MINIMUM ELIGIBILITY RULES

ASAA provides the MINIMUM rules for ELIGIBILITY. A Region, a School District, an individual School, or an individual Music Director may, can and often do, impose additional criteria for music students to be eligible to participate in the All-State Music Festival or the State Solo & Ensemble Festival.

See ELIGIBILITY SECTIONS in this Music Handbook: for the All-State Music Festival and for the State Solo & Ensemble Festival. ("The student must be eligible according to their own region's and individual school's rules and regulations.")

### ADDENDUM # 4: ASAA ELIGIBILITY RULES

All students participating in the All-State and State Solo & Ensemble Music Festivals must be eligible according to the ASAA By-Laws: Article 12 found in the 2011-2012 ASAA ACTIVITY HANDBOOK.

A portion of those eligibility rules reads as follows:

"To be eligible to participate in ASAA sanctioned activities, a student must:

- Be enrolled in the school for five or more courses during the grading period the activities are offered.
- Have passed five or more courses during the grading period immediately prior to the activities.
- Earn a 2.0 GPA during the previous grading period.
- Meet the ASAA semester credit rules and transfer of eligibility rules."

## **ADDENDUM # 5: MUSIC FESTIVAL DATES**

**ALASKA STATE REGIONAL and QUALIFYING  
MUSIC FESTIVALS** Listed in alphabetical order. — missing information was not available by publication date

### **1. ALL-STATE MUSIC FESTIVAL**

Date: November 17-18-19, 2011  
Place: Anchorage: East Anchorage HS  
Chairman: CAM BOHMAN  
Contact: cambohman@msncom

### **2. ALL-STATE SOLO & ENSEMBLE MUSIC FESTIVAL**

Date: May 11-12, 2012  
Place: University of Alaska Anchorage  
Chairman: CAM BOHMAN  
Contact: cambohman@msncom

### **3. ANCHORAGE SCHOOL DISTRICT MUSIC FESTIVALS**

Place: Anchorage  
Contact: Ilona Barber  
barber\_ilona@asdk12.org

#### **a. ASD HS SOLO & ENSEMBLE MUSIC FESTIVAL**

Date: February 5, 2012  
Place: UAA Arts Building

#### **b. ASD HS LARGE GROUP MUSIC FESTIVALS**

Date: Band I – March 26, 2012  
Band II – March 27, 2012  
Place: West Anchorage HS

Date: Orchestra I – March 26, 2012  
Orchestra II – March 27, 2012  
Place: Bartlett HS

Date: Choir – March 29, 2012  
Place: West Anchorage High School

### **4. KENAI PENINSULA BOROUGH SCHOOL DISTRICT MUSIC FESTIVALS**

Contact: RENEE HENDERSON, for information  
rhenderson@kpbsdk12akus

#### **a. KPBSD BOROUGH HONOR BAND**

Date:  
Place:  
Chairman:  
Contact:

#### **b. KPBSD BOROUGH HONOR CHOIR**

Date:  
Place:  
Chairman:  
Contact:

#### **c. KPBSD BOROUGH MASS BAND**

Date:  
Place:  
Chairman:  
Contact:

#### **d. KPBSD BOROUGH MASS CHOIR**

Date:  
Place:  
Chairman:  
Contact:

#### **e. KPBSD HS SOLO & ENSEMBLE**

Date:  
Place:  
Chairman:  
Contact:

### **5. KODIAK SOLO & ENSEMBLE MUSIC FESTIVAL**

Date: April 11, 2012  
Place: Kodiak, Alaska  
Chairman: Laura Blackwood  
Contact Person: lblackwood01@kibsd.org

### **6. REGION 1 MUSIC FESTIVAL**

Date:  
Place:  
Chairman:  
Contact:

### **7. REGION 2 MUSIC FESTIVAL**

Date:  
Place:  
Chairman:  
Contact:

### **8. REGION 3 NORTH MUSIC FESTIVAL**

Date:  
Place:  
Chairman:  
Contact:

### **9. REGION 5 MUSIC FESTIVALS**

#### **a. HONOR MUSIC FESTIVAL**

Date:  
Place:  
Chairman:  
Contact:

- b. LARGE GROUP & SOLO & ENSEMBLE MUSIC FESTIVAL  
Date:  
Place:  
Chairman:  
Contact:

**10. REGION 6 MUSIC FESTIVAL**

Solo & Ensemble Music Festival  
Date: March 26-28, 2012  
Chairman & Contact: Ken Brottem  
kenneth.brottem@k12northstar.org

**11. SITKA FINE ARTS HIGH SCHOOL SUMMER MUSIC CAMP**

Date:  
Place: Sitka, Alaska  
Contact: Richard Schmidt  
rschmidt@fineartscamp.org

**12. SITKA JAZZ FESTIVAL**

Date:  
Place: Sitka, Alaska  
Contact:

**13. UAA JAZZ FESTIVAL**

Date:  
Place: UAA – Anchorage  
Chairman:  
Contact:

**14. UAF JAZZ FESTIVAL**

Date: April 12-14, 2012  
Place: UAF – Fairbanks  
Contact: LINDA HARRIGER  
laharriger@alaskaedu

**15. UAF SUMMER MUSIC ACADEMY**

Date:  
Place: University of Alaska Fairbanks  
Contact: LINDA HARRIGER  
laharriger@alaskaedu  
www.uafsummermusicacademy.org

**ADDENDUM # 6: DRESS CODE**

Students are required to wear their school music uniform when performing. If a school does not have a school music uniform, then their dress should be clean, in good repair, modest, professional and appropriate for a concert performance. The following guidelines are suggested:

**1. For Females:**

- a. All shirts/blouses/dresses will be at least two fingers wide on the shoulder

- b. Low-cut, suggestive, see-through, or revealing clothing, including bare midriff, are not acceptable
- c. Individual shorts/skirts/skortis/dresses must be tea, calf or ankle length unless part of the school uniform

**2. For Males:**

- a. All shirts should have sleeves

**3. For all:**

- a. Pants/skirts/shorts will be worn on the waist above the point of the hip
- b. Proper under garments must be worn and not be visible

**ADDENDUM # 7: SCHOOL NUMBERS**

The following are the school numbers to be included on all Applications for the 2011 All-State Music Festival:

| <b>A</b> |                                   |
|----------|-----------------------------------|
| Number   | School                            |
| 1        | AKIACHAK (Moses Peter)            |
| 2        | AKIAK (Arlicaq)                   |
| 3        | AKIUK MEMORIAL                    |
| 4        | AKULA ELITNAURVIK (Kasigluk)      |
| 5        | ALAK (Wainwright)                 |
| 6        | ALAKANUK                          |
| 7        | ALLAKAKET                         |
| 8        | AMBLER (Ilkiaglig)                |
| 9        | ANCHORAGE CHRISTIAN               |
| 10       | ANDERSON                          |
| 11       | ANDREW K. DEMOSKI (Nulato)        |
| 12       | ANGOON                            |
| 13       | ANIAK                             |
| 14       | ANIGUIIN (Elim)                   |
| 15       | ANNA TOBELUK MEMORIAL (Nunapitch) |
| 16       | ANTHONY A. ANDREWS (St. Michaels) |
| 17       | AQQALUK (Noorvik)                 |
| 18       | ARCTIC VILLAGE                    |
| 19       | AYAPRUN (Newtok)                  |
| <b>B</b> |                                   |
| 20       | BARROW                            |
| 21       | BARLETT                           |
| 22       | BEN EIELSON                       |
| 23       | BETHEL REGIONAL                   |
| 24       | BIRCHWOOD CHRISTIAN               |
| 25       | BIRCHWOOD CHRISTIAN HOME SCHOOL   |
| 26       | BREVIQ MISSION                    |
| 27       | BRISTOL BAY                       |
| 28       | BUCKLAND                          |
| <b>C</b> |                                   |
| 29       | CANTWELL                          |
| 30       | CHAPUTNGUAK                       |
| 31       | CHEVAK                            |
| 32       | CHIEF IVAN BLUNKA (New Stuyahok)  |
| 33       | CHIEF PAUL MEMORIAL (Kipnuk)      |
| 34       | CHUGIAK                           |
| 35       | CIRCLE                            |

- 36. . . . . COLD BAY
- 37. . . . . COLONY
- 38. . . . . COOK INLET ACADEMY
- 39. . . . . CORDOVA
- 40. . . . . CRAIG
- 41. . . . . CROW VILLAGE SAM (Chuathbaluk)
- 42. . . . . CRUIKSHANK

**D**

- 43. . . . . DAVIS-RAMOTH (Selawick)
- 44. . . . . DEERING
- 45. . . . . DELTA JUNCTION
- 46. . . . . DICK R. KUNYA MEMORIAL
- 47. . . . . DILLINGHAM
- 48. . . . . DIMOND
- 49. . . . . DIOMEDE
- 50. . . . . DOT LAKE

**E**

- 51. . . . . EAGLE COMMUNITY
- 52. . . . . EAGLE RIVER CHRISTIAN
- 53. . . . . EAGLE RIVER
- 54. . . . . EAST ANCHORAGE
- 55. . . . . EEK
- 56. . . . . EFFIE KOKRINE CHARTER
- 57. . . . . EMMONAK

**F**

- 58. . . . . FALSE PASS
- 59. . . . . FORT YUKON

**G**

- 60. . . . . GALENA
- 61. . . . . GAMBELL (Apangalook)
- 62. . . . . GEORGE MORGAN (Kalskag)
- 63. . . . . GALCIER VIEW
- 64. . . . . GLADYS DART
- 65. . . . . GLENNALLEN
- 66. . . . . CHRISTIAN
- 67. . . . . GUSTAVUS

**H**

- 68. . . . . HAINES
- 69. . . . . HAROLD KAVEOLOAK (Kaktovik)
- 70. . . . . HOGARTH KINGEEKUK (Savoonga)
- 71. . . . . HOMER
- 72. . . . . HOONAH
- 73. . . . . HOOPER BAY
- 74. . . . . HOUSTON
- 75. . . . . HUTCHINSON
- 76. . . . . HYDABURG

**I**

- 77. . . . . IDEA (Galena City)
- 78. . . . . IGNATIUS BEANS (Mt. Village)

**J**

- 79. . . . . JAMES C. ISABELL (Teller)
- 80. . . . . JIMMY HUNTINGTON (Huslia)
- 81. . . . . JOANN E. ALEXIE MEMORIAL (Atmaultauk)
- 82. . . . . JOHN FREDSON
- 83. . . . . JOHNNY OLDMAN S (Hughes)
- 84. . . . . JUNEAU-DOUGLAS

**K**

- 85. . . . . KAKE
- 86. . . . . KALI (Pt. Lay)
- 87. . . . . KALTAG
- 88. . . . . KENAI CENTRAL
- 89. . . . . KENAI PENINSULA ESSS

- 90. . . . . KENNY LAKE
- 91. . . . . KET'ACIK/AAPALLUK MEMORIAL (Kwethluk)
- 92. . . . . KETCHIKAN
- 93. . . . . KIANA
- 94. . . . . KLAWOCK
- 95. . . . . KLUKWAN
- 96. . . . . KING COVE
- 97. . . . . KOBUK
- 98. . . . . KODIAK
- 99. . . . . KODIAK ISLAND ESSS
- 100. . . . . KOKHANOK
- 101. . . . . KOLIGANEK
- 102. . . . . KOTLIK
- 103. . . . . KOTZEBUE
- 104. . . . . KOYUK MALEMUTE
- 105. . . . . KUINERRANMIUT ELITNAURVIAT (Quinhagak)
- 106. . . . . KUSPUK ESSS
- 107. . . . . KWIGILLINGOK

**L**

- 108. . . . . LAKE & PENINSULA SCHOOL - ESSS
- 109. . . . . LATHROP
- 110. . . . . LEWIS ANGAPAK MEMORIAL (Tuntutuliak)
- 111. . . . . LIBERTY CHRISTIAN
- 112. . . . . LUMEN CHRISTI

**M**

- 113. . . . . MANOKOTAK
- 114. . . . . MARSHALL
- 115. . . . . MARTIN L. OLSON (Golovin)
- 116. . . . . MAUDREY J. SOMMER (Tanana)
- 117. . . . . McQUEEN (Kivalina)
- 118. . . . . MEADE RIVER (Atkasuk)
- 119. . . . . MENTASTA LAKE
- 120. . . . . MERRELINE A. KANGAS (Ruby)
- 121. . . . . METLAKATLA
- 122. . . . . MINTO
- 123. . . . . MONROE CATHOLIC
- 124. . . . . MT. EDGE CUMBE

**N**

- 125. . . . . NAPAAQTUGMIUT (Noatak)
- 126. . . . . NELSON ISLAND (Tooksook Bay)
- 127. . . . . NELSON LAGOON
- 128. . . . . NENANA
- 129. . . . . NEWHALEN
- 130. . . . . NIGHTMUTE
- 131. . . . . NIKISKI
- 132. . . . . NIKOLAEVSK
- 133. . . . . NINILCHIK
- 134. . . . . NOME-BELTZ
- 135. . . . . NORTH POLE
- 136. . . . . NUIQSUT TRAPPER
- 137. . . . . NUNAMIUT (Anaktuvak Pass)
- 138. . . . . NUNIWARMIIUT (Mekoryuk)

**O**

- 139. . . . . OLD HARBOR

**P**

- 140. . . . . PALMER
- 141. . . . . PAUL T. ALBERT MEMORIAL (Tununak)
- 142. . . . . PELICAN
- 143. . . . . PETERSBURG
- 144. . . . . PILOT STATION
- 145. . . . . PORT LIONS

|      |          |                                    |
|------|----------|------------------------------------|
| 146. | <b>Q</b> | QUQCUUN (Oscarville)               |
| 147. | <b>R</b> | RAVEN CORRESPONDENCE               |
| 148. |          | ROCKY MOUNTAIN (Goodnews Bay)      |
| 149. |          | RUSSIAN MISSION                    |
| 150. | <b>S</b> | SAND POINT                         |
| 151. |          | SCAMMON BAY                        |
| 152. |          | SERVICE                            |
| 153. |          | SEWARD                             |
| 154. |          | SHAKTOOLIK                         |
| 155. |          | SHELDON POINT                      |
| 156. |          | SHISHMAREF                         |
| 157. |          | SHUNGNAK                           |
| 158. |          | SITKA                              |
| 159. |          | SKAGWAY                            |
| 160. |          | SKYVIEW                            |
| 161. |          | SOLDOTNA                           |
| 162. |          | SOUTH ANCHORAGE                    |
| 163. |          | SOUTHEAST ISLAND ESSS              |
| 164. |          | ST. MARY'S (Andreafski)            |
| 165. |          | ST. PAUL                           |
| 166. |          | STEVENS VILLAGE                    |
| 167. |          | SUSAN B. ENGLISH                   |
| 168. |          | SUSITNA VALLEY                     |
| 169. | <b>T</b> | TAZIMINA BIBLE SCHOOL (Nondalton)  |
| 170. |          | TENAKEE SPRINGS                    |
| 171. |          | TETLIN                             |
| 172. |          | THE JOSHUA ACADEMY                 |
| 173. |          | THORNE BAY                         |
| 174. |          | THUNDER MOUNTAIN                   |
| 175. |          | TIKIGAQ (Point Hope)               |
| 176. |          | TOGIK                              |
| 177. |          | TOK                                |
| 178. |          | TRI-VALLEY                         |
| 179. |          | TSUK TAIK                          |
| 180. |          | TULUKSAK                           |
| 181. |          | TUKURNGAILNGUQ (Stebbins)          |
| 182. | <b>U</b> | UNALAKLEET (Frank A. Degnan)       |
| 183. |          | UNALASKA                           |
| 184. | <b>V</b> | VALDEZ                             |
| 185. |          | VOZNESENKA                         |
| 186. | <b>W</b> | WALES (Kingikmuit)                 |
| 187. |          | WALTER NORTHWAY                    |
| 188. |          | WASILLA                            |
| 189. |          | WASILLA LAKE CHRISTIAN             |
| 190. |          | WEST ANCHORAGE                     |
| 191. |          | WEST VALLEY                        |
| 192. |          | WHITE MOUNTAIN                     |
| 193. |          | WHITESTONE                         |
| 194. |          | WHITTIER                           |
| 195. |          | WILLIAM MILLER MEMORIAL (Napakiak) |
| 196. |          | WRANGELL                           |
| 197. | <b>Y</b> | YAKUTAT                            |
| 198. | <b>Z</b> | Z. JOHN WILLIAMS MEMORIAL          |

Schools that became ASAA member schools after July 1, 2011 as assigned by the ASAA Music Coordinator

|      |                     |
|------|---------------------|
| 199. | Holy Family Academy |
| 200. |                     |
| 201. |                     |
| 202. |                     |
| 203. |                     |
| 204. |                     |
| 205. |                     |

## ADDENDUM # 8: ASAA / AMEA RELATIONSHIP

The following addresses the relationship between ASAA and AMEA with regard to Alaska State Music Festivals: (Supporting attachment documents are on file at ASAA)

### SHORT STATEMENT:

**AMEA** (Alaska Music Educators Association): An advocacy group, sounding board who provides input and makes recommendations to ASAA regarding the ALL-STATE and STATE SOLO & ENSEMBLE MUSIC FESTIVALS.

**ASAA:** (Alaska School Activities Association): The administering body who has final decision regarding the two music festivals.

### POSITION STATEMENT:

#### ASAA'S ROLE AND RESPONSIBILITY IN STATE MUSIC FESTIVALS

Recently, I was asked to explain ASAA's role and responsibility in sponsoring the All-State Music Festival and Solo & Ensemble Festival, in relation to the ongoing question — "What are ASAA's and AMEA's roles and responsibilities for All-State and Solo and Ensemble?"

For the past 10 years or so, ASAA has engaged AMEA in this question through our Music Coordinator and the AMEA Festival Committee. While there have been occasional differences of opinion concerning each entity's role, it is clear from a research of historical records, that ASAA has a long history of direct involvement in the state music festivals.

In reviewing the Constitution and Bylaws of the Alaska High School Activities Association for the 1968-69 school year, it clearly states that both the Southeastern Division and Western Division sanctioned Music Festivals and had established regulations for operation and finance. \*

In the minutes of the ASAA Board of Control meet-



ing of February 15-16, 1982, it was passed unanimously that ASAA would treat "Honor Band and Choir Festival as any other state event in underwriting expenses." \*

According to the Board of Control minutes of June 8, 1987, "Brian Barr answered questions concerning the Honor Music Program, and expressed a feeling of concern over the lack of communication between ASAA and AMEA where this program is involved. He indicated that time lines are in place for the program, but that his organization has no control over that aspect of the program. The Board expressed the same feeling and stated that they had not enforced the time lines, but would have to become more responsible for the program in the future." \*

In the ASAA Board minutes of February 2-3, 1989, ASAA voted "to recognize AMEA as the official Body of Music Educators in the State of Alaska." In addition, during that meeting, the board agreed to amend the music handbook, appoint a review committee, and to accept other proposals from the teachers. \*

During the Board of Control meeting of December 4-5, 1989, the minutes state, "Mr Don Hilde, Lathrop High School; Mr Jim Parcel, Dimond High School; and Susan Wingrove, Anchorage School District; spoke to the board concerning the problems with conducting the Honor Music event. They will prepare specific proposals from each of the three groups in order to revise the manual and have them presented at the February meeting." \*

The final document that I cite is the minutes of the Board meeting of February 12-13, 1990 "Don Hilde and Jim Parcel presented to the Board for approval an All-State Honors Music Festival Board of Control This information had previously been sent to the music people for review and a vote Vote was passed by music people." \*

From a review of this historical record, it is clear that ASAA's role and responsibility for statewide music festivals has been, a) to adopt regulations and procedures, b) to solicit input from music teachers, c) to provide direct oversight, and d) to ensure financial viability of the events.

Because of growth in All-State and Solo and Ensemble Music Festivals during the past decade, more responsibility has fallen on ASAA's shoulders in terms of direct event management. We devote a substantial amount of resources to ensure the continued

logical growth of the festivals This does not mean that ASAA has ever, or intends to, operate in a vacuum without relying on input and advice from AMEA.

During my 12-1/2 years with the Association, AMEA has been as involved as it wants to be Formation of the Festival Committee (spin-off of the old Festival Board of Control) has enhanced direct communication between ASAA staff and AMEA leadership. ASAA welcomes and has consistently solicited input from AMEA on many important festival issues. From my perspective, the AMEA Festival Committee has not always been timely in providing the input that we have sought.

In conclusion, ASAA will continue to support music activities at the state level and will continue to seek advice from AMEA on the conduct of the festivals Gary Matthews, ASAA Executive Director November 17, 2005.

*\* denotes an attachment that backs the citation Please contact the ASAA office (907-563-3723 - phone or email: contactus@asaaorg to request these attachments.*

## **POSITION STATEMENT: AMEA'S ROLE AND RESPONSIBILITY IN STATE MUSIC FESTIVALS**

The Alaska Music Educators Association (AMEA) and the Alaska Schools Activities Association (ASAA) have historically worked together to organize and host an All-State Music Festival and State Solo/ Ensemble Festival for high school students in the state of Alaska. As each organization continues to work with each other to host these events, the following duties and responsibilities are to be understood.

ASAA will organize and administer these events from a logistical standpoint ASAA has the power to create procedures, rules, and penalties that apply to the smooth operation of these festivals.

AMEA will have musical influence over these events Items relating to the musical aspect or content of the festivals will be of AMEA's concern.

To communicate between these two organizations, ASAA will employ a Music Coordinator to take care of their role, and AMEA will have a Festival Committee, comprised of a chairperson who will be on the AMEA board, the ASAA Music Coordinator, the presidents of the following organizations: The Alaska Band Directors Association, the Alaska Choral Directors Association, and the Alaska String

Teachers Association, a representative from each of the regions of Alaska not already represented, and any other members of AMEA wishing to serve.

If ASAA has a question relating to operations, the decision may be made by the Music Coordinator, by conference at a state music directors meeting, by direct communication with the music directors of the state, or by conference with the Festival Committee.

If ASAA's question is music related, it shall be brought before the Festival Committee for a decision by them, or if they choose, by the music directors of the state.

If AMEA has any question, operational or musical, it shall be brought up to the Festival Committee and discussed with the ASAA Music Coordinator.

Lucas Clooten, AMEA Festival Committee Chairman, August 2008.

## **ADDENDUM # 9: ORIGINAL MUSIC STATEMENT**

An example of an appropriate statement that could be submitted in lieu of a printed, original copy of the music for the Solo & Ensemble Music Festival:

This piece " (name of selection) " is an original composition or an original arrangement of public domain material by " (name of arranger or composer. " They hold the copyright and give their permission for this performance.

Signed \_\_\_\_\_

Date \_\_\_\_\_

Acknowledged: \_\_\_\_\_

ASAA Music Coordinator

Date \_\_\_\_\_

(attach any documents, receipts, etc as necessary)

## **ADDENDUM # 10: SCHOOL MUSIC DIRECTOR AS THE MUSIC SUPERVISOR**

*"School music students should not be treated any differently than student athletes, debaters and student government members who must all be working with a coach, advisor or director in order to participate in state activities and to qualify for state championships."*

The position of ASAA is that a student's own high school music director is the person best suited to supervise that student at one of the state music festivals. Occasionally, someone other than a student's

high school music director, ie a parent, a school representative, etc is sent as a chaperone/music supervisor which technically fulfills the supervisory requirement for the student's participation, but it does not fulfill the intent or purpose of this requirement.

The All-State Music Festival and the State Solo & Ensemble Music Festival are considered State Championship Events for all the high school band, choir and orchestra students. Students selected for both events, go through a rigorous audition procedure and those selected are truly state champions.

When a volleyball team comes to the state championships, the volleyball coach brings the team, supervises the team, and coaches the team during the event.

When a wrestler comes to the state championship event, their wrestling coach comes with them to supervise and to coach during the state wrestling rounds. This occurs whether or not one wrestler from a school or several wrestlers from the same school are attending the state meet.

It is doubtful that a school and/or the parents of the volleyball team or the wrestler would tolerate having a substitute coach at the state event. They would prefer, and demand, that the coach, who has molded and worked with the potential state champion from the very beginning, to carry through with his responsibilities to the very end. If the student makes the finals, they would conclude that this could only have happened if the coach kept "coaching" until the very last moment possible.

And so it ought to be with music directors and their students attending the state musical championships, the All-State Music Festival in the fall and the State Solo & Ensemble Music Festival in the spring.

At the festival, the music directors are required to be a part of the process in making the festival a success They:

1. Attend rehearsals.
2. Aide in the chair and octet auditions.
3. Work sectionals as needed.
4. Participate in individual (band, choir and orchestra) or music group meetings that evaluate and set festival requirements and standards.

5. Assist in the preparation of the festival performance.
6. Supervise their students at the festival by helping with housing, transportation, meals and festival needs.
7. Formulate and continue associations by networking with other state music directors Alaska is too large and many sections of the state are not easily accessible. Valuable associations, methods, techniques and materials are gathered at these state festivals through this networking procedure

Parents, friends and school personnel are invited and encouraged to attend the Gala Concerts associated with both of these festivals. However, music students coming to the state music festivals should have the honor and respect of being personally supervised by their high school music director. Be it one, or a handful, or many, each music student needs to feel worthy and important enough to receive the support of their high school music director at these state champion music events.

Respectfully submitted, Cam Bohman, ASAA Music Coordinator, 2007.

## **ADDENDUM # 11: FREQUENTLY ASKED QUESTIONS:**

1. **What does exhibition ensemble mean?**  
The ensemble is made up of students from more than one school.
2. **Where / When / How do we obtain the festival badges for the students to wear?**  
The festival badges are in the registration packet that is picked up by the directors at the beginning of the festival.
3. **Do I need to order a pass in order to attend the festival?** No, the school music director, supervisor, or chaperone can get into the festival with their festival pass. All other parents, adults, non-participating students, and children need to pay the festival fee.
4. **What is the "school number" to be used on the All-State Music Festival Intent, Band, Choir, and Orchestra Roster Forms as well as the audition CDs?** The needed "school number" is their ASAA School Number and not the school number as assigned by their

school district. This number can be found in All-State Music Festival Memo I and also in the Music Handbook. The numbers change each year.

5. **Why is there now only one Master Eligibility required instead of two for the All-State Music Festival?** ASAA has taken the position that a formal Master Eligibility is only due for those students **actually selected and attending** All-State which is to be received into the ASAA office two weeks before the festival.

However, the intent is still in force that all students must be eligible to submit an audition including such items as grades, summer classes, required number of classes, transfer status, foreign exchange status, etc. Acknowledgement of that First Eligibility is indicated by checking the box in the upper right hand corner on the student application. By checking this box, the director is marking in GOOD FAITH that as far as they are aware, the student is qualified to participate.

If a director is aware of any change in a student's eligibility after an audition CD has been submitted, before the final Master Eligibility is due into ASAA, the director should immediately contact the ASAA Music Coordinator.

6. **When will on-line auditions be possible for All-State as opposed to sending in CDs?** Fall 2011
7. **Can pre-recorded accompaniments be used for the Solo & Ensemble Music Festival?** Although sympathy is rendered to smaller schools and schools with financial difficulties, a live accompanist is still preferred and required at the state level of competition. However, Regional Music Festivals are entitled to set their own rules and regulations.
8. **Can the Solo & Ensemble Music Festival be moved back a couple of weeks?** Many have asked for this possibility and ASAA concurs. However, the only facility to house the State Solo & Ensemble Music Festival is UAA as they are the only facility who can accommodate our space, our size and our piano needs, but, they cannot do so until they have concluded their graduation which falls on the first Sunday of May, meaning, that the State S/E cannot take place until after the first Sunday in May.

9. **Can my school ensembles pre-qualify at an Out-of-State Music Festival for the State Solo & Ensemble Music Festival?** No. Schools in Alaska have the opportunity to participate in their own Regional Music Festivals or they have the opportunity of creating a Qualifying Music Festival or they can submit a Special CD Audition. Each scenario is outlined in the Solo & Ensemble section of this handbook. A further discussion of Regional versus Qualifying Music Festivals can be found in Addendum #13 in this handbook.

10. **Can an eighth grade member of our Jazz Band participate at the State Solo & Ensemble Music Festival?** No. The two state music festivals are intended for high school students only. The "The Use of 8th Graders Rule" presented in the General ASAA Handbook does not comply with the Alaska State Music Festivals.

**ADDENDUM # 12:  
TABLE of OCTAVE DESIGNATIONS  
By Helmholtz**

C D E F G A B c d e f g a b c1 d1 e1 f1 g1 a1 b1 c2  
d2 e2 f2 g2 a2 b2 c3  
d3 e3 f3 g3 a3 b3 c4

**ADDENDUM # 13:  
QUALIFYING and REGIONAL SOLO &  
ENSEMBLE MUSIC FESTIVALS**

**REGIONAL MUSIC FESTIVALS** are administered, organized and hosted by one of the six Alaskan school regions that are identified by the ASAA Board of Directors. Usually, one of the school music directors in each region serves as the Regional Music Festival Chairman and their school hosts the festival.

**QUALIFYING MUSIC FESTIVALS** are administered, organized and hosted by an Alaskan ASAA member high school. The Festival Chairman is the music director of the hosting high school.

In regard to music festivals, **ASAA** deals with the results of the Qualifying or Regional Music Festivals. Students

and ensembles must have received a "superior" or "1" rating at their respective qualifying or regional Solo and Ensemble Music Festival to progress on to the State Solo and Ensemble Music Festival.

- I. REGIONAL MUSIC FESTIVALS:** Historically, the SIX REGIONS in Alaska are:
1. **REGION I** - Alaskan cities/villages/towns that are not on the Alaska road system
  2. **REGION II** - Alaskan cities/villages/towns that are on the Alaska road system
  3. **REGION III** - Large areas north and south of Anchorage
  4. **REGION IV** - Anchorage School District
  5. **REGION V** - Southeast Alaskan schools
  6. **REGION VI** - Fairbanks area schools

Regional Music Festivals function very differently in each region:

**REGION I** - is patterned along the lines of a traditional music festival. Students come to a central location and perform in solo and ensembles, in their school's performing music group(s), and in a combined, large band or choir group which takes place over a two to three day period. There may or may not be an Honor Band and Honor Choir performing group as well comprised of students who have auditioned from each of the participating schools. Traditionally, groups from Barrow, Bethel, Dillingham, Kotzebue, Nome and Unalakleet, who are designated as Region I schools, have participated in this festival. Because of monetary reasons, Unalaska, another REGION I school, has preferred to attend the REGION II music festival. A difficulty for this festival is the needed air transportation to the festival sites and sufficient festival housing which generally is housed the school facility. The festival hosts are rotated among the participating schools. In 2011, this festival was held in Dillingham.

**REGION II** - is also patterned after a traditional music festival. Usually, groups from Andersen, Cantwell, Kenny Lake, Nenana, Susan B. English, Susitna Valley and Tok, who are all Region II schools, have all participated in this festival. However, other schools who are not Region II schools, also like to attend this festival given the festival structure, availability of accessing this festival on the road system, and the similarity in student population. These schools have included: Anchorage Christian, Cordova, Glennallen, Grace Christian, Houston and Valdez who are all Region III schools. Delta Junction, a Region VI school, has also participated in the Region II music festival. A difficulty for this festival is sufficient housing for the festival participants and the growing number of participants that often exceed the available housing limitations. Because of space needs, this festival has often been hosted by Anchorage Christian School, formerly a Region II school but now a Region III school. The festival hosts are rotated among the participating schools. In 2011, this festival was held at Susitna Valley.

**REGION III** - has taken on another form. As the music participants and the general population have grown both in the Matanuska and Kenai Peninsula areas, Region III has evolved into a REGION III NORTH and a REGION III SOUTH in regard to music festivals.

a. **REGION III NORTH** - holds a large group festival, a solo & ensemble music festival and often an honor band and choir festival. Some years it has been held at the same time, but more recently they have been held separately through-out the year. The festival is generally one to two days. Region III schools traditionally attending this festival are: Colony, Palmer and Wasilla. Sometimes, Cordova, Grace Christian, Houston, Susitna Valley and Valdez have attended this festival. In 2011, this festi-

val was hosted by Palmer. A difficulty for this festival is the growing number of participants. Students are housed in their own homes or local motels and hotels.

b. **REGION III SOUTH** - holds a large group Honor Choir Festival in the fall, a Borough Mass Choir Festival in February, a Borough Middle School and High School Mass Band Festival in the spring. Schools attending these large group festivals include Homer, Kenai-Central, Nikiski, Ninilchik, Seward, Skyview and Soldotna. All schools are Region III schools with the exception of Ninilchik which is a Region II school.

For their Solo and Ensemble Music Festival, schools wishing to participate hire an adjudicator to come to each school and that adjudicator indicates which students can move on to the state Solo and Ensemble Music Festival. All students participating go through an adjudication process using the NFHS adjudication forms and criteria.

c. **Other Region III Schools:**

- **KODIAK**, typically hires adjudicators to adjudicate their solo & ensemble students in Kodiak using the NFHS adjudication forms and criteria. This is primarily to save the expense of having to travel elsewhere in Alaska
- **CORDOVA, GLENNALLEN, VALDEZ** and **HOUSTON** are Region III schools that traditionally have participated in the Region II Music Festival.
- **ANCHORAGE CHRISTIAN** and **GRACE CHRISTIAN**, Region III schools, seem to bounce around from Region II to Region III music festivals. One year, half of the Grace Christian students participated in the Region II Music Festival and the other half participated in the Region III North Music Festival.

**REGION IV** - consists only of Anchorage School District high schools. Their Large Group High School Music Festivals occur in March and April. Their Solo and Ensemble Music Festival occurs in February. High School music groups also participate in Area Music Festivals which include all the elementary and middle schools that feed into each high school. It has grown so large that there are separate band, choral and orchestra Area Music Festivals. Schools participating in the Region IV Music Festival include: Bartlett, Chugiak, Dimond, Eagle River, East Anchorage, Polaris, Service, South Anchorage, and West Anchorage. These festivals are administered by the Anchorage School District Music Department.

**REGION V** - consists of schools located in southeastern Alaska. They hold an Honor Band and Honor Choir festival in the fall and a Large Group Music Festival in the spring. Although there is a Solo and Ensemble Music Festival portion to the Large Group

Music Festival, most Region V schools do not participate in the State Solo and Ensemble Music Festival primarily for the monetary expense in transportation and housing to travel to the state festival. Schools participating in the Region V Music Festival include: Craig, Haines, Hoonah, Juneau-Douglas, Ketchikan, Klawock, Metlakatla, Mt. Edgecumbe, Petersburg, Sitka, Thunder Mountain, and Wrangell. The hosting of this festival is rotated between the regional high schools. In 2011, the festival was hosted by Ketchikan.

For a few years, schools wishing to participate in the State Solo & Ensemble Music Festival submitted CD auditions to an adjudicator in the southeast area, and that person would indicate which students could move on to the state festival. Students selected in this manner from this area were aware that they had to finance their own way to the state festival. Schools participating in this manner have included Juneau-Douglas and Sitka.

**REGION VI** – consists of schools located in the Fairbanks area. They hold a Large Group Music Festival in the spring and a Solo & Ensemble Music Festival in March. Schools participating in the Region VI Music Festival include: Ben Eielson, Hutchinson, Lathrop, Monroe Catholic, North Pole and West Valley. Delta Junction, also a Region VI school, usually participates in the Region II Music Festival. Hosting of this festival rotates between the participating schools. In 2011, this festival was hosted by Lathrop.

**II. QUALIFYING MUSIC FESTIVALS:** Because all high schools were not participating in their Regional Music Festivals, it was necessary for ASAA to identify and set the parameters for what could and would constitute a Qualifying Music Festival. Simply put, it would not be appropriate for a high school, a community, a home school, etc. to simply have a student perform a musical solo for another person who would then decide whether or not that soloist could continue on to the state Solo & Ensemble Music Festival.

At the ASAA Board of Director's Meeting in February 2011, the following guidelines were accepted as requirements for establishing a Qualifying Music Festival for the Alaska State Solo & Ensemble Music Festival:

1. Must take place in Alaska
2. Must be hosted by an ASAA member school
3. Must be open to more than one school, i.e., an invitation is to be put out for other schools to participate, whether they do or not participate is not the issue
4. Must be publically announced as in officially posted on the ASAA web site on the Solo & Ensemble page of the ASAA music home page
5. Must have a Music Festival coordinator who takes care of festival expenses, administrates the festival, including being the final authority for adjudication signatures, etc.

6. Must follow ASAA standards for Music Festivals, i.e., qualified adjudications, NFHS / ASAA adjudication forms, student qualifications, etc.
7. Must be authorized and sanctioned by ASAA by sending a formal Request to Hold a Qualifying Music Festival for the Alaska State Solo & Ensemble Music Festival Form available on-line

Technically, any school not participating in their designated Regional Music Festival is participating in a Qualifying Music Festival. All Alaskan Regional Music Festivals as outlined above in I. REGIONAL MUSIC FESTIVALS are sanctioned by ASAA as a Qualifying Music Festival.

**III. OTHER:** Students not participating in a Regional or a Qualifying Music Festival can still be eligible to participate in the State Solo & Ensemble Music Festival by submitting an audition CD into ASAA by the first Friday in April under the following conditions:

1. If a Regional or Qualifying Music Festival is not available to the student.
2. If a Regional or Qualifying Music Festival is available to the student, but the student is unable to participate.
3. If the category for which a student wishes to be adjudicated is not offered by their Regional or Qualifying Music Festival.

(See the Music Handbook for more details on this matter located in the Solo & Ensemble Section under C. 3. Selection. Students auditioning under this caveat also need to complete the Special Need for CD AUDITION to Qualify for the All-State Solo & Ensemble Music Festival.)

Respectively submitted,  
Cam Bohman, ASAA Music Coordinator, 2011



# **ASAA ACTIVITY FORMS**

**ASAA Code of Conduct  
Music Festival Supervision  
Master Eligibility List  
Academic Award  
TAD (Tobacco, Alcohol & Drug) Policy**





# ASAA CODE OF CONDUCT

ASAA believes that co-curricular activities are an integral part of the educational program of a school. Each student enrolled in a member school should have an equal opportunity to participate in a broad number of activities based on her/his own talents and interests. It is the intent of ASAA to encourage participation in co-curricular activities.

Student participants are ambassadors of their school and community. As such, ASAA expects them to portray good citizenship, practice fair and ethical behavior, and be good role models.

To ensure the health, safety, and rights of all participants in ASAA sponsored events, this code of conduct has been adopted by the Board of Directors for all ASAA State Championships.

Violation of this code of conduct will result in the removal of the student's right to participate in the event, as well as to attend the event. Any awards or team points received by that individual during the event shall be forfeited.

1. All participants should be under the direct supervision of a school official or his/her designee at all times.
2. All participants are expected to attend all event sessions that are required by the school/coach.
3. All participants are expected to respect the rights, cultural diversity, and safety of others.
4. All participants will treat event personnel, including officials and opposing team members and staff, with dignity and respect.
5. All ASAA sponsored events will be conducted in drug free environments. Use, possession, and/or distribution of alcohol, tobacco, or illegal drugs is strictly prohibited.
6. All participants will respect the property of other individuals and facilities. Vandalism, theft, and possession of stolen property will not be tolerated.

## MUSIC DIRECTOR'S INFORMATION & SIGNATURE

**Name of Music Director (please print or type)**

**Signature of Music Director\*\***

*\*\* Note: Your signature indicates that you have read and discussed the above guidelines with your students and agree to support this code of conduct.*

**School**

**City / Town**

**Sport/Activity**

**Gender**

Boys  Girls  Co-Ed

**Date**

## ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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# MUSIC FESTIVAL SUPERVISION

Music directors, preferably, or their designated representatives are responsible for the supervision of students at all times while the participants are at the ASAA music festivals and must ensure that students are appropriately involved in festival activities. This is in accordance with ASAA Bylaw Section 2: coaches and Team Travel: Article 10: Qualification of Coaches: ASAA HANDBOOK: *A certified staff member or other person approved in advance by the principal or superintendent of a member school or district must accompany and be in charge of a traveling team.*

**Please complete and return this form to ASAA before the scheduled Music Festival as follows.**

*All-State Music Festival*  
Friday, November 4th, 2011

*Solo & Ensemble Music Festival*  
Friday, April 27th, 2012

**Name**

**Title: i.e. music director, parent, teacher, principal, etc.**

**School**

**Group**

Band     Choir     Orchestra

**Specify Festival**

All-State Music     Solo & Ensemble

## SUPERVISING REPRESENTATIVE

**Supervising Representative's Name (please print clearly)**

**Signature**

**Date**

## PRINCIPAL

**Principal's name (please print clearly)**

**Signature**

**Date**

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# ELECTRONIC ELIGIBILITY REGISTRATION (EER)

Schools may no longer submit student eligibility information using the Master Eligibility List Form. All student eligibility information must be reported electronically using the Electronic Eligibility Registration (EER) at [www.asaaeligibility.org](http://www.asaaeligibility.org). Each member school's principal has been assigned a unique user ID and password for entry into the Electronic Eligibility Registration (EER) and reporting violations of the TAD Policy.

- Principal may put a sub user on by entering the system with his/her ID and password.
- Sub user than will receive a username and password in his/her email from [support@asaaeligibility.org](mailto:support@asaaeligibility.org)
- Sub user accounts will not be able to access the TAD Violation reporting.

**For information and help concerning the reporting of student on the EER contact:  
Teresa Johnson - [teresaj@asaa.org](mailto:teresaj@asaa.org), Michelle Lyle - [office@asaa.org](mailto:office@asaa.org), or call 907-563-3723.**

Before placing a student's name on the Electronic Eligibility Registration (EER) - please verify the student's eligibility based on the following criteria. **If the student is not eligible, do not include them on the EER.**

## AGE

- If student is 19 years of age on or before August 1, 2011, student is INELIGIBLE.

## MAXIMUM PARTICIPATION

- If previously participated in four seasons or a specific activity, student is INELIGIBLE FOR THAT ACTIVITY.
- If first enrolled in 9th grade prior to the 2007-08 school year, student is INELIGIBLE.

## ACADEMIC - *In order to be eligible, a student must:*

- (except for first semester freshmen) have passed at least five (5) semester units of credit\* or the equivalent during the previous semester, with an overall 2.0 GPA for the semester. Students who passed the required number of classes but who did not maintain an overall 2.0 GPA during the previous semester may regain eligibility during the current semester by achieving and maintaining an overall 2.0 GPA with in the school's grading system, and
- be enrolled in at least five (5) semester units of credit\* or the equivalent during the current semester and maintain overall 2.0 GPA for the semester. Students who do not maintain an overall 2.0 GPA may regain eligibility during the current semester by achieving and maintaining an overall 2.0 GPA within the school's grading system.

\* Note: Seniors on track to graduate and who have passed all parts of the High School Graduation Qualifying Exam (HSGQE) when required must take at least four (4) semester units of credit or the equivalent.

- Student did not meet academic requirements, school may submit the Waiver Request Form.

## TRANSFER STUDENT FORMS

### **BONA FIDE CHANGE OF RESIDENCE FORM** (Pg. 197 of Handbook)

*The following pertains to students who are transferring from one school to another:*

- If the student transfers along with a bona fide change of address\* of parents to the new school's attendance area-**ELIGIBLE**.

\* Bona fide change of address means the moving of the permanent residence of the entire family of the student and his/her parents or guardians (or other person with whom the student has resided for a period of time approved by the Association) from one school's attendance arena into another school's attendance area prior to a change in enrollment of the student. Schools must verify that a bona fide change of residence has occurred and must report this to the Association by submitting the Bona Fide change of Residence Form, before the student is allowed to participate. (This form will not be returned to the school).

- Students changing schools during a sports season\*\* - **INELIGIBLE IN THAT SPORT AT THE NEW SCHOOL.**

\*\* A Student may represent only one member school during a respective sport season. A student who participates in a sport at one school and who subsequently transfers to another school will not be eligible in that sport for the remainder of the current season.

### **TRANSFER RULE WAIVER REQUEST FORM** (Pg. 195 of Handbook)

If the student transfers to the new school's attendance area without a bona fide change of residence of parents-**INELIGIBLE** without a waiver. **SEE ARTICLE 13**

### **FOREIGN EXCHANGE/INTERNATIONAL STUDENT REGISTRATION IN ALASKA FORM** (Pg. 184 of Handbook)

- Foreign Exchange Student **SEE ARTICLE 13**

### **ALASKA STUDENT FOREIGN EXCHANGE AND TRAVEL PROGRAM WAIVER FORM** (Pg. 183 of Handbook)

- Alaska Students Involved in Exchange/Travel Programs: **SEE ARTICLE 13**

## **FORMS ARE NOT NEEDED FOR:**

1. New ninth grader entering your school
2. Student who was on correspondence or attending a charter school within your district and had not chosen another school of eligibility to participate in (but could have chosen your school).

# ACADEMIC AWARD ENTRY FORM

## ASAA ACADEMIC AWARDS

ASAA presents an academic award to the school with the highest team GPA average in each State Championship event.  
**Team Sports: Baseball, Basketball, Football, Hockey, Softball, Softball, Tennis, Volleyball and Cheerleading.**

1. To be considered for the Academic Award, a team must have a minimum of number of members that can play at one time (ie. 5 for Basketball, 6 for volleyball).

**Individual Sports: Cross Country Running, Nordic Skiing, Swimming, Track & Field, and Wrestling.**

1. To be considered for the Academic Award in individual sport championship events, a team must have a minimum of 5 members.

2. Keep girls and boys separate as an academic award is presented for both genders in all but wrestling.

**Fine Arts & Academic Activities: DDF, All-State Music, World Language, Solo and Ensemble**

1. To be considered for the Academic Award in academic and fine arts championship events, a team must have a minimum of 10 members.

2. Combine girls and boys together as only one academic award is presented

## QUALIFYING PROCESS

A. Academic Award Entry Form — A school must submit academic award information on this form.

B. Deadline — Academic Award Entry Forms must be submitted no later than 5:00 p.m. on the Tuesday prior to the start of the respective State Championship event.

C. School Transcript Analysis

- Counting Courses — Count every course that a student has listed on his/her report card except those that are on a pass/fail basis.
- Semester — In computing the team GPA, use only the GPA students earned during the semester prior to the semester in which the respective Championship Event is conducted.
- Ineligible GPAs — Cumulative, Quarter or Mid-Term GPAs should not be considered.
- Freshmen — For new 9th grade students, do not include until the beginning of the second semester.

## COMPUTING TEAM G.P.A.

A. Student Grade Point Average — For each course listed for a team member, multiply the point value of the grade by the number of semester credits received for the course. A 4.0 GPA system must be used — A=4, B=3, C=2, D=1, F=0, incomplete is considered an F until made up. If a student’s GPA is above 4.0 due to advanced placement courses, it will be considered as 4.0, since not all schools use this grading system. Disregard pluses and minuses. Do not count courses on the report card if they are graded on a pass/fail basis.

Example report card and GPA computation

| Course       | Credit     | Grade | Point Value | Total     |
|--------------|------------|-------|-------------|-----------|
| Math         | 1          | B     | 1 x 3       | 3         |
| Science      | 1          | A     | 1 x 4       | 4         |
| P.E.         | 1/2        | A     | 1/2 x 4     | 2         |
| History      | 1          | C     | 1 x 2       | 2         |
| French       | 1          | D     | 1 x 1       | 1         |
| Physics      | <u>1</u>   | B     | 1 x 3       | <u>3</u>  |
| <b>Total</b> | <b>5.5</b> |       |             | <b>15</b> |

**Student GPA**  
 $15 \div 5.5 = 2.7272$

B. Team Grade Point Average — Compute team average by adding all team member GPAs and then dividing by the number of team members.

Example — Tom GPA - 2.73; Dick GPA - 3.13; Harry GPA - 3.46; Sam GPA - 3.25. Total of individual team member GPAs = 12.57

**Team GPA**  
 $12.57 \div 4 = 3.142$

*(Use the form on the following pages to report Grade Point Averages)*

# ACADEMIC AWARD ENTRY FORM

Use Previous Semester GPAs Only

This form must be completed and submitted to the ASAA office no later than 5:00 p.m. on the Tuesday just prior to the first day of competition at the respective State Championship event.

**School**

**Sport or Activity**

**School Location**

**Coach or Athletic Administrator**

**Student Name**

**Grade (9-12)**

**GPA (based on 4.0 system)**

|     |       |       |       |
|-----|-------|-------|-------|
| 1.  | _____ | _____ | _____ |
| 2.  | _____ | _____ | _____ |
| 3.  | _____ | _____ | _____ |
| 4.  | _____ | _____ | _____ |
| 5.  | _____ | _____ | _____ |
| 6.  | _____ | _____ | _____ |
| 7.  | _____ | _____ | _____ |
| 8.  | _____ | _____ | _____ |
| 9.  | _____ | _____ | _____ |
| 10. | _____ | _____ | _____ |
| 11. | _____ | _____ | _____ |
| 12. | _____ | _____ | _____ |

**Total of Team Member GPAs**

*list additional team members on subsequent pages to this form.*

**Total of Team Member GPAs**

÷

**Number of Team Members**

=

**Team GPA**

*I have reviewed the information presented on this form and, to the best of my knowledge, believe it to be true and correct.*

**School Administrator (print name)**

**Administrator's Signature**

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# ACADEMIC AWARD ENTRY FORM

Continuation

**School**

**Sport or Activity**

| Student Name | Grade (9-12) | GPA (based on 4.0 system) |
|--------------|--------------|---------------------------|
| 13. _____    | _____        | _____                     |
| 14. _____    | _____        | _____                     |
| 15. _____    | _____        | _____                     |
| 16. _____    | _____        | _____                     |
| 17. _____    | _____        | _____                     |
| 18. _____    | _____        | _____                     |
| 19. _____    | _____        | _____                     |
| 20. _____    | _____        | _____                     |
| 21. _____    | _____        | _____                     |
| 22. _____    | _____        | _____                     |
| 23. _____    | _____        | _____                     |
| 24. _____    | _____        | _____                     |
| 25. _____    | _____        | _____                     |
| 26. _____    | _____        | _____                     |
| 27. _____    | _____        | _____                     |
| 28. _____    | _____        | _____                     |
| 29. _____    | _____        | _____                     |
| 30. _____    | _____        | _____                     |
| 31. _____    | _____        | _____                     |
| 32. _____    | _____        | _____                     |
| 33. _____    | _____        | _____                     |
| 34. _____    | _____        | _____                     |
| 35. _____    | _____        | _____                     |
| 36. _____    | _____        | _____                     |

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# Play for Keeps

ALASKA SCHOOL ACTIVITIES ASSOCIATION

# Student, Parent/Guardian Acknowledgement Form

**Please read the following statements, sign below and return to your school's office**

- I have participated in ASAA's "Play for Keeps" orientation and have watched the DVD presentation.
- I understand the terms of the Tobacco, Alcohol and Controlled Substances Policy as explained during the presentation, including the penalties for violations.
- I further understand that it is solely the school's responsibility to determine if a violation has occurred and that the school's decision may not be appealed to ASAA.
- I further understand that schools are required to report each violation to ASAA and to maintain strict confidentiality as specified in the policy. More specific wording of the confidentiality statement is found in the policy which is available from the school or at [www.asaa.org](http://www.asaa.org).
- I further understand that students must participate in the orientation and sign this form each season prior to competition.
- I further understand that a student's parent/guardian must participate in the orientation and sign this form at least annually for the student to gain eligibility.
- I further understand that a copy of this signed form must be returned to the school before the student is permitted to participate in interscholastic activities.
- I further understand that schools shall keep a copy of the signed forms on file.
- After participating in the "Play for Keeps" orientation and having the opportunity to review and understand ASAA's Tobacco, Alcohol and Controlled Substances Policy, the violations, penalties and reporting requirements, I agree (both student and parent/legal guardian) to be bound by the terms of the policy.

**Printed Name of Student**

**Student Signature**

**Date**  
 /  / 200

**Printed Name of Parent/Guardian**

**Parent/Guardian Signature**

**Date**  
 /  / 200

**Sport or Activity**

**School**

# Tobacco, Alcohol and Controlled Substances (TAD) Policy

In order to ensure adoption of tobacco, alcohol and controlled substances use policies by member schools and districts, ASAA requires that member schools and districts adopt the following policy. This is intended to set forth minimum restrictions and penalties, subject to greater or additional restrictions or penalties which may be adopted by member schools or school districts.

- 1. Prohibited Conduct:** The possession, distribution or use of any tobacco products, alcohol and controlled substances (as defined in Section 10 of this policy) by a student-athlete or activity participant, whether it occurs on or off school property, is prohibited and shall result in the penalties set forth herein.
- 2. Time Period During Which Policy Applies:** The policy in this section applies to any student who is participating or has participated in interscholastic activities starting from the student's first participation in interscholastic activities, including formal practices which precede interscholastic competition after the initial signing of the Student/ Parent/Legal Guardian (TAD) Acknowledgement Form, at any ASAA member school, and continuing until the student graduates from high school. This policy applies during "calendar days" as defined in this section. The policy first went into effect on July 28, 2008.
- 3. Educational Component:** The educational component is a critical part of the policy and is comprised of four parts; Pre-Participation Orientation, First Offense, Second Offense, and Third Offense. ASAA will provide the first three parts of this component to member schools on DVD and through the ASAA website. An overview of each part is included under Section 10. Definitions.
- 4. Cumulative and Progressive Penalties:** Violations of this policy will be cumulative and progressive, as described in the following paragraph, throughout a student's high school years. If a student transfers from one ASAA member school to another ASAA member school, the student's cumulative violations will accompany such transfer and shall be the basis for any additional penalties should further violations occur.
- 5. Minimum Penalties for Violation of this Policy:** Minimum penalties for violations of this policy are:
  - First Offense      The student will be suspended from interscholastic activities and practice for 10 (ten) calendar days (as defined in Section 10). Fifty (50) percent of the suspension will be forgiven and the student may return to practice if the student and parent/guardian complete the First Offense educational component.

For tobacco use, if a student under the First Offense Penalty violates the Tobacco Rule within the 10 (ten) calendar day period of suspension, the student's period of suspension will start over again; the First Offense educational component will become mandatory, and no forgiveness will be granted. This process will continue until the student has demonstrated 10 (ten) calendar days without a subsequent tobacco violation. A student who has not completed a suspension or re-suspension under the first Offense Penalty for violation of the Tobacco Rule does not become subject to imposition of penalties under a Second, Third or Fourth Offense for violation of the Tobacco Rule, until the student has completed all suspensions and re-suspensions under the First Offense Penalty for tobacco use. A student serving a First Offense Penalty under the Tobacco Rule is, however, subject to immediate imposition of a Second Offense Penalty to the extent this is based upon violation of the non-tobacco prohibitions under this Policy.

- Second Offense      The student will be suspended from interscholastic activities and practice for forty-five (45) calendar days. Both the student and parent/guardian must complete the Second



Offense educational component prior to the student's return to competition and there will be no forgiveness of calendar days of suspension. While under the period of suspension, the student may return to practice after completion of the Second Offense educational component. A student may need additional days of practice before returning to competition (See Article 7, Section 5).

**Third Offense** The student will be suspended from interscholastic activities and practice for one (1) calendar year. Both the student and parent/guardian must complete the Third Offense educational component prior to the student's return to competition and there will be no forgiveness of calendar days of suspension. While under the period of suspension, the student may return to practice after completion of the Third Offense educational component. A student may need additional days of practice before returning to competition. (See Article 7, Section 5).

**Fourth Offense** The student's privilege to participate in interscholastic activities and practice is revoked for the remainder of the student's high school years.

These are minimum penalties which may be increased by the member school or member school district, based upon (1) the nature of the violation, (2) the extent to which it occurs on school property or during school activities, and (3) the extent to which it arises in the context of the student's participation in interscholastic activities. Penalties shall be imposed beginning on the first calendar day following a determination that a violation has occurred, except to the extent a school's appeals policy permits a student to continue to participate pending final determination of any appeal filed by the student under such policy. In such case, penalties shall be imposed on the first calendar day following a determination on appeal that a violation has occurred. A student shall be considered ineligible during each calendar day in which a penalty is imposed.

**6. Determination of Violations:** In implementing this policy, it will be the member school's responsibility to determine the nature and extent of a violation, to impose and enforce any penalty, to report each violation to ASAA on a standardized form, and to maintain records of all violations by each student occurring after the student's first participation in interscholastic activities. A member school's determination that a violation has occurred and its imposition of penalty may not be appealed to ASAA. If a member school or member school district reverses a determination of violation, it shall promptly notify ASAA of such reversal.

Violations and penalties are to be based upon noncompliance with the policy by the student participant, by the student's parents/legal guardians, or both, provided however, that where a violation is based solely upon action or inaction of the parent or legal guardian and not of the student participant, under circumstances completely beyond the control of the student and where it would be manifestly unfair to disqualify the student on this ground, the member school may, at its discretion, withhold imposition of a penalty against the student.

**7. Violations Reported to ASAA and Confidentiality Requirement:** After determining that a violation has occurred, the member school shall report the violation to ASAA on the required form. ASAA will provide a *School Report of Violation Form* to member schools and districts. Member schools and districts must report to ASAA a violation of this policy within 3 calendar days of determination that such violation has occurred. A report of violation must show all violations which occurred at the member school or district and the dates thereof, including the specific basis upon which a determination of violation was made. It is ASAA's intention to maintain the confidentiality of all such reports. As such, information concerning a student's previous violations will be disclosed by ASAA only to an administrator of the member school which the student is attending. A school administrator to whom such information has been disclosed may exercise discretion to provide such confidential information as is appropriate to the student's coach or other activity administrator, but only to the

extent that such information is provided in a good faith effort to prevent violations and to assist the student in maintaining a lifestyle free of tobacco, alcohol and controlled substance use, and to maintain eligibility to participate in interscholastic activities. An administrator who provides any confidential information to a student's coach or other activity supervisor shall assure that such person will use the information only in communications with the student and shall otherwise maintain strict confidentiality of the information. ASAA's records of violation shall be made available to the student and/or the student's parent or legal guardian upon written request.

**8. Student and Parent/Guardian Acknowledgement:** ASAA will provide a Student/ Parent/Legal Guardian TAD Acknowledgement Form to member schools and districts. The form will explain the policies of this section and penalties for violations. The form must be signed by the student and the student's parent or legal guardian, and requires that the student and parent or legal guardian acknowledge that they have read and understand the terms of the policy, including the potential penalties for violations, and that it requires the school to report such violations to ASAA. The form will require that the student and parent or legal guardian agree to be bound by these terms. Prior to each season in which a student participates in interscholastic activities, a copy of the signed form must be returned to the school before the student is permitted to participate. Member schools shall keep a copy of the signed forms on file. This means, that although a student will be required to view the orientation video only once per year, the signed acknowledgement forms must still be turned into the office prior to each season of participation.

**9. Students Emancipated by Age or Marriage:** The requirements in this policy that a parent or legal guardian sign the Student/Parent/Legal Guardian TAD Acknowledgement Form and that require that a student's parent or guardian participate in the Pre-participation Orientation or in mandatory education arising from an offense do not apply to a student who has obtained the age of 18 (eighteen) years, or who becomes married if the student has reached the age of 16 (sixteen).

**10. Definitions:** As used in this section, terms are defined as follows:

Calendar Days – Each day, including weekends and holidays, during the member school's school year. Additionally, if a student participates in any interscholastic activity, including practice, outside of the school year, then the entire period of such participation, including intervening weekends and holidays, counts as calendar days for such student.

Controlled Substance – Any substance appearing on the list of Controlled Substances identified by the federal Office of the Drug Enforcement Administration or as set forth in 21 U.S.C. Section 812, unless the student's usage of such substance is consistent with a physician's prescription for the student's usage. The DEA list of Controlled Substances appears on its internet website at [www.deadiversion.usdoj.gov/schedules/schedules.htm](http://www.deadiversion.usdoj.gov/schedules/schedules.htm). ASAA will, on at least an annual basis, provide member schools with an updated List of Controlled Substances; however, for purposes of ASAA's policy, the current list maintained by the DEA is controlling.

Report to ASAA – Transmission of reporting form to ASAA by facsimile (fax) within the reporting period, or telephonic reporting of violation within reporting period followed by mailing of reporting form. ASAA may adopt an electronic reporting form.

Suspension – As defined in Article 5, Section 1 (A) (6) of ASAA bylaws.

Educational Component – A series of DVD's, software and web based training programs and counseling ranging from a pre-participation orientation session to remedial programs for first through third time offenders. These are designed to keep students in school, teach them responsibility, educate them and their parents/guardians on new behaviors and lifestyles, instill accountability, exemplify teamwork, teach positive decision making skills, and keep students eligible for interscholastic activities.

## **An overview of each part follows:**

Pre-Participation Orientation: The Orientation is required of each student participants and parent/guardian annually, at the beginning of the student's first season of the school year, before the student is eligible to participate. This session is a short informative presentation designed to encourage students to maintain a chemical-free lifestyle, and to ensure that students and parents/guardians understand the policy and the consequences for violation. Upon completion of the Orientation, the student and parent/guardian must sign the Student/Parent/Legal Guardian TAD Acknowledgement Form as stated in B. 2. above for the student to gain eligibility. Schools will affirm that this has happened by marking the designated field on the Master Eligibility List.

*(Note added for clarification purposes – The board did not change the following provision).*

"Prior to each season in which a student participates in interscholastic activities, a copy of the signed form must be returned to the school before the student is permitted to participate. Member schools shall keep a copy of the signed forms on file."

*(This means that although a student will be required to view the orientation video only once per year, the signed acknowledgement form must still be turned into the office prior to each season of participation).*

First Offense: This optional session for students who have committed a First Offense is designed to educate students and their parents/legal guardians on how to make positive decisions that will instill accountability and new behaviors in the students. Upon successful completion of this part by both the student and parent/guardian, 50% of a student's suspension from activities will be forgiven. Students completing the First Offense component may return to practice prior to the completion of the period of suspension.

Repeat violations of the Tobacco Rule during the 10 (ten) calendar days of suspension will result in mandatory participation in the First Offense educational component prior to returning to competition. For repeat violations of the Tobacco Rule only, the Second Offense penalties, if based on violations of the Tobacco Rule, will not be imposed unless there is a repeat violation of the Tobacco Rule after the student has completed all suspensions and re-suspensions under the First Offense.

Second Offense: This required session for students who have committed a Second Offense as well as their parents/guardians, must be completed before a student regains eligibility. It is more in-depth than is presented in First Offense. Students completing the Second Offense component may return to practice prior to the completion of the period of suspension. There is no forgiveness of mandatory suspension and students returning to play after this offense may need additional days of practice prior to competition.

Third Offense: Students who violate this policy for a third time have a significant problem. This required session for students who have committed a Third Offense under the rule and wish to regain their eligibility, will target the specific at-risk behaviors and may involve multiple agencies. A student under the Third Offense educational component must:

- seek assessment and counseling/treatment from a local health care professional,
- successfully complete the recommendations of the care provider and submit a letter from the agency,
- demonstrate a commitment to remain substance free,
- make a presentation to the District School Board requesting reinstatement of interscholastic eligibility,
- notify ASAA through the school administration that all conditions have been successfully completed, and
- request reinstatement by ASAA.

Students completing the Third Offense component may return to practice prior to the completion of the period of suspension.

