

**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 three musical areas; band, 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 of 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.

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

Updated and revised by ASAA Music Coordinator Cam Bohman on August 31, 2002.

FESTIVAL LOGISTICS

A. SEASON 2007-08

Seasonal activity without limitation

B. ELIGIBILITY

Participants must meet all ASAA eligibility require-

ments. Participant names must be included on the two Master Eligibility Lists sent to ASAA. No physical exam is required for participation. The first Master Eligibility List is for all students submitting an audition tape/CD and the second Master Eligibility List is for all students selected to participate in the All-State groups.

1. Students must be eligible according to their own region's 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. 2007 ASAA/FIRST NATIONAL BANK ALASKA ALL-STATE MUSIC FESTIVAL

1. DATE: Thursday, Friday & Saturday Week 21 November 15-16-17. 2007
2. SITE: Anchorage, Alaska
 - a. REHEARSALS: Bartlett High School
 - b. CONCERT: TBD
3. SELECTION:
 - a. Students are selected from audition tapes/CDs 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.
 - b. Group and section assignments (ie. Treble choir vs. mixed choir; first clarinet, second clarinet, third clarinet, etc.) are based on

submitted audition tapes. For 2007, the even-numbered rankings will be placed in Treble Choir and the odd-numbered rankings will be placed in Mixed Choir.

- c. 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.
- d. Students may submit no more than two audition tapes/CDs for different instruments and/or voices. If both recordings are chosen in the audition process, the higher scoring tape will be selected in consideration of the greater benefit for the performing groups.

D. FEES

There is an audition fee of \$8.00 for each tape/CD submitted and a \$12 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 \$12 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 2007 All-State will be Monday, October 22nd, 2007.

E. RULES

For complete audition requirements, regulations, forms and checklists, consult the *2007-08 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 2007-08 music season. (The Intent Form may also be submitted online at www.asaa.org. Look under MUSIC: FORMS: INTENT FORM).

2. TAPE/CD DEADLINE: Recordings are due no later than **5:00 p.m. on Wednesday, September 26, 2007.**

If mailed, recordings must be postmarked BEFORE September 26, 2007. Recordings will NOT be accepted for audition if they are received more than two (2) days beyond the deadline (i.e., by 5:00 p.m. Friday, September 28). Such late entries will only be accepted if there has been substantiated difficulty in delivery to the ASAA Music Coordinator. Recordings will NOT be accepted if the postmark is beyond the deadline.

3. MAILING/DELIVERY PROCEDURE: All tapes/CDs must be sent via UPS, Federal Express, DHL, US Express Mail, or hand-delivered to the ASAA office. Entrants should take into account reasonable mailing time to ensure timely delivery. The burden is on the entrant to make sure the recordings are received by the deadline.

4. AUDITION REQUIREMENTS: These are located in the *ASAA Music Handbook* for the ODD-NUMBERED years and in Memo I for 2007, which is posted online at www.asaa.org. 2007 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. 2007 All-State Group Coordinators are:

- BAND – Philip Walters, Bartlett HS
- MIXED CHOIR – Liesel Davenport-Wheeler, Bartlett HS
- ORCHESTRA – Gabrielle Willis, Bartlett HS
- TREBLE CHOIR – Andrea Lang, Eagle River 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 2007 All-State Group Conductors are:

- BAND – Dr. Peter Boonshaft, Hofstra University, Hempstead, NY
- MIXED CHOIR – Dr. Byron Mcgilvray, Athens, TX
- ORCHESTRA – Dr. William Scott, Western Kentucky University, Bowling Green, KY
- TREBLE CHOIR – Sigrid Johnson, St. Olaf College, Northfield, MN

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

- a. When audition tapes/CDs are submitted:

- 1) From each student:
 - Application Form
- 2) From each school music group (Band, Choir or Orchestra)
 - Roster Form (Please complete online at www.asaa.org. Make two copies: Keep one for yourself and turn the other copy in with your audition tapes/CDs.)
 - First Master Eligibility Form
 - Purchase Order Number

- b. By Friday, November 2, 2007:

- Academic Awards Form
- ASAA Code of Conduct Form

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

F. DISQUALIFICATIONS

DISQUALIFICATION ALERT

For the 2007 All-State Music Festival, Tapes and/or CDs will be DISQUALIFIED if:

1. Any audition exercise is incomplete, in the wrong order, or left out.
2. 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.)
3. Any tape 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 a tape/CD recorder used only for recording the audition tape or CD.
4. The beginning pitch is not heard on the audition tape/CD for all choral exercises.
5. A student's name and/or school is recorded at the beginning of the tape. (Only the instrument or voice part should be at the beginning of the tape. The student's name, school and city should be placed after a 15-second pause at the conclusion of the last exercise.)
6. A CD is found with inappropriate language used for identifying exercises, selections, and/or performers. See later sections in this *ASAA Music Handbook* for further details.

G. FESTIVAL MUSIC

1. The festival music is ordered by the hosting school and/or the hosting school district and is kept in their music library.
2. 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.
3. 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, 8 additional copies of the Mixed Choir Music and 4 additional copies

of the Treble Choir Music need to be ordered for the alternates.

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.
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 1
- 2nd Bassoon 1
- 1st Oboe 1
- 2nd Oboe 1
- English Horn 1
- 1st Alto Saxophone 2
- 2nd Alto Saxophone 2
- Tenor Saxophone 2
- Baritone Saxophone 1
- 1st Cornet 3
- 2nd Cornet 3
- 3rd Cornet 3
- 1st Trumpet 1
- 2nd Trumpet 1
- 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

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

- Plus winds and percussion as required by scores and conductor's recommendations — single or double per part.

- The first stand of the second violins shall be filled by those students who are ranked 5th and 6th by the judges.

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 7 (Friday) — Intent forms due at ASAA office
- September 26 (Wednesday) — the following are due at the ASAA office:
 - Applications

- Audition tapes/CDs
- Purchase Order Number (PO#)
- First Master Eligibility List
- October 12 (Friday) — Notification of status of applicants via fax and/or email.
- November 2 (Friday) — the following are due at the ASAA office:
 - Academic Award Form
 - Code of Conduct
 - Director's Registration Form
 - Second Master Eligibility List
 - Music Supervision Form

- November 15-16 (Thursday-Friday) — Rehearsals at Bartlett High School
- November 17 (Saturday)
 - Final Rehearsal at TBD
 - Concert at 6:00 p.m. at TBD

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.

FESTIVAL CHAIR'S CHECKLIST

JUNE

- 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.
- Gather music and procedure taping 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 tapes/CDs for all ASAA schools.

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.

- Submit to ASAA the information needed to arrange transportation for visiting guest conductors.
- Work with Coordinators to have tape adjudicators on line.
- Complete plans for Festival logistics.
- Provide program information to ASAA, including guest conductor biographies and pictures.
- Arrange for publicity, taping, photos, certificates, Academic and First Chair Awards from ASSA.
- 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 tapes, 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 tapes 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, tape/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.

JUNE / JULY

- 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.

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 and percussion section participants for All-State Symphonic Orchestra will be selected from the All-State Band.

6. Each student may submit no more than two audition tapes for different instruments. If both tapes are chosen in the audition process, the higher scoring tape will be accepted.

SELECTION OF AUDITION REQUIREMENTS

In odd-numbered years (2007, 2009, etc.) the All-State Band will use the audition requirements designated in this handbook. In even-numbered years (2008, 2010, 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 may take place later during the second semester. NOTE: Directors, you must be a member of MENC to participate in the All-Northwest festival.

2007

ODD-NUMBERED YEARS

AUDITION REQUIREMENTS

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, with a brief pause between each exercise or piece. Directors should be aware that tapes/CDs 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.

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

WOODWINDS

Bassoon

Rubank Advanced Method for Bassoon, Vol.1 by Wm. Gower and H. Voxman (Rubank Publisher)

1. Page 15. No. 50. (Quarter note = 132.)
2. Page 44. No. 10. No repeats take only the 2nd D.C. (Dotted quarter note = 66.)
3. Page 38. No. 25. Lines 1-3. (Quarter note = 104.)
4. Page 45. No. 12. Last four lines. (Quarter note = 96.)
5. Page 22. Lines 1-5, top line.

Flute

Selected Studies for Flute by H. Voxman (Rubank Pub.)

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

Oboe and English Horn

Rubank Advanced Method for Oboe, Vol.1 by Wm. Gower and H. Voxman (Rubank Publisher)

1. Chromatic scale. Low Bb (low B on English Horn) to the top of range using tongued legato quarter notes ascending and descending. (Quarter note = 132.)
2. Page 47. No. 9. (Quarter note = 80.)
3. Page 49. No. 16. (Eighth note = 172.)
4. Page 65. No. 35.
5. Page 67. No. 4.

Piccolo

Selected Studies for Flute by H. Voxma (Rubank Pub.)

1. Chromatic scale. Low D to high C ascending and descending. Almost three octaves. Play in slurred eighth notes. (Quarter note = 160)
2. Page 18. From line four, measure three through line eight plus one note. (Quarter note = 92)
3. Page 36. Beginning through first note of the first ending. (Quarter note = 60)

- Page 40. Beginning through line five. (Dotted Quarter note = 69)

Clarinets (Eb, Bb and Soprano)

Selected Studies for Clarinet by H. Voxman (Rubank Publisher) and *Grand Duo Concertante* by von Weber, (Schirmer Ed.) **NOTE:** *Grand Duo Concertante* is also available in book form in *Masterworks for Clarinet and Piano*. (Schirmer Pub. Simon Editor/Vol 1747.)

- Chromatic scale. Low E to G4 in tongued legato quarter notes ascending and descending. (Quarter note = 132.)
- Page 5. Lines 1-5 plus four measures and one note. (Quarter note = 88.)
- D Minor exercise by Ferling-Rose. Lines 1-4 (Larghetto).
- Page 25. Line 4 measure 2 through line 8 and first note of measure 3 of line 8.
- Grand Duo Concertante Final Movement (Rondo). Begin at B; play 6 lines plus 2 measures and one note. (Dotted quarter = 84.)

Clarinets (Alto, Bass and Contra)

Advanced Method for Clarinet, Vol. 1. by Wm. Gower and H. Voxman (Rubank Publisher)

- Chromatic scale. Low E to C3 in tongued legato quarter notes ascending and descending. (Quarter note = 132.)
- Page 35. No. 14. All. Play bottom line. (Dotted quarter note = 80.)
- Page 50. No. 4. (Quarter note = 152.)
- Page 47. No. 24. Top lines. (Quarter note = 72.)

Saxophones

Selected Studies for Saxophone by H. Voxman (Rubank Publisher)

- Chromatic scale. Low B to F3 in tongued legato quarter notes ascending and descending. (Quarter note = 132.)
- Page 32. First 24 measures. (Eighth note = 112.)
- Page 2. Measure 25 - 43. (Dotted quarter note = 60.)
- Page 18. Line 7. Measure 4 through line 12. (Dotted quarter note = 63.)

BRASS

Trumpet and Cornet

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

- Chromatic scale. Low F# to high C. Tongued legato ascending and descending. (Quarter note = 132.)
- Page 34, No. 33. First line plus 2 measures. Double tongue exercise. (Dotted quarter note = 116.)

- Page 56. No. 69. Line 2. (Quarter note = 126.)
- Page 226. No. 118. Two lines and two measures. Dynamic interpretation will be a consideration. (Quarter note = 60.)
- Page 285. No. 1. Lines 1-3 plus 2 measures. (Quarter note = 96.)

French Horn

Preparatory Melodies to Solo Work for French Horn by Max Pottage (Belwin Pub.)

- Chromatic scale. Low C to G3. Tongued legato ascending and descending. (Quarter note = 132.)
- Page 20. No. 50. (Dotted quarter note = 60.)
- Page 13. No. 35. (Dotted quarter note = 58.)
- Page 14-15. No. 37. (Quarter note = 92.)

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.)

- Chromatic scale. Low F to Bb3. Tongued legato ascending and descending. (Quarter note = 132.)
- Rubank page 52. No. 10. (Quarter note = 104 (in 2/4))
- Rubank page 54. No. 15. (Dotted quarter note = 56.)
- Rubank pages 38 and 39. No. 21. Top lines, no repeat. (Quarter note = 60.)
- Arbans page 215. No. 9. First two lines plus two measures. (Quarter note = 84.)

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).

- Chromatic scale from pedal Bb to F above the Bass Clef Staff and back. (Quarter note = 120)
- Exercise #1. Last 16 bars. Lento
- Exercise #4. Last 32 bars. Allegro

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.

- Chromatic scale. Low F to Bb3. Tongued legato ascending and descending. (Quarter note = 132.)
- Page 77. No. 64. (Quarter note = 96.)

3. Page 55. No. 41. (Quarter note = 88.)
4. Page 236. Theme. Two lines plus four measures and one note. Play with dynamics and expression. (Quarter note = 80)
5. Page 236. Variation I. First two lines plus one note. Play with dynamics and expression. (Quarter note = 80.)

Tuba

Rubanks Advanced Method for Eb & Bb Bass Vol. I by Wm. Gower and H. Voxman (Rubank Publisher)

1. Chromatic scale. Low G to G3. Tongued legato ascending and descending. (Quarter note = 132.)
2. A Major scale. Two octaves. Tongued legato ascending and descending. (Quarter note = 120.)
3. Page 52. No. 19. First two lines plus one measure. (Half note = 92.)
4. Page 53. No. 22. First three lines. (Quarter note = 92.)
5. Page 34. No.16. (Quarter note = 76.)

PERCUSSION

In an effort to select versatile percussionists, student must submit an audition recording which includes all four of the major groups shown below. The book used is the Audition Etudes, by Garwood Whaley, published by Meredith Music Publications.

Snare Drum

1. Rudimental (double stroke) roll played slow to fast (open to closed).
2. Orchestra (multiple bounce roll) played pp < ff > pp.
3. Page 11, #14. (Quarter note = 108)

Timpani

1. Roll pp < ff > pp on low G and high D. (Roll on G and then roll on D separately.)
2. Play F major scale using two timpani. Use legato stroked quarter notes ascending and descending. (Quarter note = 80)
3. Page 14, #5. (Quarter note = 132)

Mallets

1. Chromatic scale: Two octaves using sixteenth notes ascending and descending. (Quarter note = 104)
2. D and B-flat major scales. Two octaves using eighth notes and repeating the top note. (Quarter note = 120)
3. Page 24: #11. (Eighth note = 126)

Multiple Percussion

1. Page 32, #7. (Quarter note = 120)

ODD-NUMBERED YEARS

AUDITION MATERIALS SUMMARY

Baritone Horn (Bass 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.

Bassoon

- RUBANK ADVANCED METHOD FOR BASSOON, VOL. 1 by Wm. Gower and H. Voxman (Rubank Publisher)

Clarinet (Alto, Bass, Contra)

- RUBANK ADVANCED METHOD FOR CLARINET, VOL. 1 by Wm. Gower and H. Voxman (Rubank Publisher)

Clarinet (Eb and Bb Soprano)

- GRAND DUO CONCERTANTE by von Weber (Schirmer Publisher) also available in book form in MASTERWORDS FOR CLARINET AND PIANO, Simon Editor/Vol. 1747. (Schirmer Publisher)
- SELECTED STUDIES FOR CLARINET by H. Voxman (Rubank Publisher)

Flute/Piccolo

- SELECTED STUDIES FOR FLUTE by H. Voxman (Rubank Publisher)

French Horn

- PREPARATION MELODIES TO SOLO WORK FOR FRENCH HORN by Max Pottage (Belwin Publisher)

Oboe

- RUBANK ADVANCE METHOD FOR OBOE, VOL. 1 by Wm. Gower and H. Voxman (Rubank Publisher)

Percussion

- Mallet — MODERN SCHOOL FOR XYLOPHONE, MARIMBA, VIBRAPHONE by Goldenberg (Chappell Pub.)
- Snare Drum — MODERN SCHOOL FOR SNARE DRUM (by Goldenberg (Chappell Pub.))
- Timpani — MUSICAL STUDENTS FOR THE INTERMEDIATE TIMPANIST by Whaley (pub. J.R. Publications)

Saxophone

- SELECTED STUDIES FOR SAXOPHONE by H. Voxman (Rubank Publisher)

Trombone and Bass Trombone

- RUBANK ADVANCED METHOD FOR TROMBONE AND BARITONE, VOL. I (Carl Fischer, Inc. Publisher)
- ARBAN'S COMPLETE METHOD FOR TROMBONE AND BARITONE, Parts I and II (Carl Fischer Inc. Publisher)
- 24 STUDIES FOR BASS TROMBONE OR

TROMBONE WITH F ATTACHMENT by Boris Grigoriev, published by International Music Company and edited by Allen Ostrander.

Trumpet/Cornet

- ARBAN'S COMPLETE CONSERVATORY METHOD FOR TRUMPET by Goldman and Smith (Carl Fischer, Inc. Publisher)

Tuba

- RUBANK ADVANCED METHOD FOR Eb AND Bb BASS, VOL.1 by Wm. Gower and H. Voxman (Rubank Publisher)

2008

EVEN-NUMBERED YEARS — 2008 M.E.N.C. NORTHWEST AUDITION REQUIREMENTS

NOTE: MENC provides the requirements for the even years in which the All-State Band uses the All-Northwest requirements. The audition materials that follow were for All-Northwest 2006. Generally, each Northwest year has the same requirements. However, double check the requirements for 2008 by looking on line at www.menc.org.

- Click conferences
- Click 2008-09 Division Conferences
- Click 2009 Northwest Conference
- Click 2009 NW Honor Groups
- Click Group – Band, Choir, Orchestra, Jazz
- Click Instrument / Voice

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 tapes.

WOODWINDS

All selections are composed by Himie Voxman and William Gower and published by Rubank.

Flute and Piccolo

Selected Studies for Flute

1. Chromatic scale: Low C to C4 using slurred sixteenth notes ascending and descending. (Quarter note = 72)
2. Page 5: Beginning to first ending. (Quarter note = 108)
3. Page 4: First four lines, no repeat. (Quarter note = 56)

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

Oboe and English Horn

Rubank Advanced Method for Oboe, Vol. 1

1. Chromatic scale: Low B-flat (low B on English Horn) to F3 using slurred sixteenth notes ascending and descending. (Quarter note = 80-92)
2. Page 47: #10. (Quarter note = 80)
3. Page 66: #2, take repeat, no ornamentation. (Quarter note = 72)
4. Page 49: #16, no repeats, take D.C. (Eighth note = 172)

Bassoon and Contrabassoon

Rubank Advanced Method for Bassoon, Vol. 1

1. Page 15: #50. (Quarter note = 112-132)
2. Page 44: #10, no repeats, take only the 2nd D.C. (Eighth note = 120)
3. Page 38: #25, first three lines. (Quarter note = 104)
4. Page 45: #12, last four lines. (Quarter note = 96)
5. Page 48: #19, no repeats. (Quarter note = 96)

Clarinets

(Soprano E-flat / B-flat indicate on application)

Rubank Advanced Method for Clarinet, Vol 1

1. Chromatic scale: Low E to G4 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 132)
2. Page 49: Last 21 measures. (Cut time half note = 96)
3. Page 53: #15. (Dotted quarter note = 76)
4. Page 31: Lines 3-6, top part, no repeats. (Quarter note = 112)

Low Clarinets

(Alto, Bass and Contra indicate on application)

Rubank Advanced Method for Clarinet, Vol. 1

1. Chromatic scale: Low E to C3 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 100)
2. Page 12: #40. (Quarter note = 104)
3. Page 13: #47. (Quarter note = 104)
4. Page 25: #7, bottom part, no repeats. (Quarter note = 116)
5. Page 42: #19, top part. (Quarter note = 60)

Saxophones (All types)

Selected Studies for Saxophone

1. Chromatic scale: Low B-flat to F3 using slurred sixteenth notes ascending and descending. (Quarter note = 92)

2. Page 40, begin at third measure of fourth line and play to the end. (Quarter note = 104)
3. Page 41, beginning to third measure of fifth line. (Eighth note = 84)
4. Page 34, beginning to the first note of line six. (Quarter note = 120)

BRASS

Cornet and Trumpet:

Arban's Complete Conservatory Method for Trumpet by Goldman and Smith (Carl Fischer, Inc., Pub.)

1. Chromatic scale: Low F-sharp to C3 using tongued legato eighth notes ascending and slurred eighth notes descending. (Quarter note = 120)
2. Page 137: #28. (Quarter note = 112)
3. Page 203: #47. (Quarter note = 84)
4. Page 31: #26. (Quarter note = 116)

French Horn

Rubank Advanced Method for French Horn, Vol. 1 by Wm Gower and H. Voxman (Rubank Pub.)

1. Chromatic scale: Low C to C4 using tongued legato quarter notes ascending and descending. (Quarter note = 132)
2. Page 54: #20. (Quarter note = 132)
3. Page 25: #7, low part, no repeats. (Quarter note = 84)
4. Page 60: #35. (Quarter note = 80)
5. Page 72: Lines 1-6. (Quarter note = 72)

Trombone

Rubank Advanced Method for Trombone/Baritone, Vol. 1 by Voxman and Gower (Rubank Pub.)

1. Chromatic scale: Low F to B-flat 3 using tongued legato quarter notes ascending and descending. (Quarter note = 72)
2. Page 17: #57. (Quarter note = 72)
3. Page 27: #11, top part. (Quarter note = 112)
4. Page 65: #9. (Quarter note = 100)

Euphonium (Baritone Horn)

Rubank Advanced Method for Trombone/Baritone, Vol. 1 by Voxman and Gower (Rubank Pub.)

NOTE: Treble clef baritone should take materials from the bass clef and transpose.

1. Chromatic scale: Low F to B-flat 3 using tongued legato quarter notes ascending and descending. (Quarter note = 72)
2. Page 28:#12, top part. (Dotted quarter note = 72)

3. Page 51: #8. (Quarter note = 132)
4. Page 65: #9. (Quarter note = 100)

Tuba

Rubank Advanced Method for E-flat & BB-flat Bass, Vol. 1 by Wm. Gower and H. Voxman (Rubank Pub.)

1. Chromatic scale: Low G to G3 using tongued legato quarter notes ascending and descending. (Quarter note = 120)
2. Page 41: #28. (Quarter note = 80)
3. Page 35: #17, no repeats. (Quarter note = 92)
4. Page 56: #30. (Quarter note = 112)

PERCUSSION

In an effort to select versatile percussionists, students must submit an audition recording which includes all four of the major groups shown below. The book used is the *Audition Etudes*, by Garwood Whaley, published by Meredith Music Publications.

Snare Drum

1. Rudimental (double stroke) roll played slow to fast (open to closed).
2. Orchestra (multiple bounce roll) played pp, ff, pp.
3. Page 11, #14. (Quarter note = 108)

Timpani

1. Roll pp, ff, pp on low G and high D (The intent is for this to be done separately. Roll on G, then roll on D.)
2. Play F major scale using two timpani. Use legato stroked quarter notes ascending and descending. (Quarter note = 80)
3. Page 14, #5. (Quarter note = 132)

Mallets

1. Chromatic scale: Two octaves using sixteenth notes ascending and descending. (Quarter note = 104)
2. D and B-flat major scales. Two octaves using eighth notes and repeating the top note. (Quarter note = 120)
3. Page 24: #11. (Eighth note = 126)

Multiple Percussion

1. Page 32, #7. (Quarter note = 120)

EVEN-NUMBERED YEARS

AUDITION MATERIALS SUMMARY

Bassoon

- RUBANK ADVANCED METHOD FOR BASSOON, VOL. 1 by Wm. Gower and H. Voxman (Rubank Publisher)

Clarinet (Eb and Bb Soprano)

- RUBANK ADVANCED METHOD FOR CLARINET, VOL. 1 by Wm. Gower and H. Voxman (Rubank Publisher)

Clarinet (Alto, Bass, Contra)

- RUBANK ADVANCED METHOD FOR CLARINET, VOL. 1 by Wm. Gower and H. Voxman (Rubank)

English Horn

- RUBANK ADVANCE METHOD FOR OBOE, VOL. 1 by Wm. Gower and H. Voxman (Rubank Publisher)

Flute/Piccolo

- SELECTED STUDIES FOR FLUTE by Voxman (Rubank Publisher)

French Horn

- RUBANK ADVANCED METHOD FOR FRENCH HORN, VOL. 1 by Wm. Gower and H. Voxman (Rubank Publisher)

Oboe

- RUBANK ADVANCE METHOD FOR OBOE, VOL. 1 by Wm. Gower and H. Voxman (Rubank Publisher)

Percussion

- Mallet — MODERN SCHOOL FOR XYLOPHONE, MARIMBA, VIBRAPHONE by Goldenberg (Chappell Pub.)
- Snare Drum — MODERN SCHOOL FOR SNARE DRUM (by Goldenberg (Chappell Pub.))
- Timpani — MUSICAL STUDENTS FOR THE INTERMEDIATE TIMPANIST by Whaley (pub. J.R. Publications)

Saxophone

- SELECTED STUDIES FOR SAXOPHONE by H. Voxman (Rubank Publisher)

Trombone / Euphonium / Baritone

- RUBANK ADVANCED METHOD FOR TROMBONE /BARITONE, VOL. 1 (by Voxman and Gower, pub. Rubank)

Trumpet/Cornet

- ARBAN'S COMPLETE CONSERVATORY METHOD FOR TRUMPET by Goldman and Smith (Carl Fischer, Inc. Publisher)

Tuba

- RUBANK ADVANCED METHOD FOR Eb AND Bb BASS, VOL.1 by Wm. Gower and H. Voxman (Rubank Publisher)

BAND-SPECIFIC NOTES

BAND-SPECIFIC NOTES

- **LABEL:** Audition Tape Label example for BAND:

124	6
French Horn	B

- a. assigned school number circled
 - b. the student's INSTRUMENT
 - c. student number on the roster sheet
 - d. the all-state group: B = BAND
- **SECTION ASSIGNMENTS:** (e.g. first clarinet, second clarinet, etc.) will be based on submitted audition tapes/CDs. 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!

- **WIND & PERCUSSION ASSIGNMENTS FOR SYMPHONIC ORCHESTRA:** The wind and percussion players for Symphonic Orchestra will be determined by their ranking on their tape/CD 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.
- 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.

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 form on next page.
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.
7. Turn in the name of the FIRST CHAIR student 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**

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's 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 audition tapes for different voice parts (*e.g. Alto I, Soprano II*). If both tapes are chosen in the audition process, the higher scoring tape will be accepted. If a student submits a voice tape/CD and an instrumental tape/CD, the higher scoring tape 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. 2008 IS NOT an All-Northwest year.

AUDITION GUIDELINES

Do not introduce each selection but rather continue throughout the audition materials in the order listed, with a brief pause between each exercise or piece. All exercises are to be taped *a capella*. The pitch should be given only once before each exercise and must be heard on the audition tape/CD.

1. Sing two scales, ascending and descending, using do-re-mi-fa-so-la-ti-do. (Quarter notes = 72) Beginning

note follows the voice part. Students may or may not repeat the "DO" at the top of the scale.

- Soprano I: D (space below treble clef)
Bb (third line on treble clef)
- Soprano II: C (middle C)
Ab (second space on treble clef)
- Alto I: A (below middle C)
F (first space on treble clef)
- Alto II: G (below middle C)
Eb (first line on treble clef)
- Tenor I: Eb (third space on bass clef)
G (fourth space on bass clef)
- Tenor II: C (second space on bass clef)
F (fourth line on bass clef)
- Bass I: Ab (first space on bass clef)
Eb (third space on bass clef)
- Bass II: F (space below bass clef)
Db (third line on bass clef)

2. 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 (a total of 7 patterns), with each repetition a half-step higher than the previous one. **Do not sing or hum the new pitch; think it only.** Only one pitch is to be given for the entire exercise to test the ability of the applicant to think intervals in chromatic sequence.

Soprano: Bb pitch given (third line of treble clef)

Alto: G pitch given (second line of treble clef)

Tenor: C pitch given (middle C)

Bass: G pitch given (fourth space of bass clef)

3. 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 of the chord.**

- Soprano I and Tenor I: Key of D (start on A)
- Soprano II and Tenor II: Key of C (start on G)
- Alto I and Bass I: Key of B (start on F#)
- Alto II and Bass II: Key of A (start on E)

CHOIR-SPECIFIC NOTES

CHOIR-SPECIFIC NOTES

- **LABEL:** Audition Tape Label example for CHOIR:

124	20
Tenor I	C

- a. assigned school number circled
 - b. the student's VOICE PART
 - c. student number on the roster sheet
 - d. the all-state group: C = CHOIR
- **CHOIR ALTERNATES:** The first alternates for each 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:** The highest scoring tape/CD will be selected as the FIRST CHAIR in each section. If there is a score tie, those students with the tied scores will perform a live audition at the festival to determine the first chair award.
 - **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 memorized 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.
 - **RECORDING:** All exercises must be taped a *capella*. The starting pitch should be given only once before each exercise and must be heard on the audition tape/CD. 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 2007, the ODD-NUMBERED rankings will be placed in the MIXED CHOIR and the EVEN-NUMBERED rankings will be placed in the TREBLE CHOIR. Students cannot choose the group to be placed in. Both choirs are ALL-STATE CHOIRS.

CHOIR OCTET PROCEDURES

On the first day of the festival, choir students will be required to sing in octets (from the memorized festival music) to demonstrate music preparedness. A student performing unsatisfactorily will be required to attend additional part sections. Music Directors of those students requiring additional sections are expected to help in the sectional process at the festival.

OCTET PROCEDURE

1. Auditions will take place following the Thursday afternoon rehearsal 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 octet auditions are to be memorized. If the octet is falling apart, the octet leader has the option of having the octet repeat their audition using the music.
5. 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.
6. Music directors of those students who are in need of improvement will be informed of their status prior to the Thursday evening rehearsal so that appropriate action can be taken and additional sectionals arranged as needed.

OCTET COORDINATORS

1. Select sections from the All-State music to be used in the octet procedure.
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 on next two pages)*
4. Prepare a final tally sheet for the All-State Treble Choir and Mixed Choir Coordinators.

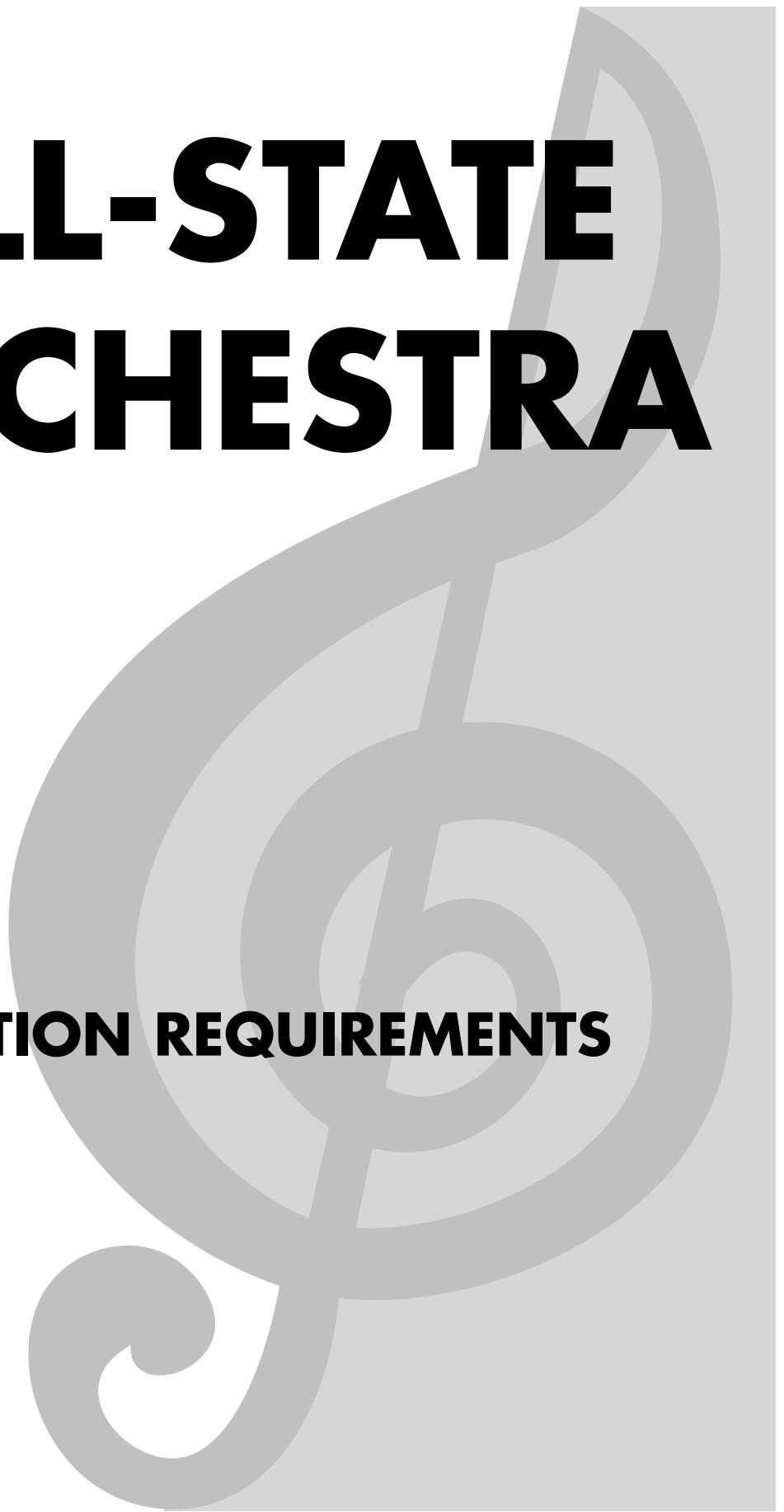
5. Organize the directors involved in the octet procedure as follows:
 - a. One (1) music director to direct the octet
 - b. One (1) accompanist
 - c. 4-8 music teachers needed to evaluate the octets, ie, one for each category as follows:
 - TREBLE CHOIR: SI, SII, AI, AII
 - MIXED CHOIR: SI, SII, AI, AII, TI, TII, BI, BII
 - 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

4:10	Group 1
4:15	Group 2
4:20	Group 3
4:25	Group 4
4:30	Break
4:35	Group 5
4:40	Group 6
4:45	Group 7
4:50	Group 8
4:55	Break
5:00	Group 9
5:05	Group 10
5:10	Group 11
5:15	Group 12

ALL-STATE ORCHESTRA

AUDITION REQUIREMENTS



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 for All-State from their taped auditions.

6. Each student may submit no more than two audition tapes for different instruments. If both tapes are chosen in the audition process, the higher scoring tape will be accepted.

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. 2008 is not an All-Northwest year.

AUDITION GUIDELINE

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. A tape/CD 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."

BOWED STRING INSTRUMENTS

Quality of tone and intonation will be a major factor.

Violin

Seventy-five Melodious and Progressive Studies for Violin, Op. 36, Book 1 by Mazas (pub. G. Schirmer)

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

Viola

Etudes Speciales, Op. 36, Book 1 by Mazas (pub. G. Schirmer)

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

Cello

Violincello Method by Kummer, ed. Schultz (pub. G. Schirmer)

1. Three-octave D major scale: Play sixteenth notes ascending and descending, slur eight notes to each bow. (Quarter note = 88)

2. Three-octave E melodic minor scale: Play sixteenth notes ascending and descending, *detache*'. (Quarter note = 72)
3. Exercise 70, page 78: Play top part. (Quarter note = 72)
4. Exercise 79, page 86: Play top part. (Eighth Note = 100)
5. Identify and play one-minute excerpt from your solo literature.

String Bass

New Method for the Double Bass, Book 1 by Simandl (pub. Carl Fischer)

1. Two-octave F major scale: Play sixteenth notes ascending and descending, slur four notes per bow. (Quarter note = 88)
2. Two-octave E melodic minor scale: Play eighth notes ascending and descending, *detache*' bowing. (Quarter note = 72)
3. Exercise 9, page 75. (Quarter note = 88)
4. Page 122: Play the first sixteen measures. (Quarter note = 82)
5. Identify and play one minute excerpt from solo literature.

Harp

1. SCALES: 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 triplets.
2. Play measures 1-11 on Interlude from "A Ceremony of Carols" by Benjamin Britten.
3. Play Sequidilla from the "Suite of Eight Dances" by Carlos Salzedo. (Note: You may use a tempo slower than the one indicated.)

AUDITION MATERIALS SUMMARY

Bass

- *NEW METHOD FOR DOUBLE BASS, BOOK 1* by F. Simandl (pub. Carl Fisher)

Cello

- *VIOLINCELLO METHOD* by Kummer, ed. Schultz (pub. G. Schirmer)

Harp

- *INTERLUDE FROM 'CEREMONY OF CAROLS'* by Benjamin Britten
- *SEQUIDILLA FROM 'SUITE OF EIGHT DANCES'* by Carlos Salzedo

Viola

- *ETUDES SPECIALES FOR THE VIOLA, OP. 36, BOOK I* by Mazas (pub. G. Schirmer)

Violin

- *SEVENTY-FIVE MELODIOUS AND PROGRESSIVE STUDIES FOR VIOLIN, OP. 36, BOOK I* by Mazas (pub. G. Schirmer)

ORCHESTRA-SPECIFIC NOTES

ORCHESTRA-SPECIFIC NOTES

- **LABEL:** Audition Tape Label example for ORCHESTRA:

124	10
Violin	0

- a. assigned school number circled
 - b. the student's INSTRUMENT
 - c. student number on the roster sheet
 - d. the all-state group: O = ORCHESTRA
- **BASS and HARP INSTRUMENTALISTS:** Please indicate your preference to your director for the following and mark the appropriate sections on your application and your recording tape/CD:
 - O = Auditioning for orchestra only
 - B/O = Willing to play in orchestra or band
 - **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 tapes/CDs. 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.



ALL-STATE MUSIC FESTIVAL

AUDITION RECORDING

AUDITION SUBMITTAL

ALTERNATES PROCEDURES

ADJUDICATION PROCEDURES

COORDINATOR RESPONSIBILITIES

AUDITION RECORDING

INSTRUCTIONS PERTAINING TO ALL

STUDENT INSTRUCTIONS FOR RECORDING

1. Use a new CD or cassette tape (preferably a C-60 tape)
2. At the beginning of the tape/CD, state only your instrument or voice part (e.g., *Bb clarinet, Soprano I, Violin*). **DO NOT STATE YOUR NAME OR SCHOOL.**
3. Play or sing the audition requirements **specifically and in order** as indicated on the Audition Requirements List.
4. Fifteen (15) seconds after the completion of the audition materials record:
 - a. your name
 - b. your school
 - c. your city
 - d. your voice or instrument part
5. Students should **not** print any information on the tape/CD. (*Directors will label tapes/CDs with the necessary coded information*).
6. Additional recording information:
 - a. **NOISE** — There is to be no extraneous noise recorded on the tape/CD. Tapes/CDs 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). For best results, use a new tape/CD.
 - 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 (+ 10 m.m.) will be graded lower.
7. **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 a tape recorder or CD burner used only for recording.
8. **JUDGES DECISIONS:** Because judging will be done by a select panel scattered throughout the

state, audition tapes and/or CDs are not available for review. The judges' decisions are final.

9. IF USING A CD, use the following guidelines:
 - a. Track 1— instrument or voice part
 - b. Next Tracks — each scale and exercise should be on a different Track. For example, if you were submitting a choir CD,
 - Track 2 would be Exercise #1 - Scale #1
 - Track 3 would be Exercise #1 - Scale #2
 - Track 4 would be Exercise #2 - I Love To Sing
 - Track 5 would be Exercise #3 - America, the Beautiful
 - c. Last Track 6 — Wait 15 seconds, then give the final identification information (student's name, school name, voice/instrument part)
 - d. Submit the CD in a thin, plastic case. Paper sleeves do not afford adequate protection.
 - e. If you choose to label your tracks, use appropriate identification. I.e., instrument part, exercise 1, exercise 2, final information. If a CD is found with inappropriate language used for identifying exercises, selections, and/or performers, it will be disqualified.

DIRECTOR INSTRUCTIONS FOR PREPARING AUDITION TAPES

1. Advise the student to use a new CD or cassette tape
2. Label each tape/CD **in ink** with the following label:

a.	c.
b.	d.

- a. assigned school number circled
 - b. the student INSTRUMENT or VOICE
 - c. student number on the roster sheet
 - d. the all-state group:
B = BAND • C = CHOIR • O = ORCHESTRA
3. Be certain that students have:
 - a. Stated their instrument or voice part at the beginning of the tape/CD.
 - 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 name, school, city, and instrument or voice part.

BE CERTAIN TO LISTEN TO EACH TAPE/CD BEFORE IT IS SUBMITTED FOR JUDGING.

4. Be certain that:
- NOISE — There is no extraneous noise recorded on the tape. Tapes/CDs that are difficult to understand are subject to disqualification. Monitor recording quality and encourage an acoustically dry (*no echo*) recording (*flat response*).
 - 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.
 - 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 (+ 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 a tape recorder/CD player used only for recording.
6. IF USING A CD, use the following guidelines:
- Track 1— instrument or voice part
 - Next Tracks — each scale and exercise should be on a different Track. For example, if you were submitting a choir CD,
 - Track 2 would be Exercise #1 - Scale #1
 - Track 3 would be Exercise #1 - Scale #2
 - Track 4 would be Exercise #2 - I Love To Sing
 - Track 5 would be Exercise #3 - America, the Beautiful
 - Last Track 6 — Wait 15 seconds, then give the final identification information (student's name, school name, voice/instrument part)
 - Submit the CD in a thin, plastic case. Paper sleeves do not afford adequate protection.
 - If you choose to label your tracks, use appropriate identification. I.e., instrument part, exercise 1, exercise 2, final information. If a CD is found with inappropriate language used for identifying exercises, selections, and/or performers, it will be disqualified.

INSTRUCTIONS PERTAINING TO INDIVIDUAL GROUP RECORDINGS

BAND-SPECIFIC

- Audition Tape Label example for BAND:

124	6
French Horn	B

- assigned school number circled
- the student's INSTRUMENT
- student number on the roster sheet
- the all-state group: B = BAND

CHOIR-SPECIFIC

- Audition Tape Label example for CHOIR:

124	20
Tenor I	C

- assigned school number circled
- the student's VOICE PART
- student number on the roster sheet
- the all-state group: C = CHOIR

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

ORCHESTRA-SPECIFIC

- Audition Tape Label example for ORCHESTRA:

124	10
Violin	O

- assigned school number circled
- the student's INSTRUMENT
- student number on the roster sheet
- the all-state group: O = ORCHESTRA

AUDITION SUBMITTAL

INSTRUCTIONS PERTAINING TO ALL

REQUIRED MATERIALS

Send the following to the ASAA office:

1. B/C/O Roster Sheet for each school music group
2. B/C/O Application for each student
3. B/C/O Audition tape or CD for each student
4. A Purchase Order Number (PO#)
5. First Master Eligibility List

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. As you list the students, the number at each line is that student's "student number from the roster sheet" NOT their "school student number". This roster student number must be printed on the tape/CD and on the individual application form. The roster must be submitted to the ASAA office. This form should be filled out on-line at www.asaa.org: ROSTER SHEET. Keep a copy for your records and send one copy of it with your tapes and/or CDs. Example:

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

- 2. SCHOOL NUMBER:** Each school is assigned a school number. It must appear on the roster, tapes, and all application forms. (The school numbers are found on the web at www.asaa.org under All-State 2007-08 in 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 tapes/CDs, for the same music group**, (i.e., two band tapes, two choir tapes, etc.), they only need one application. However, the student should be listed twice on the roster – one line for each tape submitted. Each tape or CD will have a different student number.

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

- 4. TAPES/CDs:** All tapes/CDs must be correctly labeled with the circled school number, student number from the roster, instrument, and group designation (B=BAND; C=CHOIR; O=ORCHESTRA).

Directors **should listen** to all tapes/CDs 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. Make sure that all tapes are **re-wound** to the beginning.

- 5. PURCHASE ORDER NUMBER:** A purchase order number must accompany audition materials. Paperwork for purchase orders often takes time to process. Please apply for the P.O. early, even if you have to estimate the number of tapes/CDs to enter.
- 6. FIRST MASTER ELIGIBILITY:** A master eligibility list must accompany the applications to verify that the submitting students are qualified to do so. A Second Master Eligibility is required for those students selected for All-State.
- 7. FEES:** At the festival's conclusion, ASAA will invoice schools \$12 per student selected for All-State, plus \$8 for each audition tape/CD submitted.
- 8. DEADLINE: All forms and tapes or CDs are due to ASAA by 5:00 PM, Wednesday, Sept. 26, 2007.**
- 9. SHIPPING:** All tapes, rosters, and application forms must be shipped via UPS, Federal Express, DHL or Express Mail, or hand-delivered to ASAA.

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 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:
4048 Laurel St, Ste 203 • Anchorage, AK 99508.
 - B/C/O Roster Sheet for each music group
 - B/C/O Application for each student
 - B/C/O Audition tape or CD for each student
 - A Purchase Order Number (PO#)
 - First Master Eligibility

- BAND - SPECIFIC** for all instruments:
Indicate band instrumentalist's preference on application and tape/CD as follows:
B = willingness to play only in Band
B/O = willingness to play in either Band or Orchestra
- ORCHESTRA-SPECIFIC** for bass and harp only:
Indicate orchestra instrumentalist's preference:
O = willingness to play only in Orchestra
B/O = willingness to play in either Band or Orchestra

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 Second Master Eligibility List, Code of Conduct, Music Supervision and Director Registration, and Academic Award forms to ASAA by November 2, 2007.
- If changes occur, follow the *Alternates* 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.
- Enjoy the Festival!!

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.*)
- REMEMBER: Music must be memorized**

ALTERNATES 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 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 will 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 Guest Conductor, based on the readiness of the alternate.)
- 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 alternates for each 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 alternates in the judges' priority listing will be advanced.

ADJUDICATION PROCEDURES

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 tape/CD must be adjudicated within the specific section for which the student is auditioning. Audition tapes/CDs may NOT be moved from one adjudicator to another unless distribution has been disproportionate and the Festival Chairman or appropriate B/C/O Group Coordinator makes the adjustment.
3. Adjudicators will require that:
 - a. audition recording instructions were followed (*since tapes/CDs 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 tape/CD 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.
5. All tapes will be adjudicated using the same procedure, criteria and scale. The same adjudicator(s) will adjudicate all tapes within each instrumental category.
6. At least one, and preferably three (3), alternates (*if enough tapes 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 audition tapes or CDs.
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 tapes/CDs, and/or, there are not enough tapes/CDs to fill a section, the adjudicator may ask the group coordinator through the ASAA Music Coordinator to put out a call for additional tapes/CDs. However, ranking preference will be given to those tapes/CDs that were timely submitted.
11. Because judging may be done by a select panel scattered throughout the state, audition tapes 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. (*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 numerical 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. A CD 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.** 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.

A tape/CD 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

- The highest scoring tape for each voice section will be identified as the First Chair.
- The women voiced applications will be ranked by scores from highest to lowest. For 2007, the ODD-NUMBERED ranking will be placed in the MIXED CHOIR and the EVEN-NUMBERED ranking will be placed in the TREBLE CHOIR.

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.

COORDINATOR RESPONSIBILITIES

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 tape adjudication.
- 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 audition tapes/CDs, adjudication forms, ranking sheets, and specific instructions to each adjudicator with specific instructions to:
 - Prepare a final adjudication form for each submitted tape/CD.
 - 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 listing 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 tapes to assure that the tape/CD 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, adjudication sheets and tapes/CDs 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.
- i. Place the tapes/Cds in the school envelopes provided by ASAA.

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.

7. 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 area
- Adequate chairs, stands, choral risers, musical equipment

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 auditions
- Put directions and signs around the school
- Pick up conductor at the airport

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, endpin stoppers, reeds
- Band aids, finger nail clippers

c. DAY 1 – THURSDAY:

- Arrive early
- Confirm room set up
- 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 and 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, 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
 - A chair placement rating sheet for each student
 - 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 tape 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 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 evening 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.

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
Band & Orchestra — Instrument Chair Sectional Rating Grid
Choir Octet Memorization Form
Choir Master Octet Tally Form**



2007-2008 ALL-STATE MUSIC FESTIVAL INTENT FORM

COMPLETE AND RETURN THIS FORM TO ASAA BY SEPTEMBER 7, 2008

Please complete and return this page by September 7, 2008, if you plan to submit band, choir, and/or orchestra audition tapes or CDs for the 2007 ASAA/First National Bank Alaska All-State Music Festival or entries to the 2008 ASAA/First National Bank Alaska State Solo and Ensemble Festival. This form should be filled out on-line at 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 2007-08 music season. A separate Intent Form is needed for each music director in a school.

I plan to submit audition tapes 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

Zipcode

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.

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



2007-2008 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 tape/CD and 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. If a student is submitting two tapes 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. Be sure to send a copy of the form with your tapes and/or CDs and keep a copy of this form for yourself.

School Number

School Name

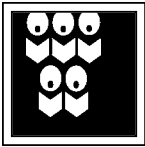
Director's Name

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	_____	_____	_____	_____

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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



2007-2008 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 tape/CD and 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. If a student is submitting two tapes 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. Be sure to send a copy of the form with your tapes and/or CDs and keep a copy of this form 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	_____	_____	_____	_____

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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



2007-2008 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 tape/CD and 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. If a student is submitting two tapes 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. Be sure to send a copy of the form with your tapes and/or CDs and keep a copy of this form 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	_____	_____	_____	_____

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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



2007-2008 ALL-STATE BAND APPLICATION

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 tapes are chosen in the audition process, the higher scoring tape 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, or any other device or aid other than a tape recorder or CD burner used only for recording.

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, or any other device or aid other than a tape recorder or CD burner used only for recording. 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.

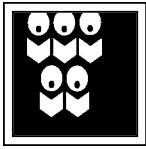
Principal's Name

Principal's Signature

Date

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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



2007-2008 ALL-STATE CHOIR APPLICATION

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 tapes are chosen in the audition process, the higher scoring tape 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

All-State Choir Experience - Circle

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, or any other device or aid other than a tape recorder or CD burner used only for recording.

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, or any other device or aid other than a tape recorder or CD burner used only for recording. 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.

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



2007-2008 ALL-STATE ORCHESTRA APPLICATION

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 tapes are chosen in the audition process, the higher scoring tape will be selected in consideration of the greater benefit to the performing group.

Instrument

Band Participation for Bass and Harp players only

I am willing to participate in the All-State Band. 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, or any other device or aid other than a tape recorder or CD burner used only for recording.

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, or any other device or aid other than a tape recorder or CD burner used only for recording. 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.

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



ALL-STATE BAND DIRECTOR'S REGISTRATION

ASAA/FIRST NATIONAL BANK 2007 ALL-STATE MUSIC FESTIVAL

November 15-16-17, 2007. Hosted by the Anchorage School District in Anchorage, Alaska
at Bartlett High School

ATTENTION ALL BAND DIRECTORS

Please complete and return this registration to the ASAA office no later than Friday, November 2, 2007

Name

School

Daytime Phone

Evening Phone

Email

I WILL WILL NOT be attending the 2007 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)

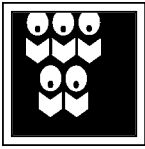
- Thursday rehearsal: Hotel to rehearsal Dinner Rehearsal to hotel
- Friday rehearsal: Hotel to rehearsal Rehearsal to Dinner Dinner to hotel
- Saturday rehearsal: Hotel to rehearsal Rehearsal to hotel
- Saturday afternoon: Sight seeing and shopping host
- Saturday concert: Hotel to concert Concert to 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.)

- FLUTE/PICCOLO CLARINET SAXOPHONE
- OBOE/ENGLISH HORN BASSOON TRUMPET
- FRENCH HORN TROMBONE BARITONE
- TUBA PERCUSSION

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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



ALL-STATE CHOIR DIRECTOR'S REGISTRATION

ASAA/FIRST NATIONAL BANK 2007 ALL-STATE MUSIC FESTIVAL

November 15-16-17, 2007 Hosted by the Anchorage School District in Anchorage, Alaska
at Bartlett High School

ATTENTION ALL CHOIR DIRECTORS

Please complete and return this registration to the ASAA office no later than Friday, November 2, 2007.

Name

School

Daytime Phone

Evening Phone

Email

I WILL WILL NOT be attending the 2007 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 (if needed) 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: Sight seeing 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

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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



ALL-STATE ORCHESTRA DIRECTOR'S REGISTRATION

ASAA/FIRST NATIONAL BANK 2007 ALL-STATE MUSIC FESTIVAL

November 15-16-17, 2007 Hosted by the Anchorage School District in Anchorage, Alaska
at Bartlett High School

ATTENTION ALL ORCHESTRA DIRECTORS

Please complete and return this registration to the ASAA office no later than Friday, November 2, 2007.

Name

School

Daytime Phone

Evening Phone

Email

I WILL WILL NOT be attending the 2007 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: Sight seeing 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 BASS HARP

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

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



2007-08 ALL-STATE BAND ADJUDICATION FORM

This form is for Brass and Woodwinds. Percussion adjudication is a separate 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					
Accuracy (correct notes)	10					
Tempo	10					
Intonation	10					
Musicianship	10					
Dynamics	10					
Total each exercise						
Possible Points	80	80	80	80	80	80

Total of all exercises combined
(____ points possible)

Adjudicator's Comments

Adjudicator's Signature



2007-08 ALL-STATE BAND ADJUDICATION FORM

This form is for Percussion. Brass and Woodwinds adjudication is a separate 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 Number

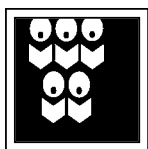
Student Number

Students must complete ALL exercises.

#	INSTRUMENT	Points Possible	Points Given
SNARE DRUM:			
1	Rudimental (double stroke) roll played slow to fast (open to closed).	10	
2	Orchestral (multiple bounce) roll played <i>pp</i> < <i>ff</i> > <i>pp</i> .	10	
3	Page 11, #14. (Quarter note = 108)	25	
TIMPANI:			
1	Roll <i>pp</i> < <i>ff</i> > <i>pp</i> on low G and then on high D separately.	10	
2	Play F major scale using two timpani. Use legato stroked quarter notes ascending and descending. (Quarter note = 80)	10	
3	Page 14, #5. (Quarter note = 132)	25	
MALLETS:			
1	Chromatic scale: Two octaves using sixteenth notes ascending and descending. (Quarter note = 104)	10	
2	D and B-flat major scales. Two octaves using eighth notes and repeating the top note. (Quarter note = 120)	10	
3	Page 24, #11. (Eighth note = 126)	25	
MULTIPLE PERCUSSION:			
1	Page 32, #7. (Quarter note = 120)	65	
		Total Points	200

Adjudicator's Comments

Adjudicator's Signature



2007-08 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 tape / CD.

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.

School No. <input style="width:100%; height:20px;" type="text"/>	Student No. <input style="width:100%; height:20px;" type="text"/>	Voice (check one) 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
--	---	---

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. (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

PITCH

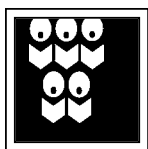
	Arpeggio 1:	8	5	3	1	(2 pts) <input style="width:30px;" type="text"/>
(1 pt) <input style="width:30px;" type="text"/>	Arpeggio 2:	8	5	3	1	(2 pts) <input style="width:30px;" type="text"/>
(1 pt) <input style="width:30px;" type="text"/>	Arpeggio 3:	8	5	3	1	(2 pts) <input style="width:30px;" type="text"/>
(1 pt) <input style="width:30px;" type="text"/>	Arpeggio 4:	8	5	3	1	(2 pts) <input style="width:30px;" type="text"/>
(1 pt) <input style="width:30px;" type="text"/>	Arpeggio 5:	8	5	3	1	(2 pts) <input style="width:30px;" type="text"/>
(1 pt) <input style="width:30px;" type="text"/>	Arpeggio 6:	8	5	3	1	(2 pts) <input style="width:30px;" type="text"/>
(1 pt) <input style="width:30px;" type="text"/>	Arpeggio 7:	8	5	3	1	(2 pts) <input style="width:30px;" type="text"/>

EXERCISE #3
Total Points
(copy to page 2)

25 pts possible

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)



2007-08 ALL-STATE CHOIR ADJUDICATION FORM

CONTINUED

School No.

Student No.

**EXERCISE #1
Total Points**

20 pts possible

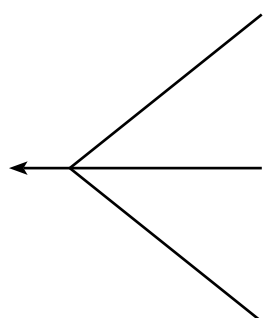
**EXERCISE #2
Total Points**

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: 50px; height: 20px;" type="text"/>
for / purple mountain / majesties a / bove the fruited / plain	(5 pts)	<input style="width: 50px; height: 20px;" type="text"/>
A / merica, A / merica God / shed his grace on / thee	(5 pts)	<input style="width: 50px; height: 20px;" type="text"/>
and / crown thy good with / brotherhood from / sea to shining / sea	(5 pts)	<input style="width: 50px; height: 20px;" 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. (5 pts)
In addition to the musicality criteria outlined on the first page, also consider diction and classical style of singing.

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



2007-08 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	POINTS	EX. 1	EX. 2	EX. 3	EX. 4	EX. 5	Solo
Tone Quality							
Intonation							
Rhythm		NA	NA				
Technique/Bow Control							
Style		NA	NA				
Tempo							
Selection: _____ Composer: _____							
Total each exercise							
Points possible		40	40	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 | | | |

Continuation sheet: Yes No

Adjudicator's Signature

RANK	SCHOOL #	STUDENT #	SCORE	SCHOOL NAME	STUDENT NAME	GRADE	OFFICE NOTES
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							
20							
21							
22							
23							
24							
25							



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 | | | |

CONTINUED

This is sheet of sheets.

RANK	SCHOOL #	STUDENT #	SCORE	SCHOOL NAME	STUDENT NAME	GRADE	OFFICE NOTES
26							
27							
28							
29							
30							
31							
32							
33							
34							
35							
36							
37							
38							
39							
40							
41							
42							
43							
44							
45							
46							
47							
48							
49							
50							



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							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							
20							
21							
22							
23							
24							
25							



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							
28							
29							
30							
31							
32							
33							
34							
35							
36							
37							
38							
39							
40							
41							
42							
43							
44							
45							
46							
47							
48							
49							
50							



ALL-STATE CHOIR FINAL RANKING SHEET

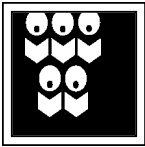
Check section

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							
52							
53							
54							
55							
56							
57							
58							
59							
60							
61							
62							
63							
64							
65							
66							
67							
68							
69							
70							
71							
72							
73							
74							
75							



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							
77							
78							
79							
80							
81							
82							
83							
84							
85							
86							
87							
88							
89							
90							
91							
92							
93							
94							
95							
96							
97							
98							
99							
100							



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							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							
20							
21							
22							
23							
24							
25							



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							
29							
30							
31							
32							
33							
34							
35							
36							
37							
38							
39							
40							
41							
42							
43							
44							
45							
46							
47							
48							
49							
50							

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

Instrument section being rated Page # of Total # of pages

First rated student	Student <input style="width: 95%; height: 25px;" type="text"/>		School <input style="width: 95%; height: 25px;" type="text"/>
	SELECTION	RATING (Circle number 1 to 10, with 10 the highest rating)	Average Final Rating <input style="width: 80%; height: 25px;" type="text"/>
	Number 1	1 2 3 4 5 6 7 8 9 10	Chair Placement <input style="width: 80%; height: 25px;" type="text"/>
	Number 2	1 2 3 4 5 6 7 8 9 10	
	Number 3	1 2 3 4 5 6 7 8 9 10	

Second rated student	Student <input style="width: 95%; height: 25px;" type="text"/>		School <input style="width: 95%; height: 25px;" type="text"/>
	SELECTION	RATING (Circle number 1 to 10, with 10 the highest rating)	Average Final Rating <input style="width: 80%; height: 25px;" type="text"/>
	Number 1	1 2 3 4 5 6 7 8 9 10	Chair Placement <input style="width: 80%; height: 25px;" type="text"/>
	Number 2	1 2 3 4 5 6 7 8 9 10	
	Number 3	1 2 3 4 5 6 7 8 9 10	

Third rated student	Student <input style="width: 95%; height: 25px;" type="text"/>		School <input style="width: 95%; height: 25px;" type="text"/>
	SELECTION	RATING (Circle number 1 to 10, with 10 the highest rating)	Average Final Rating <input style="width: 80%; height: 25px;" type="text"/>
	Number 1	1 2 3 4 5 6 7 8 9 10	Chair Placement <input style="width: 80%; height: 25px;" type="text"/>
	Number 2	1 2 3 4 5 6 7 8 9 10	
	Number 3	1 2 3 4 5 6 7 8 9 10	

Fourth rated student	Student <input style="width: 95%; height: 25px;" type="text"/>		School <input style="width: 95%; height: 25px;" type="text"/>
	SELECTION	RATING (Circle number 1 to 10, with 10 the highest rating)	Average Final Rating <input style="width: 80%; height: 25px;" type="text"/>
	Number 1	1 2 3 4 5 6 7 8 9 10	Chair Placement <input style="width: 80%; height: 25px;" type="text"/>
	Number 2	1 2 3 4 5 6 7 8 9 10	
	Number 3	1 2 3 4 5 6 7 8 9 10	

INSTRUMENT CHAIR SECTIONAL RATING GRID

CONTINUATION (FOR ADDITIONAL RATED STUDENTS)

Instrument section being rated Page # of Total # of pages

Student number (5th, 6th, 7th, etc.)	Student <input style="width: 95%; height: 25px;" type="text"/>	School <input style="width: 95%; height: 25px;" type="text"/>
	SELECTION	RATING (Circle number 1 to 10, with 10 the highest rating)
	Number 1	1 2 3 4 5 6 7 8 9 10
	Number 2	1 2 3 4 5 6 7 8 9 10
	Number 3	1 2 3 4 5 6 7 8 9 10
		Average Final Rating <input style="width: 150px; height: 25px;" type="text"/>
		Chair Placement <input style="width: 150px; height: 25px;" type="text"/>

Student number (5th, 6th, 7th, etc.)	Student <input style="width: 95%; height: 25px;" type="text"/>	School <input style="width: 95%; height: 25px;" type="text"/>
	SELECTION	RATING (Circle number 1 to 10, with 10 the highest rating)
	Number 1	1 2 3 4 5 6 7 8 9 10
	Number 2	1 2 3 4 5 6 7 8 9 10
	Number 3	1 2 3 4 5 6 7 8 9 10
		Average Final Rating <input style="width: 150px; height: 25px;" type="text"/>
		Chair Placement <input style="width: 150px; height: 25px;" type="text"/>

Student number (5th, 6th, 7th, etc.)	Student <input style="width: 95%; height: 25px;" type="text"/>	School <input style="width: 95%; height: 25px;" type="text"/>
	SELECTION	RATING (Circle number 1 to 10, with 10 the highest rating)
	Number 1	1 2 3 4 5 6 7 8 9 10
	Number 2	1 2 3 4 5 6 7 8 9 10
	Number 3	1 2 3 4 5 6 7 8 9 10
		Average Final Rating <input style="width: 150px; height: 25px;" type="text"/>
		Chair Placement <input style="width: 150px; height: 25px;" type="text"/>

Student number (5th, 6th, 7th, etc.)	Student <input style="width: 95%; height: 25px;" type="text"/>	School <input style="width: 95%; height: 25px;" type="text"/>
	SELECTION	RATING (Circle number 1 to 10, with 10 the highest rating)
	Number 1	1 2 3 4 5 6 7 8 9 10
	Number 2	1 2 3 4 5 6 7 8 9 10
	Number 3	1 2 3 4 5 6 7 8 9 10
		Average Final Rating <input style="width: 150px; height: 25px;" type="text"/>
		Chair Placement <input style="width: 150px; height: 25px;" type="text"/>

ASAA/FIRST NATIONAL BANK ALL-STATE MUSIC FESTIVAL CHOIR OCTET MEMORIZATION 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 All TI TII BI BII

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

AUDITION

EXERCISE	EXCELLENT	GOOD	FAIR	POOR	LOST
Excerpt One:	4	3	2	1	0
Excerpt Two:	4	3	2	1	0
Excerpt Three:	4	3	2	1	0
Excerpt Four:	4	3	2	1	0

Total Points

Rating Recommendation

- 12 - 16 points = Excellent
- 8 - 11 points = Satisfactory
- 3 - 7 points = Needs Improvement
(needs sectional help and will be retested)
- 0 - 2 points = Failed
(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

KEY:

E = Excellent (12 - 16 points) ● S = Satisfactory (8 - 11 points) ● N = Needs Improvement (3 - 7 points) ● F = Failed (0 - 2 points)

"N" and "F" Ratings require additional sectionals

GROUP	TIME	Soprano I	Soprano II	Alto I	Alto II	Tenor I	Tenor II	Bass I	Bass II
1	4:10	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
2	4:15	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
3	4:20	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
4	4:25	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
BREAK	4:30								
5	4:35	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
6	4:40	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
7	4:45	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
8	4:50	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
BREAK	4:55								
9	5:00	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
10	5:05	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
11	5:10	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F
12	5:15	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F	E S N F

