



2023-2024 MUSIC HANDBOOK & MANUAL

- All-State Music Festival
- Solo & Ensemble Music Festival
- Music Addendum Information
- ASAA Music Activity Forms

ASAA MUSIC CONTACT

Cam Bohman,

ASAA Music Coordinator
cambohman@msn.com
4048 Laurel Street, Suite 203
Anchorage, Alaska 99508

Barb Carroll,

ASAA Assistant Music Coordinator
barb@asaa.org
4048 Laurel Street, Suite 203
Anchorage, Alaska 99508

Website:

www.asaa.org

Phone (ASAA):

(907) 563-3723 or (907) 375-4408

Cell:

(907) 529-6022

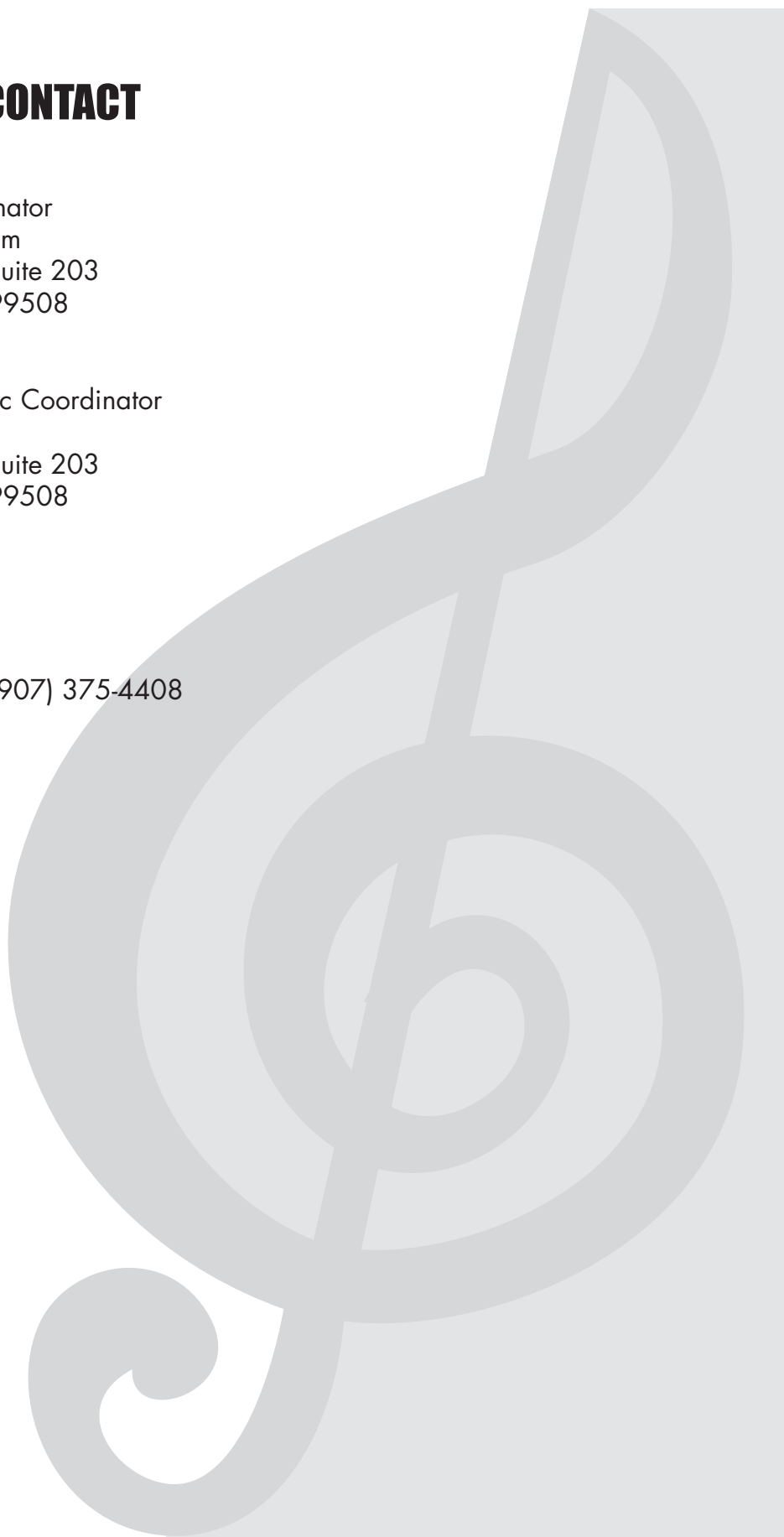


TABLE OF CONTENTS

ABOUT THIS HANDBOOK	III
ALL-STATE MUSIC FESTIVAL GENERAL INFORMATION	
FESTIVAL MISSION	1
FESTIVAL BOARD OF CONTROL	1
FESTIVAL LOGISTICS: Season, Eligibility, Dates, Sites, Selection	1
FESTIVAL FEES	2
FESTIVAL RULES	2
FESTIVAL DISQUALIFICATIONS	3
FESTIVAL MUSIC	4
FESTIVAL AWARDS	4
FESTIVAL RECOMMENDED NUMBERS FOR BAND, ORCHESTRA, CHOIR	4
FESTIVAL TIMELINE	5
FESTIVAL CHAIRPERSON'S CHECKLIST (RESPONSIBILITIES & TIMELINE)	6
ALL-STATE BAND AUDITION REQUIREMENTS	
STUDENT ELIGIBILITY	9
AUDITION REQUIREMENTS & GUIDELINES	9
BAND-SPECIFIC NOTES	11
BAND FIRST CHAIR AUDITION PROCEDURES	12
ALL-STATE CHOIR AUDITION REQUIREMENTS	
STUDENT ELIGIBILITY	15
AUDITION REQUIREMENTS & GUIDELINES	15
CHOIR-SPECIFIC NOTES	16
CHOIR OCTET PROCEDURES	17
CHOIR FIRST CHAIR AUDITION PROCEDURES	18
ALL-STATE ORCHESTRA AUDITION REQUIREMENTS	
STUDENT ELIGIBILITY	23
AUDITION REQUIREMENTS & GUIDELINES	23
ORCHESTRA-SPECIFIC NOTES	24
ORCHESTRA FIRST CHAIR AUDITION PROCEDURES	26
ALL-STATE MUSIC AUDITIONS	
AUDITION RECORDING	29
AUDITION SUBMITTAL	30
ON-LINE AUDITION PROCEDURES	31
DIRECTOR'S CHECKLIST FOR AFTER NOTIFICATION OF SELECTION	31
ALTERNATE PROCEDURES	32
ADJUDICATION PROCEDURES	33
BAND-SPECIFIC INSTRUCTIONS	34
CHOIR-SPECIFIC INSTRUCTIONS	34
ORCHESTRA-SPECIFIC INSTRUCTIONS	34
COORDINATOR RESPONSIBILITIES	35
ASSISTING WITH THE ADJUDICATION PROCESS	35
STUDENT MUSIC PACKETS	35
GUEST CONDUCTORS	35
COORDINATE INDIVIDUAL SCHOOL MUSIC DIRECTORS	35
GIFTS	35
LOGISTICS	35
SUPERVISION OF GROUP REHEARSALS	36
CONCERT CONCLUSION & FINAL EVALUATION	37
ALL-STATE BAND & ORCHESTRA COORDINATOR	37
ALL-STATE CHOIR COORDINATORS	37
ALL-STATE ORCHESTRA COORDINATOR	37
SPECIFIC HOST SCHOOL DISTRICT RESPONSIBILITIES	38
ASD FINE ARTS ALL-STATE MUSIC FESTIVAL RESPONSIBILITIES	38
MUSIC FESTIVAL FORMS	
BAND APPLICATION	41
CHOIR APPLICATION	42
ORCHESTRA APPLICATION	43
BAND DIRECTOR'S REGISTRATION	44
CHOIR DIRECTOR'S REGISTRATION	45
ORCHESTRA DIRECTOR'S REGISTRATION	46
BAND ADJUDICATION FORM - BRASS / WOODWINDS	47
BAND ADJUDICATION FORM - PERCUSSION	48
PIANO ADJUDICATION FORM	49
CHOIR ADJUDICATION FORM	50
ORCHESTRA ADJUDICATION FORM	52
CHOIR PLACEMENT WORK SHEET	53
CHOIR FIRST CHAIR AUDITION RATING GRID	55
INSTRUMENT FIRST CHAIR AUDITION RATING GRID	56
CHOIR OCTET FORM	57
CHOIR MASTER OCTET TALLEY FORM	58

BAND MUSIC WORKSHEET	59
MIXED CHOIR MUSIC WORKSHEET	61
ORCHESTRA MUSIC WORKSHEET	62
TREBLE CHOIR MUSIC WORKSHEET	63
ALL-STATE MUSIC FESTIVAL EVALUATION FORM	64
AUTHORIZATION FOR ASSISTANCE IN THE RECORDING OF A STUDENTS ALL-STATE AUDITION FORM	65

SOLO & ENSEMBLE FESTIVAL

GENERAL INFORMATION	68
FESTIVAL MISSION	68
FESTIVAL LOGISTICS: Season, Eligibility, Dates, Sites, Selection	68
PROCEDURE FOR SPECIAL SE ON-LINE AUDITION	69
FESTIVAL RULES	69
FESTIVAL DISQUALIFICATIONS	71
FESTIVAL CATEGORY NOTES	73
TENTATIVE FESTIVAL SCHEDULE	75
FESTIVAL COMMAND PERFORMANCE	76
FESTIVAL AWARDS	76
FESTIVAL TIMELINE	77
FESTIVAL CHAIRPERSON'S CHECKLIST (RESPONSIBILITIES & TIMELINE)	78

SOLO & ENSEMBLE FESTIVAL FORMS

SOLO APPLICATION	83
ENSEMBLE APPLICATION	84
EXHIBITION ENSEMBLE APPLICATION	85
SPECIAL NEED FOR SE ON-LINE AUDITION	86
QUALIFYING MUSIC FESTIVAL APPLICATION	87
SOLO ADJUDICATION FORM	88
SMALL ENSEMBLE (2-8 PEOPLE) ADJUDICATION FORM	89
LARGE ENSEMBLE (9-16 PEOPLE) ADJUDICATION FORM	90
BARBERSHOP / CONTEMPORARY ACCAPELLO / JAZZ / MUSICAL THEATER / SHOW CHOIR ADJUDICATION FORM	91
PERCUSSION ADJUDICATION FORM	92
PIANO / HARP ADJUDICATION FORM	93
GENERAL SOLO & ENSEMBLE EVALUATION FORM	94
ADJUDICATOR SOLO & ENSEMBLE EVALUATION FORM	95

ADDENDUMS

#1: ASAA ELIGIBILITY RULES	99
#2: MINIMUM ELIGIBILITY RULES	99
#3: SCHOOL-BASED MUSIC ACTIVITIES	99
#4: SCHOOL OF ELIGIBILITY ENROLLMENT RULES	100
#5: STATE AND REGIONAL MUSIC FESTIVAL DATES	101
#6: DRESS CODE	102
#7: ASAA / AMEA RELATIONSHIP REGARDING STATE MUSIC FESTIVALS	102
#8: MUSIC FOR THE ADJUDICATOR	104
#9: SCHOOL MUSIC DIRECTOR AS MUSIC SUPERVISOR	104
#10: QUALIFYING & REGIONAL MUSIC FESTIVALS	105
#11: TABLE OF OCTAVE DESIGNATIONS	108
#12: WHAT IS MP3? AND IT'S AUDITION CONNECTION	107
#13: ALTERNATE AUDITION SOLUTION FOR CHORAL EXERCISE #4	108
#14: REQUIREMENTS FOR PRIVATE PIANO STUDENTS TO PARTICIPATE IN S&E	109
#15: EXPLANATION OF HOME SCHOOL STUDENTS & A SCHOOL OF ELIGIBILITY	111
#16: FREQUENTLY ASKED QUESTIONS	111
#17: COVID CONSIDERATIONS	114

ASAA ACTIVITY FORMS

MUSIC INTENT FORM	119
ASAA CODE OF CONDUCT	120
MUSIC SUPERVISION	121
STUDENT MUSIC FESTIVAL ELIGIBILITY WAIVER REQUEST	122
AUTHORIZATION FOR ASSISTANCE IN THE RECORDING OF A STUDENTS ALL-STATE AUDITION	124
FESTIVAL ACCOMPANIST AVAILABILITY	125
FESTIVAL ADJUDICATOR AVAILABILITY	126
ASAA MUSIC FESTIVAL BOARD OF CONTROL APPEAL REQUEST FORM	127
ASAA MUSIC BOARD OF CONTROL HEARING POLICY SAMPLE FORM	128
ASAA MUSIC FESTIVAL GENERAL EVALUATION FORM	129

ABOUT THIS HANDBOOK

HANDBOOK CREATION

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

HANDBOOK COMMITTEE

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

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

2023-2024 HANDBOOK UPDATE: See the pages following this page for the 2023-2024 updates.

2023-2024 HANDBOOK UPDATE: Following are brief updates for changes in the ASAA music programs.

I. ASAA MUSIC PROGRAMS:

Suggested changes to either the All-State Music Festival or the State Solo & Ensemble Music Festival rules, regulations and procedures are always welcomed and music directors, music parents and music students are encouraged to express their concerns. However, before any major change can occur, the change must be voted on by the All-State Band, Choir and/or Orchestra directors to which the change would most affect and then their voted on recommendation needs to be presented to ASAA for a final approval.

Changes to the state venue would be at the direction of the ASAA Executive Director in cooperation with Community Rentals for ASD." Please be advised that travel safety is of prime importance. No student will be eliminated from participating in the All-State event no matter their arrival as altered by weather circumstances. Just keep the ASAA Music Coordinator apprised to any travel or weather circumstances that are encountered.

II. ALL-STATE MUSIC FESTIVAL: GENERAL

A. ON-SITE GROUP COORDINATORS: ASAA recommends to ASD:

1. That before one of the ASD Music Directors serves as an Assistant Group Coordinator for one of the All-State groups that they have worked at least one year as an ASD High School Music Director with students participating in the All-State Music Festival.

2. That before one of the ASD Music Directors serves as a Group Coordinator for one of the All-State groups that they have served as an Assistant Group Coordinator for the All-State group that they will be potentially working with in the future.

B. PERFORMANCE DIRECTIVE NEED: Music directors have asked that a more detailed directive be established and available for both music directors and students to know when, where and how they are to enter and exit the auditorium viewing and performance areas in consideration of the needed pre-performance warm up time, individual group stage set-up, support for each performing group and the movement and retrieval of the larger band and orchestra instruments.

C. PERFORMANCE CONCLUSION NEED: The confusion and noise in the lobby at West Anchorage HS after each group's performance needs monitoring. All participants and their guests should be supporting each All-State group and not leaving at the end of their part of the Gala Concert.

D. WEATHER CONDITIONS and possible ALL-STATE CANCELTION: "Should road or weather conditions cancel an ASD school or after-school activities, ASAA's All-State Music event will continue to meet.

III. ALL-STATE: BAND

A. ALL-STATE BAND AUDITIONS: The All-State Band Directors asked to not have new band auditions for each year and to instead rotate between the NAFME and WMEA band auditions for the specific year hereafter with a reduced Percussion audition as the band directors voted to do only 3 of the 6 NAFME All-Northwest Percussion auditions to be determined by the current percussion coordinator.

IV. ALL-STATE CHOIR:

A. CHOIR FIRST CHAIR MOTION: "That we keep the choir First Chair auditions as now organized and outlined in place and allow the Octet Adjudicators the option of adding two more first chair candidates for each vocal section." MOTION PASSED.

B. PART PREDOMINANT AIDE: Students expressed the desire to be able to practice with hearing the words as well as the instrument part.

V. ALL-STATE ORCHESTRA:

A. All-State ORCHESTRA AUDITIONS: Clarified the Alaska All-State Orchestra Audition material for 2022 will be determined by the All-State Orchestra Directors.

B. BOWINGS: need to be marked in the music for each student.

C. FINGERINGS: MOTION: "Fingerings should be added and provided for all auditions on the ASAA website for all orchestra instruments." Unanimously PASSED. However, the "how to accomplish this" and the "deadline for this motion to happen" was not discussed.

D. STRING BASS AUDITION LITERATURE: MOTION: "That the String Bass audition literature for All-State needs to be in F Major and that the String Bass scale should be limited to two octaves. A string committee should be established to make the decision after evaluating the present All-Northwest audition requirements for the prescribed two year audition rotation with the All-State requirements." MOTION: PASSED.

E. STUDENT CONCERN:

1. I wish we had longer adjudication sessions so judges could better judge our abilities.

ALL-STATE MUSIC FESTIVAL



GENERAL INFORMATION

MISSION STATEMENT

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

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

BOARD OF CONTROL

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

The Board of Control will act as a grievance committee, providing due process to those schools and/or individuals that wish to appeal any application of Festival guidelines, rules, practices 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 and revised by ASAA Music Coordinator Cam Bohman on August 31, 2002.

The Board of Control shall consist of:

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

It is recommended that before one of the ASD Music Directors serves as a Group Coordinator for one of the All-State groups that they have served as an Assistant Group Coordinator for the All-State group that they will be potentially working with in the future.

If it is further recommended that before one of the ASD Music Directors serves as an Assistant Group Coordinator for one of the All-State groups that they have worked at least one year as an ASD High School Music Director with students participating in the All-State Music Festival.

Directors having a Board of Control issue should complete the **Board of Control Review Form** found in the All-State Music Festival Forms section of this handbook and submit it to the ASAA Music Coordinator who will review the request and will call the Board of Control Panel as outlined above for processing.

FESTIVAL LOGISTICS

A. SEASON 2023-24

Seasonal activity without limitation

B. ELIGIBILITY

Participants must meet all ASAA eligibility requirements. Physical Examination, Concussion Information and Sudden Cardiac Arrest Forms are not required.

- Entered in the SARS (School Activity Reporting System).
- Complete the Parent Consent Form
- Complete the Play for Keeps Form
- Passed with 2.5 credits the previous semester
- Have a 2.00 gpa
- Enrolled in grades 9 – 12 with 2.5 credits

1. 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 performing class for which the school awards credit, whether or not that class is conducted at the school.
2. Complete an All-State Music Festival Band/Choir or Orchestra Application.
3. Students are selected for participation through a competitive audition process.
4. Students in an "alternative education program" as defined in the ASAA General Handbook under Article 1, Section 8, must be enrolled in a corresponding music performing class at their **School of Eligibility**, at which they may be selected for participation through a competitive audition process.
5. ASAA may waive the requirement for students enrolled in alternative education schools or in the event that the individual school of eligibility does not offer music classes and/or does not offer a band, choir or orchestra program or the performing music class is in conflict with a required graduation class.

- 6. TO FILE a MUSIC WAIVER REQUEST:** Refer to the Student Eligibility Waiver for ASAA Music Festival Participation Form located in the Music Handbook. This waiver request should be submitted to the ASAA Music Coordinator.

C. 2023 ASAA/FIRST NATIONAL BANK ALASKA ALL-STATE MUSIC FESTIVAL

- 1. DATE:** Thursday, Friday & Saturday
November 16-17-18, 2023
- 2. SITE:** Anchorage, Alaska
 - a. REHEARSALS: Bartlett High School
 - b. CONCERT: West Anchorage High School
- 3. SELECTION:**
 - a. Students are selected from auditions for four groups: the All-State Band, All-State Mixed Choir, All-State Orchestra and All-State Treble Choir. Procedures and requirements for producing these online auditions can be found in this ASAA Music Handbook and/or on the ASAA web site at www.asaa.org under All-State Audition Requirements.
 - b. A participant's selection will be announced in ALPHABETICAL ORDER versus RANKING ORDER. Students listed as alternates will be announced in RANKING ORDER.
 - c. **Group and section assignments** (i.e. Treble choir vs. mixed choir; first clarinet, second clarinet, third clarinet, etc.) are based on submitted auditions. For 2023, the even-numbered rankings for women voices will start in Treble Choir and the odd-numbered rankings will start in Mixed Choir.
 - d. **Chair placements** (i.e. first chair first violin, first chair first flute, first chair alto one, etc.) are determined by live auditions using the festival music at the festival site.
 - e. Students may **submit no more than two** auditions for different instruments and/or voices. If both auditions are chosen in the audition process, the higher scoring audition will be selected in consideration of the greater benefit for the performing groups.

D. FEES

- 1. PARTICIPATION FEES:** There is an audition fee of \$20.00 for each audition submitted and a \$20 registration fee for each student who is selected. 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 \$15 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 2023 All-State will be Monday, October 23, 2023.

- 2. CHOIR PART PREDOMINANT FEES:** Each choir student is assessed a \$2 Part Predominant Fee to aide for the preparation and the availability of the part predominant source created for each choral part in each choral selection. This on-line preparation tool is available on-line and can be accessed by each choral student selected for participation in the All-State Mixed or Treble Choir.
- 3. CONDUCTOR GIFT FEE:** It is suggested and appreciated if each All-State Music Festival participant would contribute \$1 towards the gifts presented to each of the All-State group conductors and the All-State choir piano accompanists.

E. RULES

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

- 1. INTENT FORM:** At the beginning of the school year, the school music director should immediately complete and send the on-line Intent Form to the ASAA office. <https://asaa.org/activities/music/music-festival-intent-form/>. This will facilitate inclusion of the director in an email database that will be used to quickly disseminate festival updates and information for the music season.
- 2. AUDITION DEADLINE:** Auditions are due by 11:55 PM on Wednesday, September 20, 2023. You may begin submitting your on-line auditions on Monday, September 4, 2023.
- 3. ON-LINE AUDITION PROCEDURE:** Only school music directors can submit the on-line auditions. As soon as the school music director has completed and submitted their on-line Intent Form for participating in the All-State Music Festival, the ASAA Music Coordinator will forward to them a password and instructions for submitting the on-line auditions. Additional information can be found in the next section of this handbook.

However, a discussion prevailed at the 2019 All-State Music Festival regarding having a student's

private music teacher or another adult help in the audition recording process. Subsequently, the music directors passed a motion allowing private music teachers and others who are approved by the school music director and school to assist in the audition recording process provided that they sign a Code of Conduct/Ethics Form which is first submitted and approved to the ASAA Music Coordinator. A copy this authorization form is located in the ASAA Music Handbook under All-State Music Festival Forms.

4. AUDITION REQUIREMENTS: These are located in the ASAA Music Handbook, in Memo I for the current year, and posted online at <https://asaa.org/activities/music/music-all-state-music-festival/>

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.

However, should road or weather conditions cancel an ASD school or after-school activities, ASAA's All-State Music event will continue to meet. Changes to the state venue would be at the direction of the ASAA Executive Director in cooperation with Community Rentals for ASD. Please be advised that travel safety is of prime importance. No student will be eliminated from participating in the All-State event no matter their arrival as altered by weather circumstances. Just keep the ASAA Music Coordinator apprised of any travel or weather circumstances that are encountered.

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. Group Coordinators with the input from the Guest Conductor have the final say on major changes to their All-State group.

2023 All-State Group Coordinators are listed on the All-State Music page of the ASAA website at: <https://asaa.org/activities/music/>

9. GUEST CONDUCTORS: Festival guest conductors should be familiar with high school programs and high school musicians.

2023 All-State Guest Conductors are listed on the All-State Music page of the ASAA website at: <https://asaa.org/activities/music/>

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

- a. For All-State auditions to be submitted, an Application Form is needed from each student – which can be faxed, scanned or mailed into ASAA.
- b. Students should make sure that they have been entered into the SARS (School Activity Reporting System) before they submit their All-State Application.
- c. By the last Friday in October, all music directors need to complete the following:
 - Code of Conduct Form
 - Music Supervision Form
 - On-Line Director's Registration Form
 - On-Line Master Eligibility Form
 - On-Line Academic Award Form for those schools with ten or more students selected to participate in the festival.

F. DISQUALIFICATION ALERT

Auditions 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. The correct beginning pitch is not heard on the audition for all choral exercises.
4. The required scales are not sung or played in the correct octave.
5. Any audition is discovered to be made with the use of any electronic keyboard, electronic enhancement, headphones with the pitches being played, or any other device or aid other than an audition recorder used only for recording the audition.
6. An AUDITION is found with inappropriate language. There should be no verbal identification for any of the exercises or the auditionee with the exception of the string auditionees who need to identify the title and composer for their one-minute excerpt from their solo literature.

G. FESTIVAL MUSIC

1. **MUSIC PURCHASE for ALL-STATE:** The original music will continue to be purchased by ASD for the All-State Band and the All-State Orchestra and will be on-site for the All-State Music Festival. This is in compliance with the copyright laws. However, beginning with All-State 2020, each individual band and orchestra instrument part will be digitally sent to each selected band and orchestra student and alternate. This will allow all bowings and needed markings to be done only once versus having to individually mark them in each student's music. This will also aide in securing that all the music parts will remain complete for use after the festival.

H. AWARDS

1. ASAA will present each participant with a Group Participant Pin and a certificate of participation.
2. ASAA will award **First Chair Medallions** to the first chairs of each section in each musical group. First Chair Medallions will also be given to non-traditional band instruments such as piano, harp, and/or string bass if needed and used in the selected band music.
3. **ACADEMIC AWARD** for the school having the highest GPA of their combined band, choir, orchestra All-State participants. (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 needed for each all-state group:

1. Recommended Overall numbers:

- Band 94 members
- Mixed Choir 87 members
- Treble Choir 86 members
- Orchestra (strings) 78 members

2. Recommended Band Numbers within sections are subject to change, pending conductor's recommendation. Instrumentation should not exceed the following guidelines:

- Piccolo 1
- 1st Flute 6
- 2nd Flute 6
- Eb Clarinet 1
- 1st Bb Clarinet 4
- 2nd Bb Clarinet 5
- 3rd Bb Clarinet 6
- Alto Clarinet 1
- Bass Clarinet 4
- Eb Contra Alto Clarinet 1
- 1st Bassoon 2
- 2nd Bassoon 2
- 1st Oboe 1
- 2nd Oboe 1
- English Horn 1
- Soprano Saxophone 1
- 1st Alto Saxophone 2
- 2nd Alto Saxophone 2
- Tenor Saxophone 2
- Baritone Saxophone 1
- 1st Trumpet 3
- 2nd Trumpet 4
- 3rd Trumpet 4
- 1st French Horn 2
- 2nd French Horn 2
- 3rd French Horn 2
- 4th French Horn 2
- 1st Trombone 3
- 2nd Trombone 3
- 3rd Trombone 3
- Bass Trombone 1
- Euphonium 4
- Tuba 6
- Percussion 6
- Piano (if needed) 1
- Harp (if needed) 1
- String Bass (if needed) 1

3. If wind and percussion players are shared with Orchestra, rehearsal considerations for Band members performing with Orchestra should be

arranged for optimum utilization of wind players. Guest conductors shall be informed of this procedure prior to music selection.

4. Recommended Orchestra Numbers are:

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

5. Recommended Mixed Choir Numbers are:

- 1st Soprano 10
- 2nd Soprano 11
- 1st Alto 10
- 2nd Alto 11

- 1st Tenor 10
- 2nd Tenor 11
- 1st Bass 11
- 2nd Bass 13

6. Recommended Treble Choir Numbers are:

- 1st Soprano 20
- 2nd Soprano 22
- 1st Alto 21
- 2nd Alto 23

FESTIVAL CHAIR'S CHECKLIST

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

J. TIMELINE

- August 25 (Friday) - Intent forms due at ASAA office
- September 4 (Monday) - Begin audition uploading
- September 22 by 11:55 PM (Wednesday) - the following are due at the ASAA office:
 - Applications
 - On-line Auditions
- October 11 (Wednesday) - Notification of status of applicants via fax and/or email.
- October 18 (Friday) - Complete the TAD Policy requirement for all selected students.
- October 18 (Friday) - the following are due at the ASAA office:
 - On-line Academic Award Form
 - Code of Conduct
 - On-line Director's Registration Form
 - On-line Electronic Eligibility List
 - Music Supervision Form
- October 23 (Monday) - DROP DEAD DATE for Notification of students participating
- November 16 & 17 (Thursday-Friday)
 - Rehearsals at Bartlett High School
- November 18 (Saturday)
 - Final Dress Rehearsal at West Anchorage High School
 - Gala Concert at 6:00 p.m. at West Anchorage High School

JUNE/JULY

- ☐ Work with ASAA office to prepare and mail Festival details to high school administrators and music directors. Post Memo #1 and/or the audition requirements on the ASAA web-site.
- ☐ Gather music and procedure recording information for processing the choir part-predominant CDs if needed.
- ☐ Submit to ASAA the information needed to arrange transportation for visiting guest conductors.
- ☐ Preview Music Handbook and make corrections and updates as needed.
- ☐ For an All-Northwest year (even-numbered years), verify All-Northwest requirements.
- ☐ Finalize and prepare the contract with the on-line facilitator for any updates, changes or procedures involving the on-line audition system.

AUGUST

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

OCTOBER

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

NOVEMBER

- ☐ Administer all final paperwork.
- ☐ Prepare packets with all adjudication forms and distribute to the directors.
- ☐ Prepare and distribute registration packets at the festival.
- ☐ Prepare All-State Festival statistics to present to the music directors at the All-State Music Directors Meetings 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 if not covered by the ASAA bid hosting contract.
- ☐ Administer festival activities, including coordinator oversight, publicity, house duties, CD orders, master of ceremony, group photos.
- ☐ Hold a final evaluation meeting with group coordinators.
- ☐ 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 for the next year.
- ☐ Develop a schedule of Festival activities for the next year.

JANUARY

- ☐ Secure festival facilities for current year if not covered by the ASAA bid hosting contract.
- ☐ Orient Coordinators regarding their festival responsibilities.
- ☐ Work with Coordinators to secure guest conductors and accompanists.

FEBRUARY

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

MAY

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

THROUGHOUT THE YEAR

- ☐ Participate in the quarterly AMEA 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. Music programs shall include any music activity offered by the school that has a performance objective, or, any music performing class for which the school awards credit, whether or not that class is conducted at the school.
5. Students in an "alternative education program" must be enrolled in a corresponding music class at their School of Eligibility, at which they may be selected for participation through a competitive audition process. *

* ASAA may waive the requirement for students enrolled in alternative education programs or in the event that an individual school of eligibility does not offer performing music classes and/or does not offer a band program. The student involved will need to submit an ASAA Student Eligibility Waiver for ASAA Music Festival Participation.

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

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

SELECTION OF AUDITION REQUIREMENTS

As decided by the Alaska Band Directors in November 2019, the All-State Band will use the audition requirements designated in the ASAA Music Handbook. There are two different sources of audition band materials that will be used on a rotating basis. . The band auditions will rotate between the NAFME and WMEA band auditions for the specific year hereafter.

The All-Northwest event is organized through AMEA and NAFME, and takes place during the second semester in February on a bi-yearly basis. The next All-Northwest event occurs in February 2025.

NOTE: Directors must be a member of NAFME to participate in the All-Northwest festival for their students to audition and participate in that festival.

2023 ALL-STATE BAND AUDITION MATERIALS FOR BRASS AND WOODWINDS

The 2023 ALL-STATE BAND auditions are using the Western International Band Clinic Audition Set A with the exception of the Percussion Auditions as they are only to do the auditions for:

Track 1: Snare Drum, Track 2: Timpani & Track 3: Mallet

The audition order for all instruments:

- 1. Music Excerpt***
- 2. Chromatic Scale***
- 3. Danny Boy***

The exact music for each instrument can be found on the ASAA website at <http://asaa.org/activities/music/music-all-state-music-festival/> under All-State Audition Requirements by individual instruments

All wind and percussion entries for band or orchestra should follow these instructions. Do not introduce each selection but rather continue through the audition material in the order listed.

Each exercise should be on a separate track.

Directors should be aware that auditions are evaluated on correct notes, articulation tempos, and rhythms. Specific exercises show dynamics, tone, and style.

The chromatic scale will show the control throughout the practical range of the instruments.

2022 ALL-STATE BAND and/or ORCHESTRA AUDITION MATERIALS for PIANO

All sonatina exercises come from the Schirmer's "Sonatina Album for the Piano, vol. 51" All scales should be played hands together, 3 octaves ascending and descending. (Quarter note = 160)
Octave scale rhythm should be: quarter note, eighth-eighth, eighth-eighth, eighth-eighth, quarter note. (Quarter notes are played on the octaves. Do not repeat the top octave notes when descending.)
(Please refer to the AUDITION RECORDING section of the music handbook for more specific details.)

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

1. Track 1 G Major Scale
2. Track 2 Eb Major Scale
3. Track 3 B harmonic minor Scale
4. Track 4 F melodic minor Scale
5. Track 5 Pages 82-84: "Sonatina Op.49, No.2" by Beethoven; Mvt.1 Allegre mia nen troppa;
No repeats. (Half note = 92-96)
6. Track 6 Pages 98-99: "Sonatina Op.20, No.1" by Dusseh; Mvt. 2 Rodno;
No repeats. (Eighth note = 92)

BAND-SPECIFIC NOTES

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

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

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

- **WIND & PERCUSSION ASSIGNMENTS FOR SYMPHONIC ORCHESTRA:** The wind, brass and percussion players for Symphonic Orchestra will be determined by their ranking on their adjudication scores. Those with the highest scores will play in the Orchestra as well as the Band, UNLESS they have indicated on their application forms that they do NOT wish to play in the Orchestra. The final chair auditions at the festival will not affect those wind and percussion instruments selected to perform with the orchestra.
- All wind and percussion performers for Orchestra should be available at the Thursday morning rehearsal. Consideration must be understood that about half of the winds and percussion selected to work with the All-State Orchestra have never played with an orchestra before and therefore need more time with the orchestra. Students volunteering for orchestra and subsequently selected for the All-State Orchestra need to be adequately prepared musically, mentally and physically.

- The full Symphonic Orchestra rehearsals will be scheduled to minimally impact Band rehearsal times. Wind and percussion players will be expected to attend all Band as well as all Full Orchestra rehearsals.
- For orchestra, the **bass trombone** should be selected as the first chair for the third trombone part.
- For band, the **first alternate String Bass** should be assigned to BAND unless someone has specifically requested to be placed in BAND versus being placed in ORCHESTRA. If there is no alternate string bass player, there is not one available for the band.
- The String Bass in the All-State Band should also participate in the Full Orchestra Selection in the All-State Orchestra.

MUSIC: PURCHASE for ALL-STATE:

The original music will continue to be purchased by ASD for the All-State Band and will be on-site for the All-State Music Festival. This is in compliance with the copyright laws. Each individual band instrument part will be digitally sent to each selected band and orchestra student and alternate. This will allow all bowings and needed markings to be done only once versus having to individually mark them in each student's music. This will also aide in securing that all the music parts will remain complete for use after the festival.

BAND FIRST CHAIR AUDITION PROCEDURES

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

BAND FIRST CHAIR AUDITION EXPECTATIONS:

1. Band First Chair Auditions should be seated and completed in ranking order as indicated from the student's initial All-State Audition placement.
2. All instruments in the instrument section should play the same music.
3. If it is a singleton instrument (Piccolo, Soprano Sax, English Horn, etc.), that student still needs to go through a chair audition experience to be held accountable for the student's music preparation.

ALL-STATE BAND COORDINATOR'S RESPONSIBILITY

1. ASAA will prepare and copy a rating grid for each instrument section. (See Rating Grid in the form section of this handbook.)
2. 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.
3. Set up audition rooms and provide signs on each audition door. At the registration desk, provide a sign identifying the audition rooms.
4. 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
 - d. If a solo is part of the music, that solo section should be included as part of the chair auditions in place of a., b., or c. above.
5. Preside over the required Band Orientation Meeting with all of the First Chair adjudicators
 - Explaining the audition purpose, methods and procedure
 - Pass out the rating grids to the audition music directors
 - Review first chair expectations and procedures

6. Collect the final rating grids from each section and make adjustments as needed for chair seating.
7. After the chair auditions, place name tags on the stands for each instrument section in their part and ranking order.
8. Turn in the name of the FIRST CHAIR students along with any new chair seating placements to the ASAA Music Coordinator for final posting at the festival.

RESPONSIBILITIES OF MUSIC DIRECTORS ASSIGNED TO THE BAND CHAIR SECTIONALS

1. Attend the required First Chair orientation meeting with the Band Coordinator prior to the First Chair auditions.
2. Identify each of the students for your instrument section and place them in the order determined by the recorded auditions.
3. Play together through the audition sections identified by the All-State Band Coordinator as a group.
4. Have each student play the identified sections individually and rate them using the rating grid provided.
5. If time permits and the chair adjudicators concur, after the section has gone through the individual auditions, invite the first three placed instruments in each section perform one more audition for a final decision factor in awarding the First Chair placement as well as any SOLO section for their instrument.
6. If time permits, rehearse the band selections.
7. Determine if any seating changes are needed.
8. Give the rating grids to the All-State Band Coordinator who will then make any necessary seating changes and then turn the resulting forms into the ASAA Music Coordinator.

ALL-STATE CHOIR



**MIXED CHOIR & TREBLE CHOIR
AUDITION REQUIREMENTS**

OCTET PROCEDURES

FIRST CHAIR PROCEDURES

AUDITION REQUIREMENTS

STUDENT ELIGIBILITY

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

1. Students must be eligible according to their region and individual school's rules and regulations.
2. Students must be eligible according to Alaska School Activities Association (ASAA) requirements.
3. Students must be enrolled in grades 9 - 12.
4. Students must be enrolled in their school's music program. Music programs shall include any music activity offered by the school that has a performance objective, or, any music performing class for which the school awards credit, whether or not that class is conducted at the school.
5. Students in an "alternative education program" must be enrolled in a corresponding music class at their School of Eligibility, at which they may be selected for participation through a competitive audition process.*

* ASAA may waive the requirement for students enrolled in alternative education programs or in the event that the an individual school of eligibility does not offer performing music classes and/or does not offer a choir program. The student involved will need to submit an ASAA Student Eligibility Waiver for ASAA Music Festival Participation.

6. Each student may submit no more than two auditions: either two vocal auditions for different voice parts

or one vocal and one instrumental audition. If the two vocal auditions are both chosen in the audition process, the higher scoring audition will be accepted. If a student submits a vocal audition and an instrumental audition, the higher scoring audition will be selected in consideration of the greater benefit to the performing groups.

AUDITION REQUIREMENTS

The All-State Choirs will use the audition requirements designated in the ASAA Music Handbook for each year. There are three different sets of audition choir materials that will be used on a rotating basis and may or may not be separate auditions from the All-Northwest Music Festival auditions.

For 2023, the Alaska All-State Choir auditions are the same as the required 2023 All-Northwest choir auditions and will be using the NAFME All-Northwest Choral Auditions, Set B.

The All-Northwest event is organized through AMEA and NAFME, and takes place during the second semester in February on a bi-yearly basis. The next All-Northwest event occurs in February 2025. NOTE: Directors must be a member of NAFME to participate in the All-Northwest festival for their students to audition and participate in that festival.

2023 ALL-STATE VOCAL AUDITION MATERIALS

NAFME All-Northwest 2023 Exercises 1, 2, 3 and 4 only.

**The exact music for each voice can be found on the ASAA website at
<http://asaa.org/activities/music/music-all-state-music-festival/>
under All-State Audition Requirements by individual voices**

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

VOCAL AUDITIONS
Track 1: Major Scale
Track 2: Major Scale
Track 3: Chromatic Scale
Track 4: Winter Song

CHOIR-SPECIFIC NOTES

- **CHOIR ALTERNATES:** The first alternate for each women's choir section will be issued music for both Treble and Mixed Chords 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 should 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:** Choir First Chairs will be determined by a First Chair audition at All-State in a manner similar to the first chair auditions for band and orchestra.

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

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

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

From a passed motion in 2019, it was declared that "we keep the choir First Chair auditions as now organized and outlined in place and allow the Octet Adjudicators the option of adding two more first chair candidates for each vocal section."

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

- **MEMORIZATION:** All music is to be memorized. However, each choir student should bring a black folder to the festival in case the guest conductor chooses to use the music for a particular selection.
- **OCTETS:** On the first day of the festival, choir students will be required to sing in octets from the festival music to demonstrate music preparedness. A student performing unsatisfactorily will be required to attend additional part sectionals. Music Directors of those students requiring additional sectionals are expected to help in the sectional process at the festival. (See *Octet Procedure* below.)
- **PART PREDOMINANT CD:** A part predominant learning aide may be available to aide in music preparedness.

Check the ASAA web site at <http://asaa.org/activities/music/music-all-state-music-festival/>

Scroll down for Choir Part Predominant Information. Students expressed the desire to be able to practice with hearing the words as well as the instrument part.

- **RECORDING:** All exercises must be recorded a capella. The starting pitch should be given only once before each exercise and must be heard on the audition. Failure to include the correct 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 2023, the ODD-NUMBERED rankings will start in the MIXED CHOIR and the EVEN-NUMBERED rankings will start in the TREBLE CHOIR. Students cannot choose the group to be placed in. Both choirs are ALL-STATE CHOIRS.

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

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

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

- **CHANGING VOICE PARTS:** Students are not to change voice parts from the one originally assigned. However, if a male voice significantly changes as part of their maturation process between the time of their selection and the All-State Music Festival, ASAA should be notified as soon as possible and the situation will be handled on an individual basis.
- **INSTRUMENTAL ACCOMPANIMENTS for CHORAL MUSIC SELECTIONS:** If additional instrumental accompaniments are needed for any of the choral selections for the Gala Performance, they should be provided in this order:
 - a. School Music Directors at the festival
 - b. Students not selected as All-State participants from the local area
 - c. Community Musicians

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

CHOIR OCTET PROCEDURES

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

OCTET PROCEDURE

1. Auditions will take place on Thursday and will be organized by the Octet Coordinators.
2. Students will be assigned group numbers.
3. Incomplete groups will have students assigned from other groups by their chair rankings.
4. The discretion for the musicians using or not using their music for the octets is left to the Octet Coordinator and the group managers. The purpose of the octet is to ensure that the music is learned and not as to whether or not the music is memorized.
5. Students are to enter the testing room in the specific order given by the testing coordinator. They should bring all their music with them. Only the designated octet testing conductor will speak to the students during the testing process. If possible, students should not be adjudicated by their own music director.
 - * Mixed Choir octets to be arranged: S1 S2 A1 A2 T1 T2 B1 B2
 - * Treble Choir octets to be arranged: S1a S2a A1a A2a S1b S2b A1b A2b
6. The minimum requirement to pass the audition would be a 67% rating (6 out of 9 points).
7. Following the audition session, the Octet Coordinators will complete the tally sheet and deliver it to the All-State Treble Choir and/or All-State Mixed Choir Coordinator. A final list of those students needing sectionals should also be given to the ASAA Music Coordinator which will then be posted.
8. Music directors of those students who are in need of improvement will be informed of their status prior to the Friday morning rehearsal so that appropriate action can be taken and additional sectionals arranged as needed. If possible, the music directors of these students should participate in the additional sectional.
9. Two sectional rooms need to be prepared for the make-up sessions on Friday morning.
10. All students are required to participate in an octet even if they are an alternate called up at the last moment. Late identified alternates should also plan on attending the extra part rehearsal on Friday morning.

OCTET COORDINATORS

1. Select three different sections from the All-State music to be used in the octet procedure. Be careful of the

voice distribution in the sections chosen. Choose octet sections so that the pitch is firmly established before the octet section begins. Although the Octet Coordinators are responsible for selecting the specific octet musical passages to be sung, the individual Mixed & Treble Choir coordinators are welcome to give their input into the selection of the specific octet passages to be used.

2. ASAA will identify the group octet personnel for each group and assign group numbers to each student.
3. ASAA will prepare an Octet rating form for each student. *(See form and grid in the form section.)*
4. Complete a final tally sheet for the All-State Treble Choir and Mixed Choir Coordinators as well as one for the ASAA Music Coordinator.
5. Organize the directors involved in the octet procedure as follows:
 - a. One (1) music director to direct the octet
 - b. One (1) accompanist
 - c. 8 music teachers needed to evaluate the octets, i.e., one for each category as follows:
 - TREBLE CHOIR: S1, S2, A1, A2, S1, S2, A1, A2
 - MIXED CHOIR: S1, S2, A1, A2, T1, T2, B1, B2
 - d. One (1) person to organize the octets outside of the audition room and to inform students of the selection order and procedure
 - e. Verbally go over the Octet Procedure with the directors before the octets are brought into the room.
 - f. Only the Octet Coordinator is to speak to the students.
6. After the octets are posted Thursday evening, the music directors who have students listed for the additional octet sectional, are to meet together with the Octet Coordinators to make sectional assignments: conductor, pianist, section assistants, etc. for the Friday morning sectional. If a director is not committed to adjudicate or lead the First Chair auditions also being held Friday morning, they are expected to be actively involved in the octet sectionals.

OCTET SCHEDULE

6:00. Group 1
 6:10. Group 2
 6:20. Group 3
 6:30. Group 4
 6:40. Group 5
 6:50. Group 6
7:00. Break
 7:10. Group 7
 7:20. Group 8
 7:30. Group 9
 7:40. Group 10
 7:50. Group 11
 8:00. Group 12

CHOIR FIRST CHAIR AUDITION PROCEDURES

CHOIR FIRST CHAIR COORDINATOR'S RESPONSIBILITY

The Choir First Chair Coordinator organizes the Choir First Chair Auditions.

1. Secure **three rooms for auditions:** One of the rooms is to be used by all First Chair candidates, all First Chair adjudicators and the First Chair Coordinator for the First Chair Meeting to be held before the first chair process begins:
 - Treble Choir SSAA
 - Mixed Choir SSAA
 - Mixed Choir TTBB
2. Each **room needs:**
 - Each section should have 3 contestants. However, occasionally there are 4 students competing or sometimes only 2. Please adjust the materials accordingly. Students will be eliminated from competing in the first chair auditions if they do not pass their octet test the previous day.
 - 4 music stands (one for director and one for each contestant)
 - Piano or keyboard
 - 4 copies of the selected music passages with the passages clearly marked for each voice, One copy for each of the 3 adjudicators and one for the room director
 - 4 copies of the Sight-Reading for the adjudicators and the room director
 - 4 copies of each of the three equal sight-reading passages. Each section needs new copies so students can write on them.
3. Look over the festival music and **identify three selections** out of the All-State Choir music for each voice as follows:
 - a. A technical spot
 - b. Lyrical solo spot
 - c. Something with a change in dynamic and/or tempo
 - d. If a solo is part of the music, that solo section

should not be included as part of the chair auditions. Repertoire passages should be selected carefully in regards to division so that all students auditioning in each voice are singing the same part. Please mark music selections carefully for the adjudicators and room directors. This means that the S1 students may sing a different selection than the S2 students, etc. For the sake of time, repertoire passages should not be more than 8 measures.

Although the selection of the First Chair music sections are the primarily the responsibility of the First Chair Coordinator, the individual Mixed and Treble Choir coordinators are welcome to give their input into the selection of the specific first chair passages to be used.

4. Students may **use music for the audition;** it does not have to be sung from memory. They should bring their music and a pencil with them to the audition.
5. Prepare an 8 measure, **sight singing exercise.** Sight-Singing parameters are:
 - 8 measures in $\frac{3}{4}$ or $\frac{4}{4}$ time.
 - Rhythms no more difficult than a dotted-quarter and an eighth.
 - The exercise will start and end on "DO".
 - The exercise will be in C, F or G Major.
 - The melodic motion will be primarily stepwise with skips in the tonic triad.
 - There will be three or more different exercises of equal difficulty. One for each contestant.
 - All exercises will be in the same key.
6. The ASAA Music Coordinator will prepare and copy a **rating grid** for each vocal section and will identify the students eligible for the First Chair Auditions. (See Rating Grid in the form section of this handbook.)

7. Preside over a **pre-audition meeting** at 7:30 Friday morning for the directors who will be adjudicating the auditions to pass out materials and to go over procedures. Give the rating grids to the adjudicators and review expectations.
8. Preside over a 7:45 AM **meeting for all auditioning students** that includes a vocal warm-up and outlines the procedures for the auditions that occur from 8 to 9 AM.
9. **Place students in the order** determined by the recorded auditions for each section as listed on the adjudication sheets and direct them to their audition room. The three sections needed are:
 - a) TC: S1-S2-A1-A2
 - b) MC: S1-S2-A1-A2,
 - c) MC: T1-T2-B1-B2
10. The following **personnel** will be needed for each Chair Audition Room:
 - Director
 - Accompanist (optional if needed for the selected passages)
 - Three Adjudicators
 - All-State Choir Coordinator (if desired)
 - All-State Music Festival Coordinator (if desired)
 - No other staff, students or parents may be in the room
 - A school music director should not adjudicate their student if possible
11. Set up audition rooms and provide signs on each sectional door. At the registration desk, provide a list and/or sign identifying the audition rooms.
12. Turn in the rating grids from each section.
13. **Turn in the name** of the FIRST CHAIR students to the ASAA Music Coordinator who will post the results by lunch.
14. The **decision** of the adjudicators, directors and ASAA is final and may not be contested.

RESPONSIBILITIES OF THE CHOIR FIRST CHAIR DIRECTORS ASSIGNED TO THE CHOIR CHAIR AUDITIONS

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

1. Have each student sing the 3 selected music sections individually and then the sight singing passage. The three Adjudicators will rate them using the rating grid provided. Only the room director should speak to the students during the process.
2. At the conclusion of the sectional, the Director:
 - Sends those students out.
 - Places new copies of the sight-singing materials on each stand, face down.
 - Brings the next group in.
3. **Procedure for singing the Selected Passages:**
 - Director brings the three students into the audition room with their music and has them stand in front of the three music stands
 - Tell the students that they are to sing accurately and musically
 - Announce the first song title and the selected passage, give the starting pitch, and run them through it once singing altogether, a cappella
 - Re-give the starting pitch and Student A sings through the passage, and then Student B and then Student C, individually, with a fresh starting pitch each time, a cappella. Students may sing using their music; it does not have to be memorized.
 - Repeat with songs 2 and 3, but rotate which student sings first, second and third. So for the second song, after singing it though together once, hear Student B, Student C and Student A. For the third song, Student C, Student A, then Student B.

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

1. One of the three different sight-singing papers has been placed upside down on each music stand.
2. The Room Director tells the students:
 - They will have 45 seconds to study
 - The director will play the starting pitch (tonic) and tonic triad melodically (do, me, so, me, do, so, do) before the study time
 - They may write on the paper and hum or sing during the study time
 - They may sing on any "system": solfege, numbers, plain syllable
3. The director will re-play the tonic and tonic triad melodically.
 - The student may vocalize the tonic and/or tonic triad before singing
 - The student may sing it twice or have one re-start
 - Then the second and third students will each have 10 additional seconds to study before singing and will get a new tonic and tonic triad played.
4. The Room Director sets a timing device for 45 seconds and says "Go" after 45 seconds. The director tells students B and C to turn over their papers and begins the process with student A followed by B and C.
5. The Room Director may count the student in, if needed, but no other rhythmic assistance may be given. No other pitch assistance may be given apart from the initial tonic and tonic triad.

RESPONSIBILITIES OF FIRST CHAIR ADJUDICATORS ASSIGNED TO THE CHOIR CHAIR AUDITIONS

Preferably, the first chair adjudicators will not adjudicate their own students.

1. The three adjudicators will adjudicate each student on each selection on the provided score sheet.
2. When the audition is over, the three adjudicators will collectively decide which of the three students is awarded the First Chair Award.
3. At the sections conclusion, the rating grids are to be given to the All-State Choir First Chair Coordinator who then turns in the results to the ASAA Music Coordinator.

ALL-STATE ORCHESTRA



AUDITION REQUIREMENTS

CHAIR SECTIONAL PROCEDURES

AUDITION REQUIREMENTS

STUDENT ELIGIBILITY

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

1. Students must be eligible according to their own region and individual school's rules and regulations.
2. Students must be eligible according to Alaska School Activities Association (ASAA) requirements.
3. Students must be entered into the SARS activity reporting system.
4. Students must be enrolled in grades 9 - 12.
5. 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 performing class for which the school awards credit, whether or not that class is conducted at the school.
6. Students in an "alternative education program" must be enrolled in a corresponding music class at their School of Eligibility, at which they may be selected for participation through a competitive audition process.*

*ASAA may waive the requirement for students enrolled in alternative education programs or in the event that the an individual school of eligibility does not offer performing music classes and/or does not offer a orchestra program. The student involved will

need to submit an ASAA Student Eligibility Waiver for ASAA Music Festival Participation.

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

AUDITION REQUIREMENTS

As decided by the Alaska Orchestra Directors in November 2017, the All-State Orchestra will use the audition requirements designated in the ASAA Music Handbook for each year. There are two different sets of audition orchestra materials that will be used on a rotating basis and may or may not be separate auditions from the All-Northwest Music Festival auditions.

For 2023, the Alaska All-State Orchestra auditions are the Alaska All-State 2023 Set B (odd-numbered year) auditions.

The All-Northwest event is organized through AMEA and NAFME, and takes place during the second semester in February on a bi-yearly basis. The next All-Northwest event occurs in February 2025.

NOTE: Directors, you must be a member of NAFME to participate in the All-Northwest festival.

2023 ALL-STATE STRING AUDITION MATERIALS

Alaska All-State - Odd-numbered years - Set B

The exact music for each instrument can be found on the ASAA website at <http://asaa.org/activities/music/music-all-state-music-festival/> under All-State Audition Requirements by individual instruments

It is standard procedure in the playing of scales on orchestral string instruments to use a so-called "turn-around" or "loop" at the beginning and end of the scale. An example in G Major would be to play pitches B-A-G-A-B-C-D-E-F#-G to begin and the pitches G-F#-E-D-C-B-A-G-B-A-G to end. The adjudicator should make no distinction between students using the "turn-around" and those who do not. Adjudication of scales should focus on factors such as pitch, rhythm, bowings and tone quality. Quality of tone and intonation will be a major factor. When identifying the SOLO SELECTION, please speak loudly and clearly. Suggested statement: "I will be performing (title of selection), (movement if needed) by (composer)." Please refer to the AUDITION RECORDING section of the music handbook for more details.

The information below is a brief outline of the required exercises to be recorded.

VIOLIN, VIOLA and CELLO:

Track 1: three octave Major scale
Track 2: three octave Melodic Minor scale
Track 3: Excerpt
Track 4: Excerpt

STRING BASS:

Track 1: two octave Major scale
Track 2: two octave Melodic Minor scale
Track 3: Excerpt
Track 4: Excerpt

HARP:

Track 1: Melodic Minor Scale
Track 2: Excerpt
Track 3: Excerpt

ORCHESTRA-SPECIFIC NOTES

- **String BASS and HARP INSTRUMENTALISTS:**

Please indicate your preference to your director for the following and mark the appropriate sections on your application.

O = Auditioning for orchestra only

B/O = Willing to play in orchestra or band

- **VIOLIN STUDENTS who also play VIOLA:** Violinists may consider submitting two auditions: one for violin and one for viola. Many violin students who study the Suzuki Method are required to learn both Violin and Viola. Although these students might be capable of playing the Viola, they most likely would prefer to play the Violin at All-State. However, often there are not enough qualified Viola students to fill the Viola section of the All-State Orchestra and students with Viola experience are needed. Violinists could submit both a VIOLIN and a VIOLA audition with the following caveat. On their application blank, they can select the level of their consideration as follows:

VN: I am willing to participate in the Viola Section if not selected for Violin.

___Yes ___No

- **CHAIR AUDITIONS:** At one of the first rehearsals, auditions will be held for chair and stand positions in each string section using the festival music. Practice and be prepared!
- **EXERCISES #1 & 2:** The style and rhythm sections on the adjudication form will be eliminated when adjudicating String exercises #1 & 2.
- **FORMULA FOR STRING BALANCE IS:**
 - a. 1 viola and 1 cello for every 3 or 4 violins
 - b. 1 double bass for every 4 or 5 violins

This formula shall not limit the size of the violin section, which shall be determined by the

quality of the auditions within the following limitations:

— violins = 40

— violas = 12

— cello = 12

— basses = 10

- **FINGERINGS:** Fingerings should be added and provided for all auditions.
- **BOWINGS:** Music bowings for the string instruments need to be in the music when it is sent to the students.
- **MUSIC LITERATURE:** The music literature selected for Orchestra shall consist of approximately two-thirds string orchestra music and one-third full symphonic orchestra music.
- **MUSIC: PURCHASE for ALL-STATE:** The original music will continue to be purchased by ASD for the All-State Orchestra and will be on-site for the All-State Music Festival. This is in compliance with the copyright laws. However, beginning with All-State 2020, each individual band instrument part will be digitally sent to each selected orchestra student and alternate. This will allow all bowings and needed markings to be done only once versus having to individually mark them in each student's music. This will also aide in securing that all the music parts will remain complete for use after the festival.
- **VIOLIN SECTIONS:** Placement in the first and second violin sections will be determined by the numerical scores given on the auditions. Therefore:
 - a. The four students with the highest scores will be in the first violin section.
 - b. Students with scores placing fifth, sixth, seventh, and eighth will be in the second violin section.
 - c. The other violins will be divided equally between the first and second violin sections.

The final assignment for violins ranked #9 to #40 is to be determined by the All-State Orchestra Coordinator. There are two possibilities. Either violins ranked #9 to #20 go to the first violin section and violins ranked #21 to #40 go to the second violin section OR violins #10 to #40 are alternated between the Violin 1 and Violin 2 sections.

- d. Violin students should indicate on their student application as to which Violin Section they have previously be placed in at previous All-State Music Festivals.
- e. All violin alternates will be given VIOLIN II music.

- **STRING BASS:**

The first alternate String Bass should be assigned to BAND unless someone has specifically requested to be placed in BAND versus being placed in ORCHESTRA. If there is no alternate string bass player, there is not one available for the band. The String Bass in the All-State Band should also participate in the Full Orchestra Selection in the All-State Orchestra.

That the String Bass audition literature for All-State needs to be in F Major and that the String Bass scale should be limited to two octaves.

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

The Orchestra Coordinator and the Orchestra Conductor should communicate as to whether or not the winds for the full orchestra selection should be doubled.

- **FIRST CHAIR-FIRST VIOLIN / ORCHESTRA CONCERT MASTER / VIOLIN SOLO AUDITIONS:**

Individual string solos in the festival music need to be identified before the festival begins in all string sections. It is “assumed” that the solos for any string section would be assigned to the First Chair section candidates.

After the section has gone through the individual auditions, invite the first three ranked instruments in each section perform one more audition for a final decision factor in awarding the First Chair placement.

- a. For any SOLO section in the Viola, Cello or String Bass festival music, invite the top three ranked instrumentalists in that section to separately play the SOLO. Whoever “wins” the second audition should be awarded both the SOLO and the FIRST CHAIR AWARD.
- b. For any SOLO section in the Violin festival music, invite the top four ranked instrumentalists in that section to separately play the SOLO. Whoever “wins” the second audition should be awarded the SOLO, the FIRST CHAIR AWARD and the CONCERT MASTER/MISTRESS position.

However, for those solos involving the VIOLIN SECTION, a discussion with the ASAA Music Coordinator, the All-State Orchestra Coordinator and the All-State Orchestra Conductor need to clarify if that procedure will work for the current All-State year.

ORCHESTRA FIRST CHAIR AUDITION PROCEDURES

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

- **ORCHESTRA FIRST CHAIR AUDITION EXPECTATIONS:**

1. Orchestra First Chair Auditions should be seated and completed in ranking order as indicated from the student's initial All-State Audition placement.
2. All instruments in the instrument section should play the same music.
3. If it is a singleton instrument (Harp, Piano, etc.), that student still needs to go through a chair audition experience to be held accountable for the student's music preparation.

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

1. ASAA will prepare and copy a rating grid for each instrument section. (See Rating Grid in the form section of this handbook.)
2. 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.
3. **Set up** sectional rooms and provide signs on each sectional door. At the registration desk, provide a sign identifying the sectional rooms.
4. Look over the festival music and **identify at least three** selections out of the all-state orchestra music for each instrument as follows:
 - a. A technical spot
 - b. Lyrical solo spot
 - c. Something with a change in dynamic and/or tempo
 - d. If a solo is part of the music, that solo section should be included as part of the chair auditions.
5. Preside over the required Orientation Meeting with all of the First Chair adjudicators
 - Explaining the audition purpose, methods and procedure
 - Pass out the rating grids to the audition music directors
 - Review first chair expectations and procedures

6. Collect the rating grids from each section and make adjustments as needed for chair seating.
7. After the chair auditions, place name tags on the stands for each instrument section in their part and ranking order.
8. Turn in the name of the FIRST CHAIR students along with any new chair seating placements to the ASAA Music Coordinator for final posting at the festival.

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

1. Attend the required First Chair orientation meeting with the Orchestra Coordinator prior to the First Chair auditions.
2. Identify each of the students for your instrument section and **place them in the order** determined by the recorded auditions.
3. **Play through the sections** identified by the All-State Orchestra Coordinator as a group.
4. Have **each student play** the identified sections individually and rate them using the rating grid provided.
5. If confirmed by the Orchestra Group Coordinator, after the section has gone through the individual auditions, invite the top ranked instruments in each section to perform one more audition for a final decision factor in awarding the First Chair placement and/or Solo and/or Concert Master.
6. If time permits, **rehearse** the orchestra selections.
7. **Determine** if any seating changes are needed.
8. **Give** the rating grids to the All-State Orchestra Coordinator and after consulting with them, adjust the instrument section as needed.

ALL-STATE MUSIC FESTIVAL



AUDITION RECORDING

AUDITION SUBMITTAL

ALTERNATES PROCEDURES

ON-LINE AUDITION PROCEDURES

ADJUDICATION PROCEDURES

COORDINATOR RESPONSIBILITIES

AUDITION RECORDING

INSTRUCTIONS PERTAINING TO ALL

STUDENT INSTRUCTIONS FOR RECORDING

1. Students are expected to submit a new audition for each All-State year.
2. **Play or sing** the audition requirements specifically and in order as indicated on the Audition Requirements List. Each exercise will be on a separate track.
3. On-line auditions must be in a **MP3 format only**. (For a further explanation of the MP3 process see ADDENDUM #13 in the Addendum Section of this Handbook).
4. **Additional recording information:**
 - a. **NOISE** — There is to be no extraneous noise. Auditions that are difficult to understand are subject to disqualification. Be certain of recording quality and strive for an acoustically dry (no echo) recording (flat response).
 - b. **ORDER OF MATERIALS** — The audition materials must be recorded as listed on the Audition Requirements Lists. Material omitted, altered, or out of order will cause the audition to be disqualified.
 - c. **ACCURACY/TEMPO** — All exercises are to be played accurately. Tempo markings are to be followed within 10 m.m. faster or slower than prescribed. Those exercises which are not recorded at the indicated tempos (+ or - 10 m.m.) will be graded lower.
 - d. **VERBALIZATION** — There is to be no verbal identification of a student's name or school on the audition. The only verbalization required is for the identification of the one-minute orchestra solo excerpt which should include only the name and composer of the selection. A preferred statement would be: "I will be performing (title), movement/section) by (composer)."
5. **ETHICS CLAUSE**— Recordings must be made without the use of any electronic keyboard, electronic enhancement, headphones with the pitches being played, or any other device or aid other than the recording device. Each exercise is to be recorded without electronic enhancement or splicing.

6. **ADJUDICATOR'S DECISIONS:** Because judging will be done by a select panel scattered throughout the state, auditions are not available for review. The judges' decisions are final.

7. INSTRUCTIONS PERTAINING TO INDIVIDUAL GROUP RECORDINGS

BAND-SPECIFIC

CHOIR-SPECIFIC

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

ORCHESTRA-SPECIFIC

Slow down and speak clearly, distinctly and loudly when identifying your solo.

DIRECTOR INSTRUCTIONS FOR PREPARING AUDITIONS

1. INTENT FORM = RECORDING PASSWORD:

Complete and send in to ASAA the ON-LINE INTENT FORM. After this information is received, each director will receive a PASSWORD to access the On-line Audition System as well as instructions for using the On-Line Audition System.

Remember to include all the musical groups you will be submitting auditions for on the Intent Form. i.e. If you are a band director and there is a violin that performs with your band, you will need to check both the "submitting auditions for band AND orchestra" buttons. Otherwise, the on-line system will not allow the band director to enter an orchestra audition.

2. Directors are expected to be a part of the recording process of the audition.

The majority of the previous disqualifications are from simple errors and over-sights that should have been caught before a final up-loading of the audition.

3. Be certain that students have played or sung the **audition requirements specifically** as indicated and in the **correct order**.

AUDITION SUBMITTAL

DIRECTOR INSTRUCTIONS REQUIRED MATERIALS

1. Fax, Scan or Mail to ASAA a B/C/O **Application** for each student
2. Complete the on-line B/C/O **Audition** for each Student (A roster is automatically created for you on-line.)
3. Master Eligibility
 - For the audition submittal, confirm that students are eligible to submit an audition by checking the YES or NO box on the student's application.
 - For the students selected, a formal Electronic Eligibility is to be submitted into ASAA by the last Friday in October.

Instructions for Submitting Audition Materials:

1. **APPLICATION FORM:** A Band / Choir / Orchestra (B/C/O) Group Application must be submitted to the ASAA office for each auditioning student.

- Applications must be signed by the student, parent/guardian, music director, and administrator. These forms can be found in the Music Festival Forms section of this ASAA Music Handbook and on the ASAA music web site. **NOTE:** If the signatures are incomplete, the student may be disqualified.

- If a student submits **two auditions, for the same music group**, (i.e., two band auditions, two choir auditions, etc.), they only need **one application**.

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

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

3. **DEADLINE:** All forms and auditions are due to ASAA by the last Wednesday in September. You may begin uploading your auditions on the first Monday in September.

The On-Line Audition System closes at 11:55 PM on the last Wednesday, September.

4. **FEES:** At the festival's conclusion, ASAA will invoice schools \$20 per student selected for All-State, plus \$20 for each audition submitted.

5. **SCHOOL GROUP ROSTER SHEET:** This Form is no longer needed as the On-Line Audition system automatically creates a School Group Roster Sheet. However, It is strongly suggested that each director create their individual roster sheet using the PDF Roster Form in the Music Handbook with their students in alphabetical order by last name.

DIRECTOR'S CHECK LIST FOR SUBMISSION

It is paramount that you meet the deadlines in submitting required items to the ASAA office. When submitting audition material:

- ☐ Confirm student's eligibility
- ☐ Confirm that the students are able to play the instrument or sing the part that they are auditioning for. Switching instruments / parts is not acceptable.
- ☐ Submit the following to ASAA at:
(Check the web site for updated information)
 - ☐ B/C/O Application for each student
 - ☐ B/C/O On-line Audition for each student

- ☐ **BAND - SPECIFIC** for all instruments:

Indicate band instrumentalist's preference on application and audition as follows:

B = willingness to play only in Band

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

- ☐ **ORCHESTRA-SPECIFIC**

Indicate orchestra instrumentalist's preference:

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

O = willingness to play only in Orchestra

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

For **VIOLIN**:

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

ON-LINE AUDITION PROCEDURES

1. **Turn in the INTENT FORM** for your school's music group that will be participating in the All-State Music Festival.
2. **ASAA will then supply you** with an All-State Audition Password which is case sensitive and the on-line audition web address.
3. **Record the student auditions:**
 - No extraneous noise
 - Acoustically dry (no echo)
 - Saved as an MP3 recording
 - Record each exercise separately making sure that they are in the correct order given in the Audition instructions
4. **Log into** the ASAA Music Audition website by using your AS On-Line Audition Password. You may change the password after initially logging in if you wish to.
5. **CLICK** on START a NEW AUDITION
6. **SELECT** a student. The first time you will CREATE a NEW STUDENT. If that student is submitting more than one audition, the second time you enter this screen, their name will appear in a drop down list of your students.
 - a. Enter Student's First Name
 - b. Enter Student's Last Name
 - c. Enter Student's Grade
 - d. CLICK Save Student
7. **Select** an Instrument/voice from the list provided: i.e., Flute, Violin, Soprano 2.
CAUTION: Do not choose any instrument or voice preceded by SE. These SE choices are only to be used for submitting a Special On-line Audition for the State Solo & Ensemble Music Festival.
8. **CLICK** Continue Audition
9. **UPLOAD RECORDING** making sure that each exercise is placed in the right position in the **right auditioning order** as indicated in the audition requirements.
 - a. Upload exercise or track #1
 - b. Upload exercise or track #2
 - c. Upload exercise or track #3
 - d. etc.
10. **CLICK** back to auditions. You will be able to see:
 - a. What you have done
 - b. What you need to do
 - c. Allows you to Start a NEW audition
 - d. Allows you to Finish or Delete an audition

"MORE CALL" AUDITION SUBMITTALS:

In the event that a "More Call" announcement is put out for additional auditions for any voice or instrument, the students and directors need to put forth their best efforts and treat the "More Call" opportunity as they would an initial audition.

DIRECTOR'S CHECK LIST FOR AFTER NOTIFICATION OF SELECTED STUDENTS

- ☐ Secure music and Festival instructions for students.
- ☐ Give packets to students IMMEDIATELY, reviewing deadlines and requirements.
- ☐ Rehearse music with the students.
- ☐ Submit Master Eligibility List, Code of Conduct, Music Supervision and Director Registration, and Academic Award forms to ASAA by the last Friday in October.
- ☐ If changes occur, follow the *Alternate Procedures* below.
- ☐ 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.
- ☐ Remind students of expected Concert Behavior at the Gala Concert including before and after their performance.
- ☐ Assist the group coordinator at the festival by helping with rehearsals, sectionals, chair auditions, performance preparations as needed.
- ☐ Participate in the meetings at festival: ASAA Band, Choir and Orchestra Group Meetings as well as ABDA, ACDA, and AkSDA Meetings if available
- ☐ Enjoy the Festival!!
- ☐ Return the adjudication forms to each applicant.

CHOIR-SPECIFIC DIRECTOR'S CHECKLIST

- ☐ Assist each choir student in accessing the part-predominate practice information.
- ☐ If you have an alternate student, issue the music with the understanding that it is to be memorized, even though they may not attend the Festival. (*If the student does not wish to prepare under these terms, notify the ASAA Music Coordinator within three days of original notification of selection, so that another alternate can be advanced.*)
- ☐ **CHANGING VOICE PARTS:** Students are not to change voice parts from the one originally assigned.

However, if a male voice significantly changes as part of their maturation process between the time of their selection and the All-State Music Festival, ASAA should be notified as soon as possible and the situation will be handled on an individual basis.

☐ **REMEMBER: Music must be memorized**

ALTERNATE PROCEDURES

1. **NOTIFY ASAA ASAP:** Once the participants have been selected, if you have a student who is unable to participate in the Festival, contact the ASAA Music Coordinator at once. If you have a student who, even at the last moment, cannot attend, contact the ASAA so that all information is current at all times.
2. **MUSIC:** Return the music given to the student to ASAA immediately so that it can be passed on to the next alternate.
3. **PLACEMENT:** If an alternate is used, the alternate will be placed in the last chair of the entire instrument section, and all other participants will be advanced one chair. For example, if a clarinet alternate is used, the alternate will be placed in the last chair of third clarinets, and all other clarinets above and below the vacancy would be advanced accordingly.
4. **CUT-OFF DATE:** Because of inadequate time for securing and preparing music, alternates may not be used after a cut-off date prior to the start of the Festival, and the chair will remain vacant. (In exceptional circumstances, this cut-off date may be adjusted only at the discretion of the ASAA Festival Chairperson in consultation with the Band/Choir/Orchestra Coordinator and student's school music director, based on the readiness of the alternate.) The final cut-off date for 2023 will be 12:00 Noon on Monday, November 13, 2023.
5. **REHEARSALS:** Alternates and other student observers cannot be accommodated at All-State Rehearsals due to extremely limited space at rehearsal venues. Do not bring alternates who have not been notified that they should attend.
6. **CHOIR ALTERNATES:** The first alternate for each women's choir section will be issued music for both Treble and Mixed Choirs with the understanding that they must be prepared, even though they may not be attending the Festival. Students not wishing to prepare under these terms will be removed from the alternate list. Directors will notify the ASAA Music Coordinator (within three days of selection notification) of those alternates choosing not to prepare under the defined terms. In this case, the next alternate in the judges' priority listing will be advanced.

REGARDING THOSE STUDENTS NOT SELECTED

- There is a Board of Review process outlined in the Forms Section of this Music Handbook for any concerns the director has about a student audition and/or selection. However, please consider these facts:
- If the director does not advocate for their student, who will?
- A Board of Review process does not guarantee that a selection decision will be reversed.
- Not all students can be selected.
- Your best musician may not be selected for All-State.
- Some ASAA rules are not negotiable: i.e. adjudicator's decisions are final.
- Often there is a very thin line between what is the "director's error" and what is the "student's error".
- There are lessons to be learned for both being and not being selected for All-State...both are teaching moments that need to be taught.

ADJUDICATION PROCEDURES

INSTRUCTIONS PERTAINING TO ALL

1. Each adjudicator **will follow the instructions** of the Group Coordinator and the procedures outlined in this handbook as well as the instructions sent to them by the ASAA Music Coordinator.
2. Each audition must be **adjudicated within the specific section** for which the student is auditioning.
3. Adjudicators will require that:
 - a. Audition **recording instructions were followed** (*since auditions not conforming to the specific audition recording instructions will be disqualified*) and,
 - b. **Reasons for disqualification**, if it occurs, should be noted in the space on the adjudication system for comments from the adjudicator.
4. A final **adjudication form** will be **completed** by the on-line audition system **for each** submitted **audition** and will indicate the individual adjudicators' scores. The adjudicator must fill in a numerical score in each blank on the form. The total score is automatically computed.

The adjudicator should and is encouraged to also add any other appropriate comments for encouragement, motivation or suggested improvement.

This extra comment procedure is especially needed for any audition that is disqualified.

The adjudicator must adjudicate as much of a disqualified audition as is possible remembering to mark the reason for a disqualification in the blank provided.
5. All auditions will be **adjudicated using the same procedure**, criteria and scale. The same adjudicator(s) will adjudicate all auditions within each instrumental category as assigned.
6. At least one, and **preferably three (3), alternates** (*if enough auditions are of All-State quality*) will be selected for each section. Alternates will be listed in priority order (*e.g. first alternate, second alternate, third alternate, etc.*) after each section on the ranking sheet.
7. All adjudication **decisions** must be **based only** upon submitted **auditions**.
8. If adjudicators feel that there are not enough qualified applicants to fill a section, they have the **prerogative to suggest limiting the section size**.
9. If there are not sufficient qualified auditions, and/or, there are not enough auditions to fill a section, the group coordinator may ask the ASAA Music

Coordinator to put out a call for **additional auditions**. However, ranking preference will be given to those auditions that were timely submitted.

10. Because judging is done by a select panel scattered throughout the state, auditions are not available for review, and the **adjudicators' decisions are final**.
11. **Exercises** will be **judged** on the following criteria: tone quality, intonation, articulation, dynamics, musicianship/style, tempo, rhythm, style, technique, bow, control.

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

FOR BAND AUDITIONS: In 2013, the Band Directors moved that the "All-State Band auditions tempos should be adjudicated as marked and to eliminate the -/+ 10 mm allowance."

(See the appropriate adjudication form in the Music Festival Form section for specific judging criteria.)

12. **Whole point and half (.5) points** 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.
13. Whenever possible, no adjudicator shall **judge the same** voice or instrument part two years in a row.
14. 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 for Recommended Numbers.*)
15. Regarding **Disqualifications**.
 - a. All exercises need to be listened to and points awarded even if there is missing material. Students need to be adjudicated on what is there even if the exercise will be disqualified for incompleteness at the conclusion.
 - b. An audition cannot be disqualified if all the material appears on one track versus a separate track for each exercise.
 - c. The correct beginning pitch must be given for all choral exercises. An in-correct, choral beginning pitch will result in the exercise being disqualified.Adjudicators have an automatic button to indicate

a DQ and a separate box will allow them to report the DQ to the ASAA music coordinator as well as indicating the reason for the disqualification.

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

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

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

INSTRUCTIONS PERTAINING TO INDIVIDUAL GROUP ADJUDICATION

BAND

- Band and orchestra **section placement** is assigned by adjudicators. **Chair placement** and final part assignment takes place following live auditions on the first morning of the Festival.
- The **BASS TROMBONE** should be selected as the first chair for the third trombone part.
- Adjudication should be based on the student performance and not on the quality of the instrument that was used by the student. This is of particular concern for the Percussion auditions

CHOIR

- **Men Voice Auditions** will be adjudicated by one adjudicator for each section: Tenor 1, Tenor 2, Bass 1 and Bass 2.
- Because of the large number of submitted **Women Voice Auditions** (over 100 for each section), the Women Voice Auditions will be adjudicated in a two round Adjudication process as follows for Soprano 1, Soprano 2, Alto 1 and Alto 2 sections:
 - a. The number of Women Voice Auditions will be divided into two groups for each women's voice section. The first half of the section's auditions will be assigned to **Adjudicator A**. The second half of the section's auditions will be assigned to **Adjudicator B**.
 - b. Then the top 25-30 ranked auditions from **Adjudicator A** and the top 25-30 ranked auditions from **Adjudicator B** will be assigned to **Adjudicator C** for a final adjudication and ranking of the section's auditions.

- Choir **first chairs** will be determined by live auditions on the first day of the festival from the top three scored auditions for each voice part in each all-state choir. The chair audition will also include an eight measure sight reading component.

- The **women voiced applications** will be ranked by scores from highest to lowest.

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

ORCHESTRA

- When judging **exercises #1 and #2** (scales) eliminate style and rhythm.
- Band and orchestra **section placement** is assigned by adjudicators. **Chair placement** takes place following live auditions on the first morning of the Festival.

- The **formula** for string balance is:
 - a. 1 viola and 1 cello for every 3 or 4 violins
 - b. 1 double bass for every 4 or 5 violins

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

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

COORDINATOR RESPONSIBILITIES

Coordinators will be selected for each of the performing groups: Band Coordinator, Mixed Choir Coordinator, Treble Choir Coordinator, and Orchestra Coordinator. * Presently, the All-State Music Festival is hosted by the Anchorage School District who was awarded the opportunity to host this festival with a three year bid, 2023-2025. As such, some of the responsibilities originally delegated to the Group Coordinators are now being fulfilled by the ASD Music Department and are noted with an ASD or +ASD marking for that assignment.

RESPONSIBILITIES OF ALL

ASAA recommends to ASD:

That before one of the ASD Music Directors serves as an Assistant Group Coordinator for one of the All-State groups that they have worked at least one year as an ASD High School Music Director with students participating in the All-State Music Festival and that they have served as an Assistant Group Coordinator for the All-State group that they will be potentially working with in the future.

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

- a. Selection of guest conductors for the Festival.
- b. Selection of adjudicators for the auditions.
- c. Assisting with the adjudication process as needed.
- 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. + ASD
- h. Administering the general logistics for the festival for their group. Identify and reserve specific areas for chair auditions and octets.
- i. Overseeing the chair auditions and octets at the festival.
- j. Supervising the group, sectionals, rehearsals, and performances at the festival.

2. ASSISTING WITH THE ADJUDICATION PROCESS:

- a. Secure an adjudicator, or section leader for each adjudication area who is a specialist in that voice or instrument.
- 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. Go over the ranking order and confer with the ASAA Music Coordinator as to how the instruments should be grouped. i.e. how many 1sts, 2nds, number of alternates, those not recommended, etc.

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. +ASD

5. COORDINATE INDIVIDUAL SCHOOL MUSIC DIRECTORS: Using the submitted director's registration forms, the coordinators will assign individual school music directors attending the festival to assist with rehearsals, sectionals, chair auditions, octets, transportation, and performance any needs.

6. GIFTS: Select and organize the gift to be presented to the visiting conductors and choir accompanists during the dress rehearsal on Saturday with those who are to make the presentation.

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

a. SCHOOL NEEDS:

- Four rehearsal areas
- Areas for coats & cases if rehearsal room is too small
- Hospitality room for directors.
- Internet area

- Director meeting rooms
- Parking considerations – ROTC
- Lunch area & schedule for students. Let the lunchroom staff know a month ahead of time that there will be 400 extra students and music directors to feed Thursday and Friday.
- Lunch area and lunch catering for conductors, accompanists & coordinators
- Concession area if you choose to have one. It should open mid morning on Thursday and continue through Friday afternoon.
- Registration area (ASAA manages at festival)
- Chair and Octet audition areas
- Warm-up rooms are needed for students to use before their chair auditions
- Coordinate with ASD Fine Arts department to assure there are enough chairs, stands, choral risers, musical equipment +ASD
- Welcome meeting area for students and directors

b. PERFORMANCE NEEDS:

- Adequate chairs, stands and instruments +ASD
- Sound shell
- Holding areas for students and cases for each of the four groups
- Podium with microphone
- Memorabilia and ticket area (ASAA manages at festival)

8. SUPERVISION OF 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 (ASD)
- Confirm lunchroom needs for all
- Confirm the directors who are doing the chair and octet auditions
- Put directions and signs around the school
- Pick up conductor at the airport if needed
- Put name tags on the front of the stands for Band & Orchestra
- Put part assignments on the chairs for Mixed

- & Treble Choir
- Assign coordinator to lead the Welcome Meeting

b. SUPPLIES TO HAVE ON HAND:

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

c. DAY 1 - THURSDAY:

- Arrive early
- Confirm room set up
- Attend the Welcome Meeting
- Meet with student aides for assignments
- Ensure there are food & beverages in the hospitality room (ASD)
- 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 (ASD)
- Set up for conductor luncheon at 11:00 AM
- Confirm room for director meetings
- Have seating chart ready
- Introduce conductor and outline procedures and schedule
- Be with your group at the beginning of each session to make announcements
- Be with your group right before breaks to make announcements
- Reinforce expectations of students for rehearsal conduct, i.e.: no cell phones, i-pods, hats, etc. as dictated by your school.
- Reinforce expectations of students before first break, i.e. no roaming, lunch times, available restrooms, etc.

d. DAY 2 - FRIDAY:

- Review conductor transportation
- Review hospitality needs (ASD)
- Meet with student aids for assignments
- Confirm lunch for conductors as above (ASD)
- Confirm dinner for conductors & coordinators (ASAA)
- Help in the arrangements of transporting instruments, stands and chairs to the concert site (ASD)
- 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
- Assist and help with the first chair group pictures for each group and each individual first chair recipient

f. **CONCERT CONCLUSION:**

- collect music after the concert
- clean up group's equipment, warm-up room, etc.

g. **FINAL EVALUATION:**

- Participate in the final Festival evaluation with ASAA & ASD

GROUP COORDINATOR'S RESPONSIBILITIES PERTAINING TO INDIVIDUAL GROUPS

BAND AND ORCHESTRA COORDINATORS:

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

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

- Two copies of the required festival music, detailing exact measures to be played
- ASAA chair placement rating sheet for each student
- ASAA will prepare a final ranking sheet
- If found appropriate and necessary, the chair placement adjudicators may re-assign chair assignments for the festival after confirming with the group coordinator.
- Keep all instruments within parts and choose the chair within that part unless drastic circumstances occur. EX: All first clarinets together, second clarinets together, etc.
- Practice rooms for wind players need to be available before their chair auditions.

2. **It may be necessary to assign a Percussion Coach for the Percussion section:**

- Rehearses and coordinates the "choreography" of the percussion section
- Assist band, choir and orchestra coordinators in borrowing and transporting percussion to rehearsal and performance sites.

- Lead band percussion sectionals
- Gives individual coaching to percussionists as needed
- Assist percussionists as needed during rehearsals

CHOIR COORDINATORS:

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

Prior to the festival, the Choir Coordinators will prepare for the chair and/or octet sessions for the choir. They will secure a session leader and an accompanist if needed. (See the Choir Octet Section of this handbook for more detailed instructions.)

Working with the ASAA Music Coordinator, a separate Octet Coordinator may be assigned this responsibility.

2. **FIRST CHAIR AUDITIONS for CHOIR:**

Prior to the festival, the Mixed Choir and Treble Choir Coordinators will prepare for First Chair auditions. They will secure no more than three adjudicators, a director and an accompanist for each First Chair section. (See the Choir First Chair Section in this handbook for more detailed instructions.)

Working with the ASAA Music Coordinator, a separate First Chair Coordinator may be assigned this responsibility.

ORCHESTRA COORDINATORS:

1. **SYMPHONIC ORCHESTRA:**

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

b. The full Symphonic Orchestra rehearsals will be scheduled to minimally impact Band rehearsal times. Wind and percussion players will be expected to attend all Band as well as Full Orchestra rehearsals.

2. **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.

3. **STRING BOWINGS:** Music bowings for the string instruments need to be in the music when it is sent to the students.

SPECIFIC HOST SCHOOL DISTRICT RESPONSIBILITIES:

Presently, the All-State Music Festival is hosted by the Anchorage School District who was awarded the opportunity to host this festival with a three year bid, 2023-2025. Specific host responsibilities are:

1. BEFORE FFESTIVAL

- Order the music for each of the All-State groups. The conductor's music selections need to be to ASAA by April 1, to the hosting school district by April 15 and the actual music to the group coordinator's by September 15 to be placed in the student packets. Conductor's will need to provide the following for each of their selected pieces: title, composer, publisher, vendor number and from who and/or where the music can be purchased.
- Assist the group coordinators in coordinating the transportation of the guest conductors to and from the festival site.
- Maintain the Hospitality room for directors. Supply with food & drinks.
- Assist the group coordinators in gathering adequate chairs, stands, choral risers, instruments and other needed musical equipment for the rehearsals and performance.
- Arrange for catered lunches for conductors, accompanists & coordinators.
- Procure the Gala Concert MC.
- Procure group room monitors for the Gala Concert.
- Procure ushers for the Gala Concert.

2. DAY 1 - THURSDAY:

- Ensure there are food & beverages in the hospitality room
- Set up for conductor luncheon at 11:00 AM

3. DAY 2 - FRIDAY:

- Review hospitality needs
- Confirm lunch for conductors as above
- Set up for conductor luncheon at 11:00 AM
- Help in the arrangements of transporting instruments, stands and chairs to the concert site

4. CONCERT:

- Assist the Concert Master of Ceremonies

5. AFTER FESTIVAL:

- Participate in the final Festival evaluation with ASAA & the group coordinators.

ASD FINE ARTS

ALL-STATE MUSIC FESTIVAL RESPONSIBILITIES

1. Identify the group coordinators for each performing group.
2. Identify the building coordinator for Saturday's rehearsals and the room monitors.
3. **Secure** the site rooms.
4. Contact ASAA Festival Chair in April to order the music for the All-State Band, Mixed Choir, Orchestra & Treble Choir. The music is ordered in May so that it will have arrived by August. All of the music should be stamped and numbered before it goes to the site coordinators.
5. Contact the on-site coordinators for the number of chairs, stands and other large equipment that is at the host school. Arrange truck transfers to have enough equipment for the festival rehearsals at the host site and the performance site, West Anchorage High School.
6. Provide food and drink for the hospitality room.
7. Coordinate with the ASAA Festival Chair to arrange lunches for the conductors' and accompanists' lunches on Thursday and Friday.
8. Contact the ASAA Festival Chair and decide on an MC for the concert.
9. Arrange for ushers for the Gala Concert.
10. Contact ASD music teachers to help with logistics for the dress rehearsals and the concert. Room monitors are also needed.
11. Collect music from the on-site coordinators the week after the concert.

ALL-STATE MUSIC FESTIVAL FORMS

Band, Choir and Orchestra Applications

Band, Choir and Orchestra Director's Registrations

Band, Choir and Orchestra Adjudication Forms

Choral Placement Work Sheet

Choir First Chair Audition Rating Grid

Instrument First Chair Audition Rating Grid

Choir Octet Form

Choir Master Octet Tally Form

Band, Choir, Orchestra Music Worksheet Forms

All-State Music Festival Evaluation Form

Authorization for Assistance in the Recording of the Student's

Alaska All-State Music Audition



ALL-STATE MUSIC FESTIVAL BAND APPLICATION for _____

Year

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

☐ YES

☐ NO

School Name

STUDENT

Student's Name (please print clearly)

Grade (9-12)

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

☐ No

☐ *Yes. List both: 1)

2)

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

Instrument

Orchestra Participation

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

Student Oath

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

Student's Signature

Date

PARENT/GUARDIAN AGREEMENT

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

Parent/Guardian's Name

Parent/Guardian's Signature

Date

BAND/MUSIC DIRECTOR

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

Director's Name

Director's Signature

Date

PRINCIPAL

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

Principal's Name

Principal's Signature

Date

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org



ALL-STATE MUSIC FESTIVAL CHOIR APPLICATION for _____

Year

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

☐ YES

☐ NO

School Name

STUDENT

Student's Name (please print clearly)

Grade (9-12)

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

☐ No

☐ *Yes. List both: 1)

2)

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

Voice Part - Please Circle:

Soprano

Alto

Tenor

Bass

Circle Section:

I

II

Alaska All-State Choir Experience

Circle all that apply:

9th: Choir Group: MC None TC

10th: Choir Group: MC None TC

11th: Choir Group: MC None TC

Student Oath

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

Student's Signature

Date

PARENT/GUARDIAN AGREEMENT

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

Parent/Guardian's Name

Parent/Guardian's Signature

Date

CHOIR/MUSIC DIRECTOR

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

Director's Name

Director's Signature

Date

PRINCIPAL

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

Principal's Name

Principal's Signature

Date

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org



ALL-STATE MUSIC FESTIVAL ORCHESTRA APPLICATION for _____ Year

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

☐ YES

☐ NO

School Name

STUDENT

Student's Name (please print clearly)

Grade (9-12)

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

☐ No

☐ *Yes. List both: 1)

2)

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

Alaska All-State Orchestra Experience:

Instrument

9th: Vn I ____ Vn2 ____ 10th: Vn I ____ Vn2 ____ 11th: Vn I ____ Vn2 ____

Band Participation for String Bass and Harp

I am willing to participate in the All-State Band. ____Yes ____No

Violin (if submitting a Violin and a Viola audition)

I am willing to participate in the Viola Section if not selected for Violin. ____Yes ____No

Solo: _____

Composer: _____

Student Oath

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

Student's Signature

Date

PARENT/GUARDIAN AGREEMENT

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

Parent/Guardian's Name

Parent/Guardian's Signature

Date

ORCHESTRA/MUSIC DIRECTOR

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

Director's Name

Director's Signature

Date

PRINCIPAL

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

Principal's Name

Principal's Signature

Date

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org



ALL-STATE MUSIC FESTIVAL BAND DIRECTOR'S REGISTRATION

ASAA/FIRST NATIONAL BANK ALL-STATE MUSIC FESTIVAL

Hosted by the Anchorage School District in Anchorage, Alaska

ATTENTION ALL BAND DIRECTORS:

Please complete this on-line registration form at
<http://asaa.org/activities/music/all-state-band-directors-registration/>

Name

School

Daytime Phone

Evening Phone

Email

I ☐ WILL ☐ WILL NOT be attending this year's 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

☐ CONCERT SEATING with Students

☐ CONDUCTOR TRANSPORTATION (check day and activity availability)

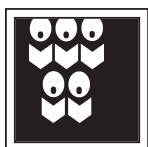
- | | | | |
|--|--|--|---|
| <input type="checkbox"/> Thursday rehearsal: | <input type="checkbox"/> Hotel to rehearsal | <input type="checkbox"/> Dinner | <input type="checkbox"/> Rehearsal to hotel |
| <input type="checkbox"/> Friday rehearsal: | <input type="checkbox"/> Hotel to rehearsal | <input type="checkbox"/> Rehearsal to Dinner | <input type="checkbox"/> Dinner to hotel |
| <input type="checkbox"/> Saturday rehearsal: | <input type="checkbox"/> Hotel to rehearsal | <input type="checkbox"/> Rehearsal to hotel | |
| <input type="checkbox"/> Saturday afternoon: | <input type="checkbox"/> Sightseeing and shopping host | | |
| <input type="checkbox"/> Saturday concert: | <input type="checkbox"/> Hotel to concert | <input type="checkbox"/> Concert to hotel | |

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

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

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org



ALL-STATE MUSIC FESTIVAL CHOIR DIRECTOR'S REGISTRATION

ASAA/FIRST NATIONAL BANK ALL-STATE MUSIC FESTIVAL

Hosted by the Anchorage School District in Anchorage, Alaska

ATTENTION ALL CHOIR DIRECTORS:

Please complete this on-line registration form at

<http://asaa.org/activities/music/all-state-band-directors-registration/>

Name

School

Daytime Phone

Evening Phone

Email

I ☐ WILL ☐ WILL NOT be attending this year's 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

☐ CONCERT SEATING with Students

☐ OCTETS ☐ PIANO for SECTIONALS

☐ CONDUCTOR TRANSPORTATION (check day and activity availability)

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

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

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

☐ SOPRANO I ☐ SOPRANO II ☐ ALTO I ☐ ALTO II

☐ TENOR I ☐ TENOR II ☐ BASS I ☐ BASS II

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org



ALL-STATE MUSIC FESTIVAL ORCHESTRA DIRECTOR'S REGISTRATION

ASAA/FIRST NATIONAL BANK ALL-STATE MUSIC FESTIVAL

Hosted by the Anchorage School District in Anchorage, Alaska

ATTENTION ALL ORCHESTRA DIRECTORS:

Please complete this on-line registration form at
<http://asaa.org/activities/music/all-state-band-directors-registration/>

Name

School

Daytime Phone

Evening Phone

Email

I ☐ WILL ☐ WILL NOT be attending this year's 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

☐

CONCERT SEATING with Students

☐

CONDUCTOR TRANSPORTATION (check day and activity availability)

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

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

☐

VIOLIN I

☐

VIOLIN II

☐

VIOLA

☐

CELLO

☐

STRING BASS

☐

HARP

☐

PIANO

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org



ALL-STATE BAND BRASS and WOODWINDS 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.

Student No.

Instrument (check one)

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

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

Total of all exercises combined
(_____ points possible)

Adjudicator's Comments

Adjudicator's Signature



ALL-STATE BAND PERCUSSION ADJUDICATION FORM

SCORING INSTRUCTIONS

Grade each category using a scale of 1 to 50, with 1 = lowest and 50 = highest. Score with whole points and half (.5) points only. Total the score for each exercise, and then total all the exercises combined.

Students must complete all exercises listed below.

Student No.

INSTRUMENT	POINTS POSSIBLE	POINTS GIVEN
1. Mallet - Etude	50	
2. Snare Drum - Etude	50	
3. Timpani - Etude	50	
4. What is your primary instrument strength (snare drum, timpani or mallet percussion)?		
5. Do you feel comfortable tuning timpani by yourself?		
6. Can you play the piano? (none, beginner, intermediate, advanced)		
TOTAL POINTS POSSIBLE 175		
TOTAL POINTS GIVEN		

Adjudicator's Comments

Adjudicator's Signature



ALL-STATE BAND or ORCHESTRA PIANO ADJUDICATION FORM

SCORING INSTRUCTIONS

This form is for PIANO if needed in the All-State Band or Orchestra. 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.

Student No.

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

Total of all exercises combined
(_____pointspossible)

Adjudicator's Comments

Adjudicator's Signature



ALL-STATE CHOIR ADJUDICATION FORM

Page 1 of 2

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

SCORING INSTRUCTIONS - Grade each exercise using a scale of 1 to 20/25/30/60 with 1 = lowest and 20/25/30/60 = 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 = 130.

ADJUDICATION CRITERIA SHALL BE:

PITCH: Correct Intonation

MUSICALITY: a) Legato line, b) phrasing, c) dynamics and d) steady tempo

Student No.

Voice (check one)

Soprano ☐ | ☐ || Alto ☐ | ☐ || Tenor ☐ | ☐ || Bass ☐ | ☐ ||

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
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
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 - CHROMATIC SCALE:

Beginning on the first note, sing the CHROMATIC SCALE exercise upward in half steps to the octave.

Take a breath.

Then sing the CHROMATIC SCALE exercise downward in half steps.

You may use solfege or a single syllable.

This exercise will encompass a total of 13 different pitches upward, a breath, then a total of 13 different pitches downward.

EXERCISE #3
Total Points
(copy to page 2)

30 pts possible



ALL-STATE CHOIR ADJUDICATION FORM

Page 2 of 2

CONTINUED

Student No.

EXERCISE #1

Total Points

20 pts possible

EXERCISE #2

Total Points

20 pts possible

EXERCISE #3

Total Points

30 pts possible

Copy exercise
scores from
page 1



EXERCISE #4 — WINTER SONG

A. Intonation. (0-20 points possible). No set tempo. Five (5) intonation points are possible for each 4-measure phrase. Identify strengths and problem areas. In 4/4.

When / dew in the meadow / turns to frost, / silv'ry feild of / diamonds. And / (5 pts) _____

/ Leaves take wing on / currents tossed to / wind-swept moun - tain / sides. I / (5 pts) _____

/ feel the call of / win - ter song / e - ven as fall a - / bides. A / (5 pts) _____

/ song of win - ter / warms my heart 'til / spring a - gain pre - / sides. // (5 pts) _____

B. Rhythm. (0-15 points possible). Add up to 15 points for accurate rhythm. (15 pts) _____

C. Musicality. (0-10 points possible). Add up to 10 points for musicality. (10 pts) _____
In addition to the musicality criteria outlined on the first page, also consider diction and classical style of singing.

D. Tone quality. (0-15 points possible). Add up to 15 points for tone quality. (15 pts) _____

**EXERCISE #4
Total Points**

60 pts possible

TOTAL OF ALL FOUR EXERCISES COMBINED

130 pts possible

Adjudicator's Comments

Adjudicator's Signature



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.

Student Number

Instrument (check one)

☐ Violin☐ Viola☐ Cello☐ Bass☐ Harp

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

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 MUSIC FESTIVAL CHOIR PLACEMENT WORK SHEET

Voice Part

☐ Soprano 1
 ☐ Soprano 2
 ☐ Alto 1
 ☐ Alto 2
 ☐ Tenor 1
 ☐ Tenor 2
 ☐ Bass 1
 ☐ Bass 2

RANK	CHOIR TC MC	SCORE	SCHOOL NAME	STUDENT NAME	GRADE	PRIOR ALL-STATE CHOIR GROUP
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 MUSIC FESTIVAL CHOIR PLACEMENT WORK SHEET

Voice Part

☐ Soprano 1 ☐ Soprano 2 ☐ Alto 1 ☐ Alto 2 ☐ Tenor 1 ☐ Tenor 2 ☐ Bass 1 ☐ Bass 2

RANK	CHOIR TC MC	SCORE	SCHOOL NAME	STUDENT NAME	GRADE	PRIOR ALL-STATE CHOIR GROUP
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 MUSIC FESTIVAL CHOIR FIRST CHAIR AUDITION RATING GRID

Vocal section being rated

Page #

of

Total # of pages

Student

School

SELECTION

RATING (Circle number 1 to 5, with 5 the highest rating)

Average Final Rating

Number 1 1 2 3 4 5

Number 2 1 2 3 4 5

Chair Placement

Number 3 1 2 3 4 5

Sight Reading 1 2 3 4 5

Student

School

SELECTION

RATING (Circle number 1 to 5, with 5 the highest rating)

Average Final Rating

Number 1 1 2 3 4 5

Number 2 1 2 3 4 5

Chair Placement

Number 3 1 2 3 4 5

Sight Reading 1 2 3 4 5

Student

School

SELECTION

RATING (Circle number 1 to 5, with 5 the highest rating)

Average Final Rating

Number 1 1 2 3 4 5

Number 2 1 2 3 4 5

Chair Placement

Number 3 1 2 3 4 5

Sight Reading 1 2 3 4 5

Student

School

SELECTION

RATING (Circle number 1 to 5, with 5 the highest rating)

Average Final Rating

Number 1 1 2 3 4 5

Number 2 1 2 3 4 5

Chair Placement

Number 3 1 2 3 4 5

Sight Reading 1 2 3 4 5

ALL-STATE MUSIC FESTIVAL

INSTRUMENT FIRST CHAIR AUDITION RATING GRID

Instrument section being rated

Page #

of

Total # of pages

Student

School

SELECTION

RATING (Circle number 1 to 5, with 5 the highest rating)

Number 1 1 2 3 4 5

Number 2 1 2 3 4 5

Number 3 1 2 3 4 5

Average Final Rating

Chair Placement

Student

School

SELECTION

RATING (Circle number 1 to 5, with 5 the highest rating)

Number 1 1 2 3 4 5

Number 2 1 2 3 4 5

Number 3 1 2 3 4 5

Average Final Rating

Chair Placement

Student

School

SELECTION

RATING (Circle number 1 to 5, with 5 the highest rating)

Number 1 1 2 3 4 5

Number 2 1 2 3 4 5

Number 3 1 2 3 4 5

Average Final Rating

Chair Placement

Student

School

SELECTION

RATING (Circle number 1 to 5, with 5 the highest rating)

Number 1 1 2 3 4 5

Number 2 1 2 3 4 5

Number 3 1 2 3 4 5

Average Final Rating

Chair Placement

ALL-STATE MUSIC FESTIVAL CHOIR OCTET FORM

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

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

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

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

AUDITION

EXERCISE	SATISFACTORY	FAIR	POOR
Excerpt One:	3	2	1
Excerpt Two:	3	2	1
Excerpt Three:	3	2	1

Total Points

Rating Recommendation

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

6 - 9 points = Satisfactory

0 - 5 points = Needs Sectional

ALL-STATE MUSIC FESTIVAL

CHOIR MASTER OCTET TALLY FORM

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

S = Satisfactory (6 - 9 points) ● N = Needs Sectional (0 - 5 points)
 "N" require additional sectionals

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

ALL-STATE BAND MUSIC WORKSHEET FORM

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

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

CONTINUED PAGE 2

ALL-STATE BAND MUSIC WORKSHEET FORM - PG2

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

PART	#	PART	#	PART	#	PART	#
TUBA	1	PERCUSSION	1	PIANO	1		
TUBA	2	PERCUSSION	2	PIANO	ALT		
TUBA	3	PERCUSSION	3	TOTAL	2		
TUBA	4	PERCUSSION	4				
TUBA	5	PERCUSSION	5	HARP	1		
TUBA	6	PERCUSSION	6	HARP	ALT		
TUBA	ALT	PERCUSSION	ALT	TOTAL	2		
TOTAL	Z	TOTAL	Z				

ALL-STATE MIXED CHOIR MUSIC WORKSHEET

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

PART	#	PART	#	PART	#	PART	#				
SOPRANO	1	1	SOPRANO	2	1	ALTO	1	1			
SOPRANO	1	2	SOPRANO	2	2	ALTO	1	2			
SOPRANO	1	3	SOPRANO	2	3	ALTO	1	3			
SOPRANO	1	4	SOPRANO	2	4	ALTO	1	4			
SOPRANO	1	5	SOPRANO	2	5	ALTO	1	5			
SOPRANO	1	6	SOPRANO	2	6	ALTO	1	6			
SOPRANO	1	7	SOPRANO	2	7	ALTO	1	7			
SOPRANO	1	8	SOPRANO	2	8	ALTO	1	8			
SOPRANO	1	9	SOPRANO	2	9	ALTO	1	9			
SOPRANO	1	10	SOPRANO	2	10	ALTO	1	10			
			SOPRANO	2	11			ALTO	2	11	
SOPRANO	1	ALT	SOPRANO	2	ALT	ALTO	1	ALT	ALTO	2	ALT
SOPRANO	1	ALT	SOPRANO	2	ALT	ALTO	1	ALT	ALTO	2	ALT
TOTAL	12		TOTAL	13		TOTAL	12		TOTAL	13	
PART	#	PART	#	PART	#	PART	#				
TENOR	1	1	TENOR	2	1	BASS	1	1	BASS	2	1
TENOR	1	2	TENOR	2	2	BASS	1	2	BASS	2	2
TENOR	1	3	TENOR	2	3	BASS	1	3	BASS	2	3
TENOR	1	4	TENOR	2	4	BASS	1	4	BASS	2	4
TENOR	1	5	TENOR	2	5	BASS	1	5	BASS	2	5
TENOR	1	6	TENOR	2	6	BASS	1	6	BASS	2	6
TENOR	1	7	TENOR	2	7	BASS	1	7	BASS	2	7
TENOR	1	8	TENOR	2	8	BASS	1	8	BASS	2	8
TENOR	1	9	TENOR	2	9	BASS	1	9	BASS	2	9
TENOR	1	10	TENOR	2	10	BASS	1	10	BASS	2	10
			TENOR	2	11	BASS	1	11	BASS	2	11
									BASS	2	12
									BASS	2	13
TENOR	1	ALT	TENOR	2	ALT	BASS	1	ALT	BASS	2	ALT
TOTAL	11		TOTAL	12		TOTAL	12		TOTAL	14	
			Student Participants	87		TOTAL Copies of					
			Alternates	12		MIXED CHOIR					
			Accompanist	1		MUSIC NEEDED					
			Conductor	1		110					
			Coordinator	1							

ALL-STATE ORCHESTRA MUSIC WORKSHEET

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

PART	#	PART	#	PART	#	PART	#
VIOLIN	1	1	VIOLIN	2	1	VIOLA	1
VIOLIN	1	2	VIOLIN	2	2	VIOLA	2
VIOLIN	1	3	VIOLIN	2	3	VIOLA	3
VIOLIN	1	4	VIOLIN	2	4	VIOLA	4
VIOLIN	1	5	VIOLIN	2	5	VIOLA	5
VIOLIN	1	6	VIOLIN	2	6	VIOLA	6
VIOLIN	1	7	VIOLIN	2	7	VIOLA	7
VIOLIN	1	8	VIOLIN	2	8	VIOLA	8
VIOLIN	1	9	VIOLIN	2	9	VIOLA	9
VIOLIN	1	10	VIOLIN	2	10	VIOLA	10
VIOLIN	1	11	VIOLIN	2	11	VIOLA	11
VIOLIN	1	12	VIOLIN	2	12	VIOLA	12
VIOLIN	1	13	VIOLIN	2	13	VIOLA	ALT
VIOLIN	1	14	VIOLIN	2	14	TOTAL	13
VIOLIN	1	15	VIOLIN	2	15		
VIOLIN	1	16	VIOLIN	2	16		
VIOLIN	1	17	VIOLIN	2	17		
VIOLIN	1	18	VIOLIN	2	18		
VIOLIN	1	19	VIOLIN	2	19		
VIOLIN	1	20	VIOLIN	2	20		
VIOLIN I Alt	1	0	VIOLIN	2	ALT		
			VIOLIN	2	ALT2		
			VIOLIN	2	ALT3		
TOTAL	20	TOTAL	23				

PART	#	PART	#
WOODWINDS		BRASS	
PICCOLO		TRUMPET	
FLUTE		FRENCH HORN	
CLARINET		TROMBONE	
OBOE		EUPHONIUM	
ENG HORN		TUBA	
BASSOON			

PART	#	PART	#
STRING BASS	1	HARP	1
STRING BASS	2	HARP	ALT
STRING BASS	3	TOTAL	2
STRING BASS	4		
STRING BASS	5		
STRING BASS	6	PART	#
STRING BASS	7	PIANO	1
STRING BASS	8	PIANO	ALT
STRING BASS	9	TOTAL	2
STRING BASS	10		
STRING BASS	ALT		
TOTAL	11		

PART	#
OTHER	
PERCUSSION	

ALL-STATE TREBLE CHOIR MUSIC WORKSHEET

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

PART	I or 2	#	PART	I or 2	#	PART	#	PART	#		
SOPRANO	1	1	SOPRANO	2	1	ALTO	1	1	ALTO	1	1
SOPRANO	1	2	SOPRANO	2	2	ALTO	1	2	ALTO	2	2
SOPRANO	1	3	SOPRANO	2	3	ALTO	1	3	ALTO	2	3
SOPRANO	1	4	SOPRANO	2	4	ALTO	1	4	ALTO	2	4
SOPRANO	1	5	SOPRANO	2	5	ALTO	1	5	ALTO	2	5
SOPRANO	1	6	SOPRANO	2	6	ALTO	1	6	ALTO	2	6
SOPRANO	1	7	SOPRANO	2	7	ALTO	1	7	ALTO	2	7
SOPRANO	1	8	SOPRANO	2	8	ALTO	1	8	ALTO	2	8
SOPRANO	1	9	SOPRANO	2	9	ALTO	1	9	ALTO	2	9
SOPRANO	1	10	SOPRANO	2	10	ALTO	1	10	ALTO	2	10
SOPRANO	1	11	SOPRANO	2	11	ALTO	1	11	ALTO	2	11
SOPRANO	1	12	SOPRANO	2	12	ALTO	1	12	ALTO	2	12
SOPRANO	1	13	SOPRANO	2	13	ALTO	1	13	ALTO	2	13
SOPRANO	1	14	SOPRANO	2	14	ALTO	1	14	ALTO	2	14
SOPRANO	1	15	SOPRANO	2	15	ALTO	1	15	ALTO	2	15
SOPRANO	1	16	SOPRANO	2	16	ALTO	1	16	ALTO	2	16
SOPRANO	1	17	SOPRANO	2	17	ALTO	1	17	ALTO	2	17
SOPRANO	1	18	SOPRANO	2	18	ALTO	1	18	ALTO	2	18
SOPRANO	1	19	SOPRANO	2	19	ALTO	1	19	ALTO	2	19
SOPRANO	1	20	SOPRANO	2	20	ALTO	1	20	ALTO	2	20
			SOPRANO	2	21	ALTO	1	21	ALTO	2	21
			SOPRANO	2	22				ALTO	2	22
									ALTO	2	23
SOPRANO	1	ALT	SOPRANO	2	ALT	ALTO	1	ALT	ALTO	2	ALT
SOPRANO	1	ALT	SOPRANO	2	ALT	ALTO	1	ALT	ALTO	2	ALT
TOTAL	22		TOTAL	24		TOTAL	23		TOTAL	25	
			Student Participants	86		TOTAL Copies of					
			Alternates	8		TREBLE CHOIR					
			Accompanist	1		MUSIC NEEDED	110				
			Conductor	1							
			Coordinator	1							

ALL-STATE MUSIC FESTIVAL EVALUATION FORM

<https://asaa.org/activities/music/all-state-music-festival-evaluation-form/>

FESTIVAL: **ALL-STATE MUSIC FESTIVAL**

DATE: _____

SUBMITTED BY: _____

☐ Administrator ☐ Music Director ☐ Parent ☐ Student

SCHOOL: _____

MUSIC GROUP: _____

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

- | | | |
|-----|--|-------|
| 1. | Event Organization by ASAA | _____ |
| 2. | ASAA Staff Cooperation | _____ |
| 3. | Quality of Audition Adjudicators | _____ |
| 4. | Quality of Adjudication | _____ |
| 5. | Quality of Facility for this Event | _____ |
| 6. | Seating for Spectators and Participants | _____ |
| 7. | Attention to Details to Benefit Participants | _____ |
| 8. | Command Performance Facility | _____ |
| 9. | Command Performance Selection | _____ |
| 10. | Command Performance Event | _____ |

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

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

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

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

AUTHORIZATION FOR ASSISTANCE IN THE RECORDING OF THE STUDENT'S ALASKA ALL-STATE MUSIC AUDITION

STUDENT

SCHOOL

SCHOOL MUSIC DIRECTOR

EMAIL

AUDITIONING FOR:

☐ Band ☐ Choir ☐ Orchestra

INSTRUMENT/VOICE

REASON FOR SPECIAL AUDITION NEED ASSISTANCE

PRIVATE MUSIC TEACHER

I have read the information regarding the audition procedures for students wishing to complete their on-line audition for the 202__ All-State Music Festival.

YES __ **NO** __ I attest that the student has not made use of any electronic keyboard, electronic enhancement, headphones with the pitches being played or rhythmic meter being indicated, etc. Each exercise was completed in one recording and was not a spliced compilation of other recordings.

PRIVATE MUSIC TEACHER NAME

PRIVATE MUSIC TEACHER EMAIL

PRIVATE MUSIC TEACHER PHONE

DATED

SOLO & ENSEMBLE MUSIC FESTIVAL



GENERAL INFORMATION

MISSION

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

FESTIVAL LOGISTICS

A. SEASON 2023-2024

Seasonal activity without limitation

B. ELIGIBILITY

Participants must meet all ASAA eligibility requirements. Physical Examination, Concussion Information and Sudden Cardiac Arrest Forms are not required.

- Entered in the SARS (School Activity Reporting System).
 - Complete the Parent Consent Form
 - Complete the Play for Keeps Form
 - Passed with 2.5 credits the previous semester
 - Have a 2.00 gpa
 - Enrolled in grades 9 – 12 with 2.5 credits
1. 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 performing class for which the school awards credit, whether or not that class is conducted at the school.
 2. Pre-qualify to the participate in the State Solo & Ensemble Music Festival by receiving a "1" or "Superior" rating at a qualifying regional music festival.
 3. Complete a Solo, Ensemble or Exhibition Ensemble Application
 4. Students in an "alternative education program" as defined in the ASAA General Handbook under Article 1, Section 8, must be enrolled in a corresponding music performing class at their School of Eligibility, at which they may be selected for participation through a competitive audition process.
 5. ASAA may waive the requirement for students enrolled in alternative education schools or in the event that the individual school of eligibility

does not offer music classes and/or does not offer a band, choir or orchestra program or the performing music class is in conflict with a required graduation class.

6. TO FILE a MUSIC WAIVER REQUEST:

Refer to the Student Eligibility Waiver for ASAA Music Festival Participation Form located in the Music Handbook. This waiver request should be submitted to the ASAA Music Coordinator.

C. 2024 ASAA/FIRST NATIONAL BANK ALASKA ALL-STATE SOLO & ENSEMBLE MUSIC FESTIVAL

1. DATE: May 10-11, 2024

2. SITE:

Adjudications: University of Alaska Anchorage Fine Arts Building

Command Performances:

Friday, May 10 Bettye Davis East Anch. HS

Saturday, May 11 Bettye Davis East Anch. HS

3. SELECTION:

Students must pre-qualify for the State Solo & Ensemble Music Festival by receiving a "superior" or "1" rating at their regional or another qualifying Music Festival in Alaska.

- a. **If a regional or qualifying music festival is not available to the student**, the applicant may submit to ASAA a special on-line audition, by 11:55 p.m. on the last Friday in March.
- b. **If a regional or qualifying music festival is available to the student, but the student is unable to participate** due to extenuating circumstances, or their category is not available at their regional or qualifying music festival, the applicant may submit to ASAA a special on-line audition by 11:55 p.m. on the last Friday in March.
- c. The special on-line audition must be supported by
 - A completed Special Need for **On-Line Audition Form**
 - **Letters** from the student's school music director AND the regional or qualifying music festival chairman petitioning the cause as to why this exception should be allowed
 - A **copy of the music** to be performed on the audition. (The music needs to be labeled with school and student identification and all measures numbered.)

- d. All entries submitted in this manner will be handled on an individual, case-by-case basis. **The decision of the adjudicator will be final.**
- e. The on-line audition will be adjudicated and the applicant will be notified by the second Friday in April as to whether or not they qualify for the state music festival. The cost of \$20 will be added to the applicant's fee for the on-line audition.
- f. Music directors with students wishing to use this audition method will need to identify themselves to ASAA so that the music directors can be provided with an audition password to use to upload the audition on the ASAA website by on the last Friday in March.
- g. **PROCEDURE for the ON-LINE SPECIAL AUDITION:**
 - Notify ASAA that you will be entering a Special Need Audition by sending to ASAA the items listed in "c" above. ASAA will then supply you with an SE Audition Password which is case sensitive.
 - Log into the ASAA Music Audition website by using your SE On-Line Audition Password. You may change the password after initially logging in if you wish to.
 - Click on START a NEW AUDITION
 - For a **SOLO AUDITION**, CREATE a NEW STUDENT:
 - 1) Enter Student's First Name
 - 2) Enter Student's Last Name
 - 3) Enter Student's Grade.
 - 4) Click Save Student and
 - 5) Submit Query.
 - 6) SELECT an instrument: i.e. SE Vocal Solo, SE Piano, etc.
 - 7) UPLOAD the Student's Solo Audition which has been pre-recorded. (No extraneous noise, acoustically dry (no echo) recording, saved as a MP3 recording.)
 - 8) Click back to auditions
 - For an **ENSEMBLE AUDITION**, you will not be able to list all the student names. Remember, ASAA is adapting the All-State On-Line System for use for the Solo & Ensemble On-Line Auditions. Choose two words of the Ensemble's title or code your ensemble using two

words, i.e. Beethoven Trio, Jazzy Blues, Summertime Duet.

- 1) Instead of entering the Student's First Name, enter the First word of your ensemble title i.e. "Beethoven".
 - 2) Instead of entering the Student's Last Name, enter the Second word of your ensemble title, i.e., "Trio".
 - 3) For Grade, pick the grade of the majority of the ensemble students.
 - 4) Click Save Student (which will be your ensemble)
 - 5) Submit Query.
 - 6) SELECT an instrument: i.e. SE String Ensemble, SE Brass Ensemble, etc.
 - 7) UPLOAD the Ensemble Audition which has been pre-recorded. (No extraneous noise, acoustically dry (no echo) recording, saved as a MP3 recording.)
 - 8) Click back to auditions
- You will be able to see
 - 1) What you have done
 - 2) What you need to do
 - 3) Allows you to Start a NEW audition
 - 4) Also allows you to Finish or Delete an audition
 - **PROCEDURE FOR THE STUDENT IN THE ON-LINE AUDITION:**
 - 1) Introduce yourself by stating:
 - Your name
 - Your school
 - Your selection title & movement or section
 - Your selection composer
 - Your accompanist if applicable
 - 2) Perform your audition
 - The ON-LINE AUDITION Adjudicator will give their observations and suggestions in the Comment Box provided on their form. At the end of their adjudication, they will indicate a "NO" or a "YES".
 - 1) "NO" indicates that the audition is not recommended to move on to the State Solo & Ensemble Music Festival.
 - 2) "YES" indicates that the audition is recommended to move on to the State Solo & Ensemble Music Festival and the student and/or ensemble will be invited to do so.
 - 3) This information will be forwarded to you by the second Friday in April.

D. RULES

1. **ACCOMPANISTS:** Directors are encouraged to limit the number of events a pianist may

accompany in order to aid in the overall scheduling of the festival. Schools using an accompanist for more than ten entries in one category may need to be scheduled on more than one adjudication day. i.e. vocal solo, vocal ensemble, etc.

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

NFHS Music Adjudication Forms will be furnished by ASAA. Copies of these forms are included in the *ASAA Music Handbook*.

- 3. ADJUDICATOR SCORES:** The adjudicators will not give a numerical score on the adjudication rating sheets. Students will receive (a) an "I", (b) "C" for comments only, or (c) a combination of "I" and "C" comments. If no ratings are included in the rating box that implies that the audition was to receive a "C" rating.

- 4. APPLICATION DEADLINE:** All regions are encouraged to organize a regional or qualifying Solo & Ensemble festival before April 17, 2024 as all Solo & Ensemble applications are due into ASAA by April 24. Refer to the ASAA web site for a list of the specific deadline dates for applications from each regional or qualifying festival.

- 5. APPLICATION FORMS:** Directors are to submit their applications online to the web addresses as indicated below. Applications will only be accepted from Alaskan high school music directors and not from individual students and/or private music teachers.

- **SOLO APPLICATION** – for all solo entries
<http://asaa.org/activities/music/state-solo-application/>
- **ENSEMBLE APPLICATION** – for all ensemble entries involving students from one school
<http://asaa.org/activities/music/state-ensemble-application/>
- **EXHIBITION APPLICATION** – for all ensemble entries involving students from more than one school
<http://asaa.org/activities/music/state-exhibition-ensemble-application/>

- 6. MUSIC for the ADJUDICATOR:** Students are asked to provide their adjudicator with a published and legally purchased music sheet or music book that contains the music that they will be performing

as there audition. This music is then returned to the student at the end of their audition.

- a. Arrangements, transcriptions and original works need to go through a "copy right" process to be used at state festivals. Authorization for an arrangement or transcription of an original composition needs to accompany the copy that is given to the adjudicator at the festival. This can be a simple process by including an email, letter, or a copy of some communication from the composer allowing the arrangement or transcription to take place.

- b. If music is purchased from off of the internet and downloaded and thus "copied", even if the music is considered Public Domain, a copy of the invoice for the purchase of that music needs to be included with the music given the adjudicator. (See Addendum #8 for further information.)

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

- a. For the Solo & Ensemble Music Festival, the following sections will be available for adjudication:
- 1) **2-3 sections** of Classical Vocal and Musical Theatre Solo
 - 2) **2 sections** of High String, Small Vocal Ensemble and Large Vocal Ensemble
 - 3) **One section** of
 - Barbershop Vocal Ensemble
 - Baritone/Euphonium
 - Brass Ensemble
 - Cello
 - Clarinet
 - Contemporary Vocal Ensemble
 - Double Reed
 - Flute
 - French Horn
 - Guitar
 - Harp
 - Instrumental Jazz Solo
 - Instrumental Small & Large Jazz Ensemble
 - Vocal Jazz Solo
 - Vocal Small & Large Jazz Ensemble
 - Mixed Instrument Ensemble
 - Music Theatre Small & Large Ensemble
 - Percussion Solo
 - Percussion Small & Large Ensemble

- Piano
 - Saxophone
 - Show Choir Ensemble
 - String Bass
 - String Ensemble
 - Trombone
 - Trumpet
 - Tuba
 - Viola
 - Violin
 - Woodwind Ensemble
 - World Instrument Solo and
 - World Instrument Ensemble.
 - At the discretion of the adjudicators, other ensembles might include, i.e. Flute Ensemble, Trumpet Ensemble, etc.
- b. Those adjudications that require only one section will only occur on ONE day of the festival.
 - c. Those adjudications requiring two or more sections of adjudications will be spread over the days of the festival.
 - d. Where sections occur on more than one day, ASAA's priority is that those schools with greater traveling distances be given first consideration for scheduling on the additional days of the festival. "Greater traveling distances" would apply to those in REGIONS I, II, V and VI.

8. DISQUALIFICATIONS

Entries will be DISQUALIFIED if:

- a. The adjudicator does not have a PUBLISHED COPY of the MUSIC to be performed.
- b. The measures of that music are not numbered. Number each measure.

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

10. **ENSEMBLES:** An ensemble performance is intended to be self-directed by the participants and is independent from a musical director. This implies that the "directing" should come from within the ensemble and not from someone standing in front of the ensemble directing the ensemble.

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

ensemble will be limited to eight (8), and the number of students participating in a hand bell, steel drum, percussion or vocal ensemble, will be limited to sixteen (16) or a jazz band which will be limited to twenty (20).

- b. **Doubling of instrument parts** in an ensemble is not permitted, with the exception of a vocal ensemble or a percussion ensemble or jazz band.
- c. A **small ensemble** will consist of 2 to 8 performers and a large ensemble will consist of 9 to 16 performers.
- d. An ensemble is composed entirely of students. For instance, if a group wanted to perform a Mozart Trio that consisted of a violin, cello and piano, all instruments would need to be covered by student musicians.

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

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

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

- c. **QUALITY:** When advising students, directors should consider the quality of performance and the preparation time required for development of that quality regarding the number of entries per student.

12. **ENTRY FEES:** There is an entry fee of \$15 per participant regardless of the number of events entered by a student. There are no refunds. Accompanists are not required to pay entrance

fees. Fees do not need to accompany the applications. ASAA will invoice all schools at the conclusion of the festival.

If a director **WITHDRAWS** a student or event before the "drop dead date", there will be NO FEE charged for the withdrawn student or event. **The drop dead date for 2024, is Friday, April 26, 2024.**

Schools will be charged the \$20-per-student festival fee if:

- a) a student is a NO SHOW for the event in which they originally submitted an application;
- b) a student's event is CANCELLED after the "drop dead date".
- c) the director does not give timely notice that a student will not be participating in the festival.

The following additional fees will be assessed if applicable:

- \$20 fee for each On-Line Audition submitted
- \$40 fee for the use of a Festival Accompanist, this includes one rehearsal of a half hour, the adjudication, and a Command Performance, if applicable.

If a student requires more rehearsals with the accompanist, that student must contract with the accompanist individually. Students needing extra time with an accompanist should plan on paying an additional \$30 for each half hour of needed rehearsal time. Students requiring Command Performance accompaniments should plan ahead so that the accompanist receives the music in a timely manner.

13. EXHIBITION ENTRIES: Entries composed of students attending different schools are allowed. Such entries should be entered using the on-line EXHIBITION ENSEMBLE APPLICATION. <http://asaa.org/activities/music/state-exhibition-ensemble-application/>

14. FESTIVAL FOCUS: The focus of the State Solo & Ensemble Festival will be on the adjudication process for the student - a thoughtful, accurate and educationally sound interaction between adjudicator and student. Students should be encouraged to take advantage of the opportunity to listen to others' performances during the

festival as well as attending the Command Performance Concert to gain the most benefit from their festival experience.

15. MUSICAL SELECTIONS: It is highly recommended, and it is in the best interest of all, that soloists and ensembles perform the same music selection at the state festival that was performed at the regional, district or local festival. Given teacher recommendation, a student may select another piece for the state festival, however, the student is required to enter the state festival in the same category in which they received a Superior Rating at the regional event. Students cannot change instrument or voice categories.

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

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

Do not mail the music with the application. Bring it to the festival and give it directly to the adjudicator. Please make sure that all music is properly labeled on the outside cover with the participant's name and school and that each measure is numbered. (See Addendum #8 for further information.)

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

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

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

Schools that do not have a music director, school administrator or a designated person on site while their students are performing, will be notified.

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

19. SUBSTITUTIONS: Through illness, eligibility or other extenuating circumstance, an ensemble member may be substituted in a qualifying regional ensemble as long as not over 25% of an ensemble is changed. i.e., no one from a qualifying duet or trio could be substituted, but one member of a qualifying quartet could be substituted if needed to participate at state.

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

If a selection is longer than six minutes, the adjudicator is instructed to stop the performance, if they so desire, so that they can work with the student. The time limit can be facilitated by not taking repeats, performing only selected movements or sections of a longer work, etc. String and Musical Theatre entries should be especially careful in this area.

E. CATEGORY NOTES: Each category has its own specific criteria on which it will be adjudicated. Be sure that solos and ensembles are entered in the right category as their audition is adjudicated according to their category. The quality of the literature significantly affects the students' musical experience as well as the adjudicator's ability to give the most comprehensive and applicable instruction and feedback.

If your selection does not clearly fit into one of the following categories, please discuss the choice with a Festival Chairperson before entering the event or choose a different song.

1. GUITAR: Clarification of the guitar category for the state level:

- Guitar students perform on a "classical" (Spanish model) or steel string acoustic guitar, the one most appropriate to their piece (no electronics)
- Technical guidelines apply to either instrument: efficient left-hand movement and fingering, alternating rest and free strokes with the right hand, tone control
- Music is standard treble staff notation only (no tablature) i.e. students are demonstrating that they read music.
- Almost any style of music written especially for the guitar is welcomed—period literature (Renaissance, Baroque, Classical, etc.), Latin American guitar composers, flamenco, folk themes and solo standards.

2. VOCAL MUSIC: Vocal music of the barbershop, contemporary accapella, jazz, musical theatre, show and traditional styles will have their own judging categories. Be sure that vocal ensembles are entered in the right category as their audition is adjudicated according to their vocal category.

"Pop music" is discouraged at the state level and is not appropriate for the classical categories at this festival.

a. VOCAL SOLOS have three categories to choose from:

- Classical/Traditional Vocal Solo
- Jazz Vocal Solo
- Musical Theater Vocal Solo

b. VOCAL ENSEMBLES have six categories to choose from:

- Barbershop Vocal Ensemble
- Classical/Traditional Vocal Ensemble
- Contemporary Accapella Ensemble
- Jazz Choir Vocal Ensemble
- Musical Theater Ensemble
- Show Choir Vocal Ensemble

c. VOCAL ENSEMBLE SIZE:

- Small Ensembles with 2 to 8 people, i.e., duet, trio, quartet, etc. usually have one on a part and are more appropriately adjudicated by a Vocal Solo Adjudicator.
- Large Ensembles with 9-16 people, by definition can usually have up to four on a part and are more "choral" vented for adjudication.

d. VOCAL CATEGORIES:

- 1) **BARBERSHOP ENSEMBLE:** in the style of the traditional barbershop or Sweet Adeline four part music selection.:
- 2) **CLASSICAL/TRADITIONAL:** is characterized by what is considered standard choral/vocal music. This includes art songs, madrigals, arias, and traditional sacred works. Spirituals, folk songs, and multi-cultural pieces also fall within this category.
- 3) **CONTEMPORARY VOCAL ENSEMBLE:** TBD:
- 4) **JAZZ VOCAL:** is characterized by spontaneity and creative expression. Improvisation is a key element of jazz whether it be a full blown scat solo, spontaneous solos or personalizing a tune rhythmically, melodically or harmonically. Rote memorization of a Jazz or Doo Wop genre arrangement but lacking the elements of creativity, spontaneity and improvisation keeps it from truly being jazz.

Generally, a piano accompaniment is the preferred accompaniment for all auditions mainly because of scheduling and space accommodation concerns. However, if a Jazz Vocalist or Jazz Vocal Ensemble prefers to use a jazz combo accompaniment, it should be a basic jazz combo accompaniment (piano, percussion, bass) versus a large jazz band accompaniment with multiple brass and woodwind instruments)

- 5) **MUSIC THEATER:** The following conditions apply:
 - The **emphasis** in the Musical Theatre category is on the MUSIC aspect and not the THEATRE aspect of the selection.
 - **Music Selections** from all shows considered to be in the "Broadway Musical Theater category" will qualify as appropriate. Selections from "film or TV movies" or a "TV series" are

not appropriate. This category is intended for musical selections that have been performed on a theatre stage. On your application, indicate the musical selection AND the musical theater show from which it came. i.e. "Oh What a Beautiful Morning" from 'Oklahoma'.

• Choreography and Stage Movement

will be adjudicated in addition to what is considered to be normal "stage presence" in addition to all musical considerations. Such categories include: showmanship/staging, movement / choreographic creativity, choreographic appropriateness / involvement, continuity of performance, etc. However, this is a Music Festival and as such the music aspect is to be given the greater weight of the adjudicator's score.

• Costumes and Hand Props

may be used where appropriate. However, simplicity and efficiency in preparing for and presenting the audition should be of prime attention in show casing the music. Guidelines include:

- a. You are not required to wear a costume for this category but you may do so if you wish to.
- b. Anything that is NOT worn by an actor (i.e. a costume piece) is considered a prop.
- c. Hand Props must be able to be carried on and off stage and ultimately "managed" onstage by a single actor.
- d. Any use of weapon-like props in the audition must be approved 30-day prior to the performance. (i.e.: guns, swords, daggers, spears, etc.) Failure to do so will be deemed a liability concern and will immediately disqualify the audition. If approved, whoever introduces the group at the festival needs to make mention of the "sound" in

the selection and the source of the item making “the sound”. If the group is nominated for a Command Performance event, this information of the sound and its source needs to also be in the MC’s script.

- Absolutely NO SET PIECES are allowed.
- Accompaniment: The primary accompaniment shall be piano with no use of pre-recorded CDs and/or instrumental tracks.

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

* There needs to be at least eight performers in the Show Choir to qualify for this category.

3. WORLD INSTRUMENT CATEGORY:

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

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

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

TENTATIVE SOLO & ENSEMBLE FESTIVAL SCHEDULE

• SCHEDULE SUBJECT TO CHANGE •
May 10-11, 2024 – UAA Fine Arts Building

GENERAL TIMES:

FRIDAY: 8:30 AM - 6:00 PM
SATURDAY: 8:30 AM - 6:00 PM

BARBERSHOP ENSEMBLE	SATURDAY
BARITONE/EUPHONIUM	FRIDAY
BRASS ENSEMBLE	SATURDAY
CELLO	FRIDAY
CLARINET	FRIDAY
CONTEMPORARY ACCAPELLA	SATURDAY
DOUBLE REED	FRIDAY
FLUTE	FRIDAY
FRENCH HORN	FRIDAY
GUITAR	FRIDAY
HARP	SATURDAY
HIGH STRING	Both DAYS
JAZZ INSTRUMENTAL SOLO	SATURDAY
JAZZ INSTRUMENTAL ENSEMBLE	SATURDAY
JAZZ VOCAL SOLO	SATURDAY
JAZZ VOCAL ENSEMBLE	SATURDAY
MUSICAL THEATER vocal solo	Both DAYS
MUSICAL THEATER vocal ensemble	SATURDAY
PERCUSSION SOLO	FRIDAY
PERCUSSION ENSEMBLE	FRIDAY
PIANO	FRIDAY
SAXOPHONE	FRIDAY
SHOW CHOIR	SATURDAY
STRING BASS	FRIDAY
STRING ENSEMBLE	SATURDAY
TROMBONE	FRIDAY
TRUMPET	FRIDAY
TUBA	FRIDAY
VOCAL SOLO	Both DAYS
VOCAL SMALL ENSEMBLE	Both DAYS
VOCAL LARGE ENSEMBLE	Both DAYS
WOODWIND ENSEMBLE	SATURDAY
WORLD INSTRUMENT SOLO	SATURDAY
WORLD INSTRUMENT ENSEMBLE	SATURDAY

* Single instrument ensembles will occur on the same day as its solo instrument. i.e.: A Clarinet solo and a Clarinet Trio would both occur on Friday. A Woodwind Ensemble that might have a clarinet in it, would occur on Saturday.

COMMAND PERFORMANCE
Friday, May 10
at Bettye Davis East Anchorage High School 6:30 PM
 For most sections from the Friday auditions

Saturday, May 11
at Bettye Davis East Anchorage High School 6:30 PM
 For all sections from Saturday plus late sections from Friday

Adults \$10 • Students \$5 • Elders FREE • Festival Participants FREE with pass

G. COMMAND PERFORMANCE

The Solo & Ensemble Festival will close with a Command Performance by selected students nominated by the adjudicators. The purpose of the Command Performance is to showcase and recognize superior performers who have demonstrated the highest levels of vocal and instrumental talent, musicianship, technique and presentation.

There are two Command Performances:

- **Friday Evening:** For most of the audition sections occurring on Friday
- **Saturday Evening:** For the rest of the late audition sections occurring on Friday and all of the audition sections occurring on Saturday..

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

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

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

3. **Directors** will be contacted directly by the ASAA Music Festival Chairman, and asked to notify their student(s) involved in a Command Performance Nomination. Students, through their directors, must accept or decline their COMMAND PERFORMANCE invitation by notifying the administration table within the time limit given when the Festival Chairman contacts the student's director.

4. As soon as a Command Performance **candidate has been confirmed**, an announcement will be posted in the Command Performance Notification area of the festival. This will occur as each session of adjudications is completed.

5. **Students performing** as part of the COMMAND PERFORMANCE must be in the performance facility an hour before the concert begins for performance orientation, order and pictures. **Directors** need to ensure that all equipment needed by their performer(s) makes it way to the performance auditorium, the warm-up room, the stage, and back to where it was originally retrieved or stored.

6. If a student is chosen for more than one COMMAND PERFORMANCE, they will be limited to appear in no more than two COMMAND PERFORMANCES; preferably, one solo or small ensemble and one large ensemble versus one solo and one small ensemble.

H. AWARDS

1. Each participant will receive a Participant Certificate.
2. Each participant receiving a Superior Rating for any event will receive a Participant Certificate.
3. **ACADEMIC AWARD** for highest school GPA for the combined participating students from their school. (Schools must have a minimum of

ten (10) musicians participating in the Solo & Ensemble Music Festival to be eligible for the Academic Award.)

I. TIMELINE

- **January 5: Friday**
 - Intent forms due at ASAA office, if not already sent to ASAA in September
- **March 4: Monday**
 - Notification of Special Audition consideration if needed
 - Qualifying Music Festival Applications due if needed
- **March 11: Monday**
 - Begin uploading Special Need Auditions
- **March 23: Friday**
 - Special Need Applications and On-line Auditions completed by 11:55 PM
 - SE Applications from all festivals held in February and March
- **April 5: Friday**
 - Notification of selection status of applicants with special need auditions

APRIL 2024:

REGIONAL SE FESTIVAL APPLICATIONS

All Solo & Ensemble Qualifying Music Festivals **need to be completed by Saturday, April 20** and all State Solo & Ensemble Applications **need to be into ASAA by Wednesday, April 24.**

ASAA will publish an exact due date **for each region** as soon as they are made aware of the exact date for each region's qualifying festival.

- **April 22, Monday for all state festival participants due into ASAA:**
 - Academic Award form
 - Code of Conduct
 - Music Supervision form
 - TAD Policy requirement completed
 - Electronic Eligibilit
- **April 24, Wednesday:**
 - Notification of festival scheduling to all schools

- **April 26, Friday:**

- Drop Dead Date for withdrawing students

- **May 10, Friday:**

- Adjudications at UAA, Anchorage
- 7:00 PM COMMAND PERFORMANCE at Bettye Davis East Anchorage HS for most Friday adjudicated sections.

- **May 11, Saturday:**

- Adjudications at UAA, Anchorage
- 7:00 PM COMMAND PERFORMANCE at Bettye Davis East Anchorage HS.

FESTIVAL CHAIR'S CHECKLIST

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

JANUARY

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

FEBRUARY

- ☐ Complete plans for Festival logistics.
- ☐ Arrange for publicity, certificates, Academic, Participant and Superior Awards from ASAA.
- ☐ Work with preparations for the Special Need On-Line Auditions which includes hiring an adjudicator, information and passwords to music directors and on-line updates as needed.

MARCH

- ☐ Confirm adjudication and accompanists contracts for May.
- ☐ Submit information to ASAA for arranging transportation for traveling adjudicators, if needed.
- ☐ Prepare adjudicators' instructions and packets.
- ☐ Arrange to have pianos tuned as needed.
- ☐ Process the Special Need On-line Auditions.

APRIL

- ☐ Process Solo & Ensemble applications to verify eligibility and prepare the master lists and adjudication forms for each entry.
- ☐ Notify music directors of scheduling for their school and students.
- ☐ Provide program information to ASAA.
- ☐ Coordinate and review final Festival details.
- ☐ Coordinate with UAA for specific room availability and general use of the Fine Arts Facility.
- ☐ Prepare registration packets for the directors and the adjudicators.
- ☐ Prepare packets with all adjudication forms and awards to distribute back to the directors at the end of the festival.
- ☐ Double check arrangements for the COMMAND PERFORMANCE including ticket sales, ushers, back stage help, master of ceremonies.
- ☐ Prepare Command Performance announcements for the festival site.
- ☐ Prepare room, door, and information signs for UAA.
- ☐ Arrange for additional clerical and information help at the festival.
- ☐ Send final time and day schedules to each participating director.
- ☐ Send final time and day schedules to each adjudicator.
- ☐ Gather supplies, equipment, and materials needed for registration.

MAY

- ☐ Administer festival activities.
- ☐ Prepare packets with all adjudication forms and awards to distribute back to the directors at the end of the festival.

FESTIVAL CHAIR'S CHECKLIST

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

JUNE / JULY

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

THROUGHOUT THE YEAR

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

SOLO & ENSEMBLE MUSIC FORMS

Solo Application

Ensemble Application

Exhibition Ensemble Application

Special Need for On-Line Audition Form

Qualifying Music Festival Application Form

Small Ensemble Adjudication Form (2-8 people)

Large Ensemble Adjudication Form (9-16 people)

Jazz / Musical Theater / Show Choir Adjudication Form

Percussion Adjudication Form

Piano / Harp Adjudication Form

State Solo & Ensemble General Evaluation Form

State Solo & Ensemble Adjudicator Evaluation Form



SOLO APPLICATION for the STATE SOLO & ENSEMBLE FESTIVAL

*This form should be completed on-line: <http://asaa.org/activities/music/state-solo-application/>
Refer to <http://asaa.org/activities/music/music-solo-and-ensemble-music-festival/>
for the specific submittal deadlines for each Regional Solo & Ensemble Music Festival.*

ABOUT THE SOLOIST & PERFORMANCE

School Name _____ Music Director _____ Email Address _____

Student First Name _____ Last Name _____ Grade (9-12) _____

Instrument or Voice Part _____

☐

Type of Solo:

☐ Brass ☐ Jazz ☐ Percussion ☐ Piano ☐ String ☐ Vocal ☐ Woodwind ☐ World Instrument

☐

Style of Solo:

☐ Classical/Traditional ☐ Jazz ☐ Musical Theater

Number of Participants: Solo

Title of Selection _____ Composer _____

If selection is Musical Theater, the show name is: _____

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

☐

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

☐

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

☐

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

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

Send a copy of the rating sheet from the regional district or local solo & ensemble event showing the "superior" or "I" rating for this application to ASAA.

This student is a member of the school's music program. ☐ Yes ☐ No

Principal's Signature _____ Director's Signature _____



ENSEMBLE APPLICATION for the STATE SOLO & ENSEMBLE FESTIVAL

*This form should be completed on-line @ <http://asaa.org/activities/music/state-ensemble-application/>
Refer to <http://asaa.org/activities/music/music-solo-and-ensemble-music-festival/>
for the specific submittal deadlines for each Regional Solo & Ensemble Music Festival.*

ABOUT THE ENSEMBLE & PERFORMANCE

School Name _____ Music Director _____ Email Address _____

Type of Ensemble: ☐ Brass ☐ Jazz ☐ Mixed Instrument ☐ Percussion ☐ String ☐ Vocal ☐ Woodwind ☐ World Instrument

Style of Ensemble: ☐ Barbershop ☐ Classical/Traditional ☐ Contemporary Accapella ☐ Jazz ☐ Musical Theater ☐ Show Choir

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

Title of Selection _____ Composer _____

If selection is Musical Theater, the show name is: _____

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

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

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

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

ROSTER — LIST ALPHABETICALLY, BY LAST NAME

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

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

Send a copy of the rating sheet from the regional district or local solo & ensemble event showing the "superior" or "I" rating for this application to ASAA.

These students are members of the school's music program. ☐ Yes ☐ No

Principal's Signature _____ Director's Signature _____



EXHIBITION ENSEMBLE APPLICATION for the STATE SOLO & ENSEMBLE FESTIVAL

This form should be completed on-line: <http://asaa.org/activities/music/state-exhibition-ensemble-application/>
Refer to <http://asaa.org/activities/music/music-solo-and-ensemble-music-festival/>
for the specific submittal deadlines for each Regional Solo & Ensemble Music Festival.

ABOUT THE ENSEMBLE & PERFORMANCE

School Name _____ Music Director _____ Email Address _____

Type of Ensemble: ☐ Brass ☐ Jazz ☐ Mixed Instrument ☐ Percussion ☐ String ☐ Vocal ☐ Woodwind ☐ World Instrument

Style of Ensemble: ☐ Barbershop ☐ Classical/Traditional ☐ Contemporary Accapella ☐ Jazz ☐ Musical Theater ☐ Show Choir

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

Title of Selection _____ Composer _____

If selection is Musical Theater, the show name is: _____

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

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

ROSTER — LIST ALPHABETICALLY, BY LAST NAME

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

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

Send a copy of the rating sheet from the regional district or local solo & ensemble event showing the "superior" or "I" rating for this application to ASAA.

These students are members of the school's music program. ☐ Yes ☐ No

Principal's Signature _____ Director's Signature _____



SPECIAL NEED for ON-LINE AUDITION to qualify for the STATE SOLO & ENSEMBLE FESTIVAL

Please complete this form for each event needing special consideration for an on-line audition to participate in the current year's State Solo and Ensemble Music Festival.

ABOUT THIS STUDENT OR ENSEMBLE

If a SOLO: First Name _____ Last Name _____ Grade _____

Instrument or Voice Part _____

If an ENSEMBLE, # of Participants: _____ Type of Ensemble: _____ Style of Ensemble: _____

Title of Selection _____ Composer _____

If selection is Musical Theater, the show name is: _____

If you have your own accompanist, list their name: _____

ABOUT THE SCHOOL / SCHOOL DISTRICT

School Name _____ Music Director _____

Music Director's Email _____

Principal Signature _____ Date _____

SPECIAL CIRCUMSTANCES WARRANTING AN ON-LINE AUDITION

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

REQUIRED ATTACHMENTS

The following items MUST be attached to this form. If these items are not attached, your request for an on-line audition will not be considered.

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

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org



QUALIFYING MUSIC FESTIVAL APPLICATION for the STATE SOLO & ENSEMBLE MUSIC FESTIVAL

Please complete this form if you are an ASAA member school who wishes to apply to host, administrate and conduct a Qualifying Music Festival to qualify students to participate in the current year's State Solo & Ensemble Music Festival which is to be held in May. This Application must be received by February 1st to be considered for participation.

This application is for which school year: _____

ABOUT THE SCHOOL/SCHOOL DISTRICT

School Name: _____

School Mailing Address: _____ City: _____, AK

Zip Code: _____ School Fax: _____

ABOUT THE PROPOSED FESTIVAL CHAIRMAN

Name: _____ Title: _____

Email: _____ Phone: _____

Music Festival Experience: _____

ABOUT THE PROPOSED QUALIFYING FESTIVAL

Date of Festival: _____ Length of Festival: _____ Hosting School: _____

Special Circumstances Warranting this Petition to Host a Qualifying Festival: _____

List of Schools to Participate in this Qualifying Festival: _____

Brief Outline of the Proposed Festival: _____

Host School's Principal Signature: _____ Date: _____

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

ASAA MUSIC ADJUDICATION FORM - SOLO

RATING

- Time of Appearance: _____ • Room: _____ • Date of Event: ____/____/____
- Event: _____ • Class: _____
(vocal solo, trumpet solo, etc.)
- School: _____ • Accompanist: _____
- Selection _____ • Composer: _____
- Name of Soloist: _____

The only markings given will be comments and / or an "I" rating. "I"= a superior performance — outstanding in nearly every detail.

AREAS OF CONCERN	COMMENTS
Tone Quality Consider: resonance, control, clarity, focus, consistency warmth	
Intonation Consider: accuracy to printed pitches	
Rhythm Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters	
Technique (facility / accuracy) Consider: artistry, attacks, releases, control of ranges, musical and/or mechanical skill	
Interpretation, Musicianship Consider: style, phrasing, tempo, dynamics, emotional involvement	
Diction — Vocal Bowing — Strings Articulation — Winds Fingerboard Hand & Plucking Hand — Guitar	
Other Performance Factors Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)	

Adjudicator's Signature: _____

ASAA MUSIC ADJUDICATION FORM

SMALL ENSEMBLE (2 TO 8 PEOPLE)

RATING

Time of Appearance: _____ • Room: _____ • Date of Event: ____/____/____

- Event: _____
(clarinet quartet, girl's trio, etc.)
- Selection _____
- School: _____
- Names of Performers: _____
- Grade: _____
- Composer: _____
- Accompanist: _____

The only markings given will be comments and / or an "I" rating. "I"= a superior performance — outstanding in nearly every detail.

AREAS OF CONCERN	COMMENTS
Tone Quality Consider: resonance, control, clarity, focus, consistency warmth	
Intonation Consider: within ensemble, accuracy to printed pitches	
Rhythm Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters	
Balance, Blend Consider: likeness of qualities, awareness of ensemble, accompaniment	
Technique (facility / accuracy) Consider: artistry, attacks, releases, control of ranges, musical and/or mechanical skill	
Interpretation, Musicianship Consider: style, phrasing, tempo, dynamics, emotional involvement	
Diction — Vocal Bowing — Strings Articulation — Winds Fingerboard Hand & Plucking Hand — Guitar	
Other Performance Factors Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)	

Adjudicator's Signature: _____

ASAA MUSIC ADJUDICATION FORM

LARGE ENSEMBLE (9 TO 16 PEOPLE)

RATING

Time of Appearance: _____ • Room: _____ • Date of Event: ____/____/____

- Event: _____
(Vocal Ensemble, Woodwind Ensemble, etc.)
- Selection: _____
- School: _____
- Names of Performers: _____
- Grade: _____
- Composer: _____
- Accompanist: _____

The only markings given will be comments and / or an “I” rating. “I”= a superior performance — outstanding in nearly every detail.

AREAS OF CONCERN	COMMENTS
Tone Quality Consider: resonance, control, clarity, focus, consistency warmth	
Intonation Consider: within ensemble, accuracy to printed pitches	
Rhythm Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters	
Balance, Blend Consider: likeness of qualities, awareness of ensemble, accompaniment	
Technique (facility / accuracy) Consider: artistry, attacks, releases, control of ranges, musical and/or mechanical skill	
Interpretation, Musicianship Consider: style, phrasing, tempo, dynamics, emotional involvement	
Diction — Vocal Bowing — Strings Articulation — Winds Fingerboard Hand & Plucking Hand — Guitar	
Other Performance Factors Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)	

Adjudicator's Signature: _____

ASAA MUSIC ADJUDICATION FORM

BARBERSHOP / CONTEMPORARY ACCAPELLO / JAZZ / MUSICAL THEATER / SHOW CHOIR

RATING

Time of Appearance: _____ • Room: _____ • Date of Event: ____/____/____

• Event: _____ • Grade: _____
(Vocal Jazz Solo, Show Choir, Instrumental Jazz Ensemble, Musical Theater, etc.)

• Selection: _____ • Composer: _____

• School: _____ • Accompanist: _____

• Names of Performers: _____

The only markings given will be comments and / or an "I" rating. "I"= a superior performance — outstanding in nearly every detail.

AREAS OF CONCERN	COMMENTS
Tone Production	
Intonation	
Blend, Balance	
Rhythm, Accuracy, Precision	
Interpretation	
Diction	
Arrangements / Variety in Programming	
Showmanship / Staging	
Continuity of Performance	
CHOREOGRAPHY Not required for all styles of music, however, the following categories will be adjudicated if it is included:	
Movement / Choreographic Creativity	
Choreographic Appropriateness / Involvement	

Adjudicator's Signature: _____

ASAA MUSIC ADJUDICATION FORM

• PERCUSSION

RATING

Time of Appearance: _____ • Room: _____ • Date of Event: ____/____/____

• Event: _____ • Grade: _____
(Snare Drum Solo, Xylophone Solo, etc.)

• Selection _____ • Composer: _____

• School: _____ • Accompanist: _____

• Names of Performer(s): _____

The only markings given will be comments and / or an "I" rating. "I"= a superior performance — outstanding in nearly every detail.

AREAS OF CONCERN	COMMENTS
Tone Balance, head tension, stick choice	
Technique Rudiments, hand position, pedal- ing, dampening, stick/mallet control intonation	
Interpretation Dynamics, tempo, accents, style, phrasing, expression, finesse and articulation	
Accuracy Number of stops, correct rhythm, correct tempo and pitch (tympani)	
Other Performance Factors Consider: choice of literature, appropriate appearance, poise, posture, general conduct, manner- isms, memory (if required)	

Adjudicator's Signature: _____

ASAA MUSIC ADJUDICATION FORM

• PIANO / HARP

RATING

Time of Appearance: _____ • Room: _____ • Date of Event: ____/____/____

• Event: _____ • Grade: _____
(piano solo, harp solo, etc.)

• Selection _____ • Composer: _____

• School: _____ • Accompanist: _____

• Names of Performer(s): _____

The only markings given will be comments and / or an "I" rating. "I"= a superior performance — outstanding in nearly every detail.

AREAS OF CONCERN	COMMENTS
General Effectiveness Consider: beauty, tone, touch control	
Technique Consider: hand position, pedaling, Dampening, intonation	
Interpretation Consider: dynamics, tempo, accents, Style, phrasing, expression, finesse, Articulation	
Accuracy Consider: number of stops, correct Rhythms, correct tempo	
Other Performance Factors Consider: choice of literature, Appropriate appearance, poise, posture, General conduct, mannerisms, memory (if required)	

Total Points: _____ **Adjudicator's Signature:** _____

STATE SOLO & ENSEMBLE GENERAL EVALUATION FORM

Become involved in improving ASAA State Championship Events.
ASAA wants to know what you think!
Please fill out and return this form to ASAA within two weeks after the event.
This form may be completed on-line at:
<http://asaa.org/activities/music/state-solo-ensemble-general-evaluation-form/>

FESTIVAL: STATE SOLO & ENSEMBLE MUSIC FESTIVAL

DATE: _____

SUBMITTED BY: _____

Please Circle Title:

Administrator – Music Director – Parent - Student

SCHOOL: _____

MUSIC GROUP: _____

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

1. Event Organization by ASAA _____
2. ASAA Staff Cooperation _____
3. Quality of Audition Adjudicators _____
4. Quality of Adjudication _____
5. Quality of Facility for this Event _____
6. Seating for Spectators and Participants _____
7. Attention to Details to Benefit Participants _____
8. Command Performance Facility _____
9. Command Performance Selection _____
10. Command Performance Event _____
11. What did you think went particularly well during the event itself?
12. What areas do you think need to be addressed for improvement for next year?

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

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

STATE SOLO & ENSEMBLE ADJUDICATOR EVALUATION FORM

Become involved in improving ASAA State Championship Events.

ASAA wants to know what you think!

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

This form may be completed on-line at:

<http://asaa.org/handbook-forms/online-forms/state-solo-ensemble-adjudicator-evaluation-form/>

NOTE: This evaluation is intended to serve as an aid for future improvement of this adjudicator.

This will not be used to black list an adjudicator. Sufficient reports of weakness or outstanding work will be referred back to the adjudicator by the Festival Chairman.

ADJUDICATOR: _____ ADJUDICATOR'S AREA: _____

DATE: _____ SUBMITTED BY: _____

Please Circle Title:

Administrator – Music Director – Parent – Student

SCHOOL: _____

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

1. Writes sufficient comments to justify given rating _____
2. Comments are constructive and useful for future improvement _____
3. Is effective and constructive in working with students _____
4. Is knowledgeable and demonstrates expertise in this area of adjudication _____
5. Has an awareness of age and training of students being Adjudicated _____
6. Has a clear understanding of the Alaska rating system And assignment of ratings _____
7. Has a good concept of ability ranges of Alaska students and is neither too severe nor too lenient _____
8. Adjudicates and acts in a pleasant and professional manner _____
9. What did you think went particularly well during the adjudication? _____
10. What areas do you think need to be addressed for improvement? _____

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

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

HANDBOOK ADDENDUM

#1 - ASAA ELIGIBILITY RULES

#2 - MINIMUM ELIGIBILITY REQUIREMENTS

#3 - SCHOOL BASED MUSIC ACTIVITIES

#4 - SCHOOL OF ELIGIBILITY ENROLLMENT RULES

#5 - STATE AND REGIONAL FESTIVAL DATES

#6 - DRESS CODE

#7 - ASAA / AMEA POSITION STATEMENT

#8 - ORIGINAL MUSIC STATEMENT

#9 - SCHOOL MUSIC DIRECTOR AS THE MUSIC SUPERVISOR

#10 - QUALIFYING & REGIONAL SOLO & ENSEMBLE MUSIC FESTIVALS

#11 - TABLE OF OCTAVE DESIGNATIONS

#12 - WHAT IS MP3

#13 - ALTERNATE AUDITION SOLUTION FOR CHORAL EXERCISE #4

#14 – PIANO STUDENTS PARTICIPATION IN THE SOLO & ENSEMBLE MUSIC FESTIVAL

#15 – HOME SCHOOL STUDENTS & SCHOOL OF ELIGIBILITY

#16 - FREQUENTLY ASKED QUESTIONS

#17 - ELIGIBILITY WITH COVID CONSIDERATIONS

ADDENDUMS

ADDENDUM #1: ASAA ELIGIBILITY RULES

1. Participants must meet all ASAA eligibility requirements. Physical Examination, Concussion Information and Sudden Cardiac Arrest Forms are not required.
 - Entered in the SARS (School Activity Reporting System).
 - Complete the Parent Consent Form
 - Complete the Play for Keeps Form
 - Passed with 2.5 credits the previous semester
 - Have a 2.00 gpa
 - Enrolled in grades 9 – 12 with 2.5 credits
 - Meet the ASAA semester credit rules, senior rules and transfer of eligibility rules.
2. 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 performing class for which the school awards credit, whether or not that class is conducted at the school.
3. FOR ALL-STATE MUSIC FESTIVAL PARTICIPATION: Complete an All-State Music Festival Band/Choir or Orchestra Application. Students are selected for participation through a competitive audition process.
4. FOR STATE SOLO & ENSEMBLE MUSIC FESTIVAL PARTICIPATION: Pre-qualify by receiving a "1" or "Superior" rating at their regional or another qualifying Music Festival in Alaska and complete a Solo & Ensemble application.

ADDENDUM #2: MINIMUM ELIGIBILITY RULES

ASAA provides the MINIMUM rules for ELIGIBILITY. A Region, a School District, an individual School, or an individual Music Director may, can and often do, impose additional criteria for music students to be eligible to participate in the All-State Music Festival or the State Solo & Ensemble Festival.

ADDENDUM #3: SCHOOL-BASED MUSIC ACTIVITIES

ASAA State Music Activities are school based, meaning that:

1. 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 that has a performance objective for which the school awards credit, whether or not that class is conducted at the school.

2. They are not a forum for private teachers to showcase their students.
3. School music students should not be treated any differently than student athletes, debaters and student government members who must all be working with a coach, advisor or director in order to participate in state activities and to qualify for state championships.

EXAMPLES: MUSIC ACTIVITY SCENARIOS

This addendum provides examples of various scenarios in which students who are not enrolled in their school band, choir, or orchestra might be eligible to still participate in state music activities:

1. **EXAMPLE No 1:** Because of a required class conflict, a qualified music student could not participate in the regularly scheduled band, choir or orchestra class. [i.e. A student has AP Biology during the Concert Band period. There is only one Concert Band class and one AP Biology class available both meeting during the same period. A student might be eligible to participate in the state music festivals if one of two scenarios were used.
 - a. The student is in another performing group at the school, i.e., pep band, show choir, jazz band, madrigals, ensemble, etc.
 - b. The director works with that band student on the band music after school or during a prep period or during another class, etc, and that student participates in the band concerts at school.]
2. **EXAMPLE No 2:** No particular music program was available during the school day but the student was in a music program after school. [i.e. TOK SCHOOL does not have a choral program during the school day, but, the music director has a choral group that met after school and the students received high school credit for being in that additional choral group.]

3. **EXAMPLE No 3:** A student sang or played in a university group for high school credit in which the high school determined that this was an extension of the school's band/choir/orchestra program and the student would receive high school credit for doing so. [i.e. A school does not have a band/choir/orchestra program at the school but there is a choral group sponsored by the university in their town. Students enrolled in that university group receive university credit as well as high school credit for being in that performing group.]

Situations of requests that WERE NOT waived for participation:

1. **EXAMPLE No 1:** A Senior was taking courses at APU through the Early Honors Program, enrolled at West HS, but it was "impossible" for them to take a music class at West. They were asking to have the "be in the school's music program requirement" waived so that they could participate in the State Solo & Ensemble Music Festival since they had been involved in music for 3 years at West in music and also at the state level with All-State and State SE. West HS was giving them credit for their APU classes. To participate in a state music program, they needed to be enrolled in a music class at APU or a music class at West HS. Their request was denied.
2. **EXAMPLE No 2:** An undergraduate at West HS was a very talented musician who played the GUITAR. They were not enrolled in any music class. They were asking to have the "be in the school's music program requirement" waived so they could participate in the State Solo & Ensemble Music Festival which does have a Guitar Category. They reasoned that since West HS did not have a Guitar program this requirement should be waived.

To participate in a state music program, they needed to be enrolled in any music class at West HS be it a regular music class (i.e. Band, Choir, etc.) or an Independent Study Music Class for which West HS would grant credit that has a music performance objective. Their request was denied.

ADDENDUM # 4: SCHOOL of ELIGIBILITY ENROLLMENT RULES

A student is eligible to participate in the inter-scholastic activities of **only one member school per year**, except as provided under the Transfer/ Residency Rule

(Section 9 of the ASAA Activity handbook). That school shall be considered the School of Eligibility.

A student who is simultaneously enrolled at more than one member school and who wishes to be eligible to participate in the interscholastic activities of one of those schools, must designate that school as the School of Eligibility. The School of Eligibility must ensure that the student meets all eligibility requirements before being permitted to participate.

In order to participate in an ASAA state music festival, Students in an "alternative education program" as defined in the ASAA General Handbook under Article 1, Section 8, must be enrolled in a corresponding music class with a performance objective at their School of Eligibility, at which they may be selected for participation through a competitive audition process.

To be eligible during a school semester for participation in interscholastic activities, a student must:

1. Be properly registered in a 9-12 or 10-12 high school program or any combination thereof, in the member school where the student will participate or where authorized by an ASAA member district; or
2. Be enrolled in the ASAA member district's non-member charter school, alternative school or program (including district correspondence), when such district is paying the student surcharge for that student.

A student attending a non-member charter school, alternative school or program (including district correspondence) during the first semester of ninth grade; and a student transferring from out-of-district who attends a non-member charter school, alternative school or program (including district correspondence) after the first semester of the ninth grade, must designate a member school within the district as the School of Eligibility. This implies that:

- School administrators have to coordinate
- School music directors have to coordinate
- Fees are paid by the School of Eligibility
- Proof of academic eligibility comes from the School of Eligibility
- Proof of music eligibility comes from the school music director
- Chaperoning is provided by the School of Eligibility

NOTE: Directors need to make every effort to identify the alternate school musicians who are in their school music program and correctly identify them

on all ASAA paperwork.

NOTE: For more detailed information regarding students in Home Schools, refer to the Home School Activity, Policy and Procedural Forms section of the General ASAA Handbook.

EXAMPLES: ENROLLMENT SCENARIOS

This addendum provides examples of various scenarios in which students belonging to either an ASAA Member School or a non-ASAA Member School may participate in the state high school music festivals. All eligibility and paperwork for any student must be submitted, funneled, channeled, and aligned through an ASAA member school.

- 1. EXAMPLE No 1:** If a student attends an ASAA member school that does not offer a band, choir, or orchestra program, ASAA may waive that requirement.

(i.e. TANALIAN SCHOOL is an ASAA member school that does not have a band/choir/orchestra. If the school's students qualify in all other areas, they may participate in State music activities.)

(i.e. UNALASKA SCHOOL is an ASAA member school that does not have a choir program, but it does have a band program. A student, who is not a band member, wants to audition for All-State Choir. The student meets all eligibility requirements to participate in the State music activities. Since the school does not offer a choir program but the student is participating in a musical program with a performance objective at the school, ASAA would grant this student the opportunity of auditioning for and being a part of All-State Choir, if selected).

- 2. EXAMPLE No 2:** If a student is enrolled in an alternative school that is not an ASAA member school, the student may establish a school of eligibility with one of the ASAA member schools.

(i.e. POLARIS is an Alternative School in the Anchorage School District. Polaris offers Band and Orchestra; but Polaris is not an ASAA member school. To participate in state music festivals, a Polaris music student would have to declare a School of Eligibility with an ASAA member school, such as East Anchorage High School. This school is in the geographical area of residence of the brick and mortar school that they would be attending, if they were not attending the Polaris (the alternative school). East Anchorage is an ASAA member school that offers a band and orchestra program. This implies that:

- School administrators have to coordinate
- School music directors have to coordinate
- Fees are paid by the School of Eligibility
- Chaperoning is provided by the School of Eligibility

(i.e. The IDEA program but the student is participating in a musical program at the school, ASAA would grant this student the opportunity of auditioning for and being a part of All-State Choir, if selected). Therefore, no band/choir/orchestra organization could exist. Their administrative umbrella is IDEA. However, to participate in the ASAA state music festivals, students would need to:

- a. Be enrolled in a band/choir/orchestra music class at their School of Eligibility which is an ASAA member school, and which has a band/choir/orchestra program. This school would be in their area of residence or the brick and mortar school they would be enrolled if they were not attending the alternative school.
- b. If distance to a brick and mortar School of Eligibility is practically prohibitive, then ASAA may waive the requirement for students enrolled in alternative education programs or in the event that the individual school of eligibility does not offer music classes, and/or does not offer a band, choir or orchestra program.

This implies that:

- School administrators have to coordinate
 - School music directors have to coordinate
 - Fees are paid by the School of Eligibility
 - Chaperoning is provided by the School of Eligibility
- Therefore, if IDEA students qualify in all other areas, they may participate in state music activities.)

ADDENDUM # 5: ALASKA HIGH SCHOOL MUSIC FESTIVAL DATES for ALASKA STATE REGIONAL AND QUALIFYING MUSIC FESTIVALS:

ASAA ALASKA HIGH SCHOOL STATE MUSIC FESTIVALS

ALL-STATE MUSIC FESTIVAL

Date: November 16-17-18, 2023

Rehearsals: Bartlett HS

Gala Concert: West Anchorage, HS

Contact: CAM BOHMAN

cambohman@msn.com

Audition Deadline: 11:55 PM, Wednesday,
September 20, 2023

ALASKA HS MUSIC CAMPS

SITKA FINE ARTS MUSIC CAMP: HIGH SCHOOL SESSION

Date:

Place: Sitka

Contact:

www.fineartscamp.org HIGH SCHOOL SESSION

UAA JAZZ FESTIVAL

Date:

Place: UAA – Anchorage

Contact:

UAF JAZZ FESTIVAL

Date:

Place: UAF – Fairbanks

UAF SUMMER MUSIC ACADEMY

www.uaf.edu/music

www.uafsummermusicacademy.org

Date:

Place: UAF – Fairbanks

Contact:

ADDENDUM # 6: DRESS CODE

Students are required to wear their school music uniform when performing. If a school does not have a school music uniform, then their dress should be clean, in good repair, modest, professional and appropriate for a concert performance. The following guidelines are suggested:

1. For Females:

- a. All shirts/blouses/dresses will be at least two fingers wide on the shoulder
- b. Low-cut, suggestive, see-through, or revealing clothing, including bare midriff, are not acceptable
- c. Individual shorts/skirts/skorts/dresses must be tea, calf or ankle length unless part of the school uniform

2. For Males:

- a. All shirts should have sleeves

3. For all:

- a. Pants/skirts/shorts will be worn on the waist above the point of the hip
- b. Proper under garments must be worn and not be visible

ADDENDUM # 7: ASAA / AMEA RELATIONSHIP

The following addresses the relationship between ASAA and AMEA with regard to Alaska State Music Festivals: (Supporting attachment documents are on file at ASAA)

SHORT STATEMENT:

AMEA (Alaska Music Educators Association): An advocacy group, sounding board who provides input and makes recommendations to ASAA regarding the ALL-STATE and STATE SOLO & ENSEMBLE MUSIC FESTIVALS.

ASAA: (Alaska School Activities Association): The administering body who has final decision regarding the two music festivals.

POSITION STATEMENT:

ASAA'S ROLE AND RESPONSIBILITY IN STATE MUSIC FESTIVALS

GARY MATTHEWS

ASAA EXECUTIVE DIRECTOR

NOVEMBER 17, 2005.

Recently, I was asked to explain ASAA's role and responsibility in sponsoring the All-State Music Festival and Solo & Ensemble Festival, in relation to the ongoing question — "What are ASAA's and AMEA's roles and responsibilities for All-State and Solo and Ensemble?"

For the past 10 years or so, ASAA has engaged AMEA in this question through our Music Coordinator and the AMEA Festival Committee. While there have been occasional differences of opinion concerning each entity's role, it is clear from a research of historical records, that ASAA has a long history of direct involvement in the state music festivals.

In reviewing the Constitution and Bylaws of the Alaska High School Activities Association for the 1968-69 school year, it clearly states that both the Southeastern Division and Western Division sanctioned Music Festivals and had established regulations for operation and finance.*

In the minutes of the ASAA Board of Control meeting of February 15-16, 1982, it was passed unanimously that ASAA would treat "Honor Band and Choir Festival as any other state event in underwriting expenses." *

According to the Board of Control minutes of June 8, 1987, "Brian Barr answered questions concerning the Honor Music Program, and expressed a feeling of concern over the lack of communication between ASAA and AMEA where this program is involved. He indicated that time lines are in place for the program,

but that his organization has no control over that aspect of the program. The Board expressed the same feeling and stated that they had not enforced the time lines, but would have to become more responsible for the program in the future." *

In the ASAA Board minutes of February 2-3, 1989, ASAA voted "to recognize AMEA as the official Body of Music Educators in the State of Alaska." In addition, during that meeting, the board agreed to amend the music handbook, appoint a review committee, and to accept other proposals from the teachers. *

During the Board of Control meeting of December 4-5, 1989, the minutes state, "Mr. Don Hilde, Lathrop High School; Mr. Jim Parcel, Dimond High School; and Susan Wingrove, Anchorage School District; spoke to the board concerning the problems with conducting the Honor Music event. They will prepare specific proposals from each of the three groups in order to revise the manual and have them presented at the February meeting." *

The final document that I cite is the minutes of the Board meeting of February 12-13, 1990 "Don Hilde and Jim Parcel presented to the Board for approval an All-State Honors Music Festival Board of Control. This information had previously been sent to the music people for review and a vote was passed by music people." *

From a review of this historical record, it is clear that ASAA's role and responsibility for statewide music festivals has been, a) to adopt regulations and procedures, b) to solicit input from music teachers, c) to provide direct oversight, and d) to ensure financial viability of the events.

Because of growth in All-State and Solo and Ensemble Music Festivals during the past decade, more responsibility has fallen on ASAA's shoulders in terms of direct event management. We devote a substantial amount of resources to ensure the continued logical growth of the festivals. This does not mean that ASAA has ever, or intends to, operate in a vacuum without relying on input and advice from AMEA.

During my 12-1/2 years with the Association, AMEA has been as involved as it wants to be. Formation of the Festival Committee (spin-off of the old Festival Board of Control) has enhanced direct communication between ASAA staff and AMEA leadership. ASAA welcomes and has consistently solicited input from AMEA on many important festival issues. From my perspective, the AMEA Festival Committee has not always been timely in providing

the input that we have sought.

In conclusion, ASAA will continue to support music activities at the state level and will continue to seek advice from AMEA on the conduct of the festivals.

**denotes an attachment that backs the citation. Please contact the ASAA office - Phone 907-563-3723; Email contacts@asaa.org to request these attachments.*

POSITION STATEMENT: AMEA'S ROLE AND RESPONSIBILITY IN STATE MUSIC FESTIVALS

Lucas Clooten

AMEA Festival Committee Chairman

August 2008

The Alaska Music Educators Association (AMEA) and the Alaska Schools Activities Association (ASAA) have historically worked together to organize and host an All-State Music Festival and State Solo/Ensemble Festival for high school students in the state of Alaska. As each organization continues to work with each other to host these events, the following duties and responsibilities are to be understood.

ASAA will organize and administer these events from a logistical standpoint. ASAA has the power to create procedures, rules, and penalties that apply to the smooth operation of these festivals.

AMEA will have musical influence over these events. Items relating to the musical aspect or content of the festivals will be of AMEA's concern.

To communicate between these two organizations, ASAA will employ a Music Coordinator to take care of their role, and AMEA will have a Festival Committee, comprised of a chairperson who will be on the AMEA board, the ASAA Music Coordinator, the presidents of the following organizations: The Alaska Band Directors Association, the Alaska Choral Directors Association, and the Alaska String Teachers Association, a representative from each of the regions of Alaska not already represented, and any other members of AMEA wishing to serve.

If ASAA has a question relating to operations, the decision may be made by the Music Coordinator, by conference at a state music directors meeting, by direct communication with the music directors of the state, or by conference with the Festival Committee.

If ASAA's question is music related, it shall be brought before the Festival Committee for a decision by them, or if they choose, by the music directors of the state.

If AMEA has any question, operational or musical, it shall be brought up to the Festival Committee and

discussed with the ASAA Music Coordinator.

ADDENDUM # 8: MUSIC for the ADJUDICATOR

Students are asked to provide their adjudicator with an original copy of the music or a music book that contains the music that they will be performing at their audition. This music is then returned to the student at the end of their audition.

If the student does not have the original, printed music, but rather a "printed" copy of the music, then a statement needs to accompany the music that is given to the adjudicator indicating the student's due diligence in obtaining the original music and an explanation of the student's use of a "printed copy" of the music instead.

PUBLIC DOMAIN: If a solo was performed from a legally acquired public domain copy, does that count as a published copy? Yes, attach the reference source stating that this solo is a PUBLIC DOMAIN document to the music given to the adjudicator.

INTERNET PURCHASED: Can I use music that was purchased from off of the internet? Yes, attach a copy of the title page of your music which needs to include the internet statement indicating that this music was "legally" purchased and/or include a copy of your billing statement with the music that you are giving the adjudicator.

ORIGINAL COMPOSITION: Can I audition with an original music composition? Yes, if the solo is an original composition that has not as yet been published, a statement of authorization from the composer needs to accompany the music given to the adjudicator allowing the use of their music.

An example of an appropriate statement that could be submitted in lieu of a printed, original copy of the music for the Solo & Ensemble Music Festival:

This piece (name of music selection) by (composer) is a(n)

1. Public Domain music
2. Internet Purchased music
3. Original Composition

I have attached the required documentation giving me authorization to use this music for this state music event.

SIGNED by: _____

STUDENT _____

STUDENT's MUSIC DIRECTOR _____

Attach any documents, receipts, etc., as needed

ADDENDUM # 9: SCHOOL MUSIC DIRECTOR AS THE MUSIC SUPERVISOR

"School music students should not be treated any differently than student athletes, debaters and student government members who must all be working with a coach, advisor or director in order to participate in state activities and to qualify for state championships."

The position of ASAA is that a student's own high school music director is the person best suited to supervise that student at one of the state music festivals. Occasionally, someone other than a student's high school music director, ie a parent, a school representative, etc is sent as a chaperone/music supervisor which technically fulfills the supervisory requirement for the student's participation, but it does not fulfill the intent or purpose of this requirement.

The All-State Music Festival and the State Solo & Ensemble Music Festival are considered State Championship Events for all the high school band, choir and orchestra students. Students selected for both events, go through a rigorous audition procedure and those selected are truly state champions.

When a volleyball team comes to the state championships, the volleyball coach brings the team, supervises the team, and coaches the team during the event.

When a wrestler comes to the state championship event, their wrestling coach comes with them to supervise and to coach during the state wrestling rounds. This occurs whether or not one wrestler from a school or several wrestlers from the same school are attending the state meet.

It is doubtful that a school and/or the parents of the volleyball team or the wrestler would tolerate having a substitute coach at the state event. They would prefer, and demand, that the coach, who has molded and worked with the potential state champion from the very beginning, to carry through with his responsibilities to the very end. If the student makes the finals, they would conclude that this could only have happened if the coach kept "coaching" until the very last moment possible.

And so it ought to be with music directors and their students attending the state musical championships, the All-State Music Festival in the fall and the State Solo & Ensemble Music Festival in the spring.

At the festival, the music directors are required to be a part of the process in making the festival a success They:

1. Attend rehearsals.
2. Aide in the chair and octet auditions.
3. Work sectionals as needed.
4. Participate in individual (band, choir and orchestra) or music group meetings that evaluate and set festival requirements and standards.
5. Assist in the preparation of the festival performance.
6. Supervise their students at the festival by helping with housing, transportation, meals and festival needs.
7. Formulate and continue associations by networking with other state music directors. Alaska is too large and many sections of the state are not easily accessible. Valuable associations, methods, techniques and materials are gathered at these state festivals through this networking procedure.

Parents, friends and school personnel are invited and encouraged to attend the Gala Concerts associated with both of these festivals. However, music students coming to the state music festivals should have the honor and respect of being personally supervised by their high school music director. Be it one, or a handful, or many, each music student needs to feel worthy and important enough to receive the support of their high school music director at these state champion music events.

Respectfully submitted, Cam Bohman, ASAA Music Coordinator, 2007.

ADDENDUM # 10: QUALIFYING and REGIONAL SOLO & ENSEMBLE MUSIC FESTIVALS

*Cam Bohman,
ASAA Music Coordinator, 2007*

REGIONAL MUSIC FESTIVALS are administered, organized and hosted by one of the six Alaskan school regions that are identified by the ASAA Board of Directors. Usually, one of the school music directors in each region serves as the Regional Music Festival Chairman and their school hosts the festival.

QUALIFYING MUSIC FESTIVALS are administered, organized and hosted by an Alaskan ASAA member high school. The Festival Chairman is the music director of the hosting high school.

In regard to music festivals, **ASAA** deals with the results of the Qualifying or Regional Music Festivals. Students and ensembles must have received a "superior" or "I" rating at their respective qualifying or regional Solo and

Ensemble Music Festival to progress on to the State Solo and Ensemble Music Festival.

I. REGIONAL MUSIC FESTIVALS: Historically, the SIX REGIONS in Alaska are:

1. **REGION I** - Alaskan cities/villages/towns that are not on the Alaska road system
2. **REGION II** - Alaskan cities/villages/towns that are on the Alaska road system
3. **REGION III** - Large areas north and south of Anchorage and Kodiak Island.
4. **REGION IV** - Anchorage School District
5. **REGION V** - Southeast Alaskan schools
6. **REGION VI** - Fairbanks area schools

Regional Music Festivals function very differently in each region:

REGION I - is patterned along the lines of a traditional music festival. Students come to a central location and perform in solo and ensembles, in their school's performing music group(s), and in a combined, large band or choir group which takes place over a two to three day period. There may or may not be an Honor Band and Honor Choir performing group as well comprised of students who have auditioned from each of the participating schools. Traditionally, groups from Barrow, Bethel, Dillingham, Kotzebue, Nome and Unalakleet, who are designated as Region I schools, have participated in this festival. Because of monetary reasons, Unalaska, another REGION I school, has preferred to attend the REGION II music festival. A difficulty for this festival is the needed air transportation to the festival sites and sufficient festival housing which generally is housed the school facility. The festival hosts are rotated among the participating schools. In 2011, this festival was held in Dillingham.

REGION II - is also patterned after a traditional music festival. Usually, groups from Andersen, Cantwell, Kenny Lake, Nenana, Susan B. English, Susitna Valley and Tok, who are all Region II schools, have all participated in this festival. However, other schools that are not Region II schools, also like to attend this festival given the festival structure, availability of accessing this festival on the road system, and the similarity in student population. These schools have included: Anchorage Christian, Cordova, Glennallen, Grace Christian, Houston and Valdez who are all Region III schools. Delta Junction, a Region VI school, has also participated in the Region II music festival. A difficulty for this festival is sufficient housing for the festival participants and the growing number of participants that often exceed the available housing limitations. Because of space needs, this festival has often been hosted by Anchorage Christian School, formerly a Region II school but now a Region III school. The festival hosts are rotated among the participating schools. In 2011, this festival was held

at Susitna Valley. **Update 2018:** In 20__, the REGION II Music Festival became the AURORA MUSIC FESTIVAL since schools from several regions participate in this Alaska qualifying music festival.

REGION III – has taken on another form. As the music participants and the general population have grown both in the Matanuska and Kenai Peninsula areas, Region III has evolved into a REGION III NORTH and a REGION III SOUTH in regard to music festivals.

- a. **REGION III NORTH** – holds a large group festival, a solo & ensemble music festival and often an honor band and choir festival. Some years it has been held at the same time, but more recently they have been held separately through-out the year. The festival is generally one to two days. Region III schools traditionally attending this festival are: Colony, Palmer and Wasilla. Sometimes, Cordova, Grace Christian, Houston, Susitna Valley and Valdez have attended this festival. In 2011, this festival was hosted by Palmer. A difficulty for this festival is the growing number of participants. Students are housed in their own homes or local motels and hotels.
- b. **REGION III SOUTH** – holds a large group Honor Choir Festival in the fall, a Borough Mass Choir Festival in February, a Borough Middle School and High School Mass Band Festival in the spring. Schools attending these large group festivals include Homer, Kenai-Central, Nikiski, Ninilchik, Seward, Skyview and Soldotna. All schools are Region III schools with the exception of Ninilchik which is a Region II school.

For their Solo and Ensemble Music Festival, schools wishing to participate hire an adjudicator to come to each school and that adjudicator indicates which students can move on to the state Solo and Ensemble Music Festival. All students participating go through an adjudication process using the NFHS adjudication forms and criteria.

- c. **Other Region III Schools:**
 - KODIAK, typically hires adjudicators to adjudicate their solo & ensemble students in Kodiak using the NFHS adjudication forms and criteria. This is primarily to save the expense of having to travel elsewhere in Alaska
 - CORDOVA, GLENNALLEN, VALDEZ and HOUSTON are Region III schools that traditionally have participated in the Region

II Music Festival.

- ANCHORAGE CHRISTIAN and GRACE CHRISTIAN, Region III schools, seem to bounce around from Region II to Region III music festivals. One year, half of the Grace Christian students participated in the Region II Music Festival and the other half participated in the Region III North Music Festival.

REGION IV – consists only of Anchorage School District high schools. Their Large Group High School Music Festivals occur in March and/or April. Their Solo and Ensemble Music Festival occurs in February. High School music groups also participate in Area Music Festivals which include all the elementary and middle schools that feed into each high school. It has grown so large that there are separate band, choral and orchestra Area Music Festivals. Schools participating in the Region IV Music Festival include: Bartlett, Chugiak, Dimond, Eagle River, East Anchorage, Polaris, Service, South Anchorage, and West Anchorage. These festivals are administered by the Anchorage School District Music Department.

REGION V – consists of schools located in southeastern Alaska. They hold an Honor Band and Honor Choir festival in the fall and a Large Group Music Festival in the spring. Although there is a Solo and Ensemble Music Festival portion to the Large Group Music Festival, most Region V schools do not participate in the State Solo and Ensemble Music Festival primarily for the monetary expense in transportation and housing to travel to the state festival. Schools participating in the Region V Music Festival include: Craig, Haines, Hoonah, Juneau-Douglas, Ketchikan, Klawock, Metlakatla, Mt. Edgecumbe, Petersburg, Sitka, Thunder Mountain, and Wrangell. The hosting of this festival is rotated between the regional high schools. In 2011, the festival was hosted by Ketchikan.

For a few years, schools wishing to participate in the State Solo & Ensemble Music Festival submitted CD auditions to an adjudicator in the southeast area, and that person would indicate which students could move on to the state festival. Students selected in this manner from this area were aware that they had to finance their own way to the state festival. Schools participating in this manner have included Juneau-Douglas and Sitka.

REGION VI – consists of schools located in the Fairbanks area. They hold a Large Group Music Festival in the spring and a Solo & Ensemble Music Festival in March. Schools participating in the Region VI Music Festival include: Ben Eielson, Hutchinson,

Lathrop, Monroe Catholic, North Pole and West Valley. Delta Junction, also a Region VI school, usually participates in the Region II Music Festival. Hosting of this festival rotates between the participating schools. In 2011, this festival was hosted by Lathrop.

II. QUALIFYING MUSIC FESTIVALS: Because all high schools were not participating in their Regional Music Festivals, it was necessary for ASAA to identify and set the parameters for what could and would constitute a Qualifying Music Festival. Simply put, it would not be appropriate for a high school, a community, a home school, etc. to simply have a student perform a musical solo for another person who would then decide whether or not that soloist could continue on to the state Solo & Ensemble Music Festival.

At the ASAA Board of Director's Meeting in February 2011, the following guidelines were accepted as requirements for establishing a Qualifying Music Festival for the Alaska State Solo & Ensemble Music Festival:

1. Must take place in Alaska
2. Must be hosted by an ASAA member school
3. Must be open to more than one school, i.e., an invitation is to be put out for other schools to participate, whether they do or not participate is not the issue
4. Must be publically announced as in officially posted on the ASAA web site on the Solo & Ensemble page of the ASAA music home page
5. Must have a Music Festival coordinator who takes care of festival expenses, administrates the festival, including being the final authority for adjudication signatures, etc.
6. Must follow ASAA standards for Music Festivals, i.e., qualified adjudications, NFHS / ASAA adjudication forms, student qualifications, etc.
7. Must be authorized and sanctioned by ASAA by sending a formal Request to Hold a Qualifying Music Festival for the Alaska State Solo & Ensemble Music Festival Form available on-line

Technically, any school not participating in their designated Regional Music Festival is participating in a Qualifying Music Festival. All Alaskan Regional Music Festivals as outlined above in I. REGIONAL MUSIC FESTIVALS are sanctioned by ASAA as a Qualifying Music Festival.

III. OTHER: Students not participating in a Regional or a Qualifying Music Festival can still be eligible to participate in the State Solo & Ensemble Music Festival by submitting an audition CD* into ASAA by the first Friday in April under the following conditions:

1. If a Regional or Qualifying Music Festival is not available to the student.
2. If a Regional or Qualifying Music Festival is available to the student, but the student is unable to participate.
3. If the category for which a student wishes to be adjudicated is not offered by their Regional or Qualifying Music Festival.

(See the Music Handbook for more details on this matter located in the Solo & Ensemble Section under C. 3. Selection. Students auditioning under this caveat also need to complete the Special Need for CD AUDITION to Qualify for the All-State Solo & Ensemble Music Festival.)

* **NOTE:** as of 2013, this audition is done on-line)

ADDENDUM # 12: WHAT IS MP3?

There are several formats used for sound files. Some of the most common formats are WAV or AIFF. These are uncompressed files. Uncompressed files take up large amounts of space on a computer or CD but they also offer the highest quality of sound. But downloading or uploading these files is a very time consuming due to their size. A compromise between file size and quality is the MP3 format. MP3 is much smaller in size with very little compromise in sound. This is the preferred format for iPods and other like devices commonly known as "MP3 players."

If your file is already saved as an MP3, you're done. It will have a tag at the end ".mp3" or you can look up information on the file. (With a Mac, click it once, then go to File > Get Info.) (On a PC, click it once, then go to File > Properties). If your file is anything but MP3, you will need to convert to an MP3.

Convert Files to MP3

There are dozens of free applications for Mac and for PC that will convert any sound file to MP3. The following programs are available on both platforms.

iTunes (instructions on converting files):
<http://support.apple.com/kb/ht1550>

Audio Convert (Free online service):
<http://audio.online-convert.com/convert-to-mp3>

Switch MP3 Converter (Free download):
<http://www.nch.com.au/switch/mp3.html>

If you would like to find more choices, just google "audio converter." Both online converters as well as applications will be offered for PC and Mac.

The “.mp3” tag at the end of the file should be present after the conversion. However, simply typing “.mp3” at the end of the file does not change the file format to mp3 and the ASAA website will not accept it if it has not been converted properly. If the conversion application asks if the tag should be changed to mp3, reply “Yes.” That is all that is needed. Most applications do this automatically.

ADDENDUM #13: ALTERNATE AUDITION SOLUTION for CHORAL EXERCISE #4: (Prior to 2022)

QUESTION: I have a student singer who is a Jehovah’s Witness and not allowed to sing “America, the Beautiful” for religious reasons. Is it possible for them to submit an audition for the All-State Choir using a different song? If so, what would the alternative need to be? Yes. However, ASAA needs to be advised of the particular student requesting the audition modification prior to the auditioning process.

To be fair with the integrity of the audition process and yet respectful to all choir students who are auditioning, I am assuming that your student’s understanding and conclusion is that the music for Choral Exercise #4, in itself, is not biased towards anyone’s individual or group’s belief, but they have identified that the words for “America, the Beautiful” are the main issue with this student’s question.

Selecting another song, would not be “fair” to the other choir auditionees that are required to sing “America, the Beautiful”.

Requiring this student to sing the words to “America the Beautiful” would not be respectful of their individual beliefs.

Given that clarification, and after communicating with the All-State Choral Coordinators, it is suggested that this student use the ‘solfege syllables’ for the music notes of “America, the Beautiful”. For example, the first musical phrase, “O beautiful for spacious skies” would translate to the solfege syllables as “sol sol mi mi sol sol re re”.

The adjudicator would be advised, that for this student, this modification of these exercise will be acceptable. However, for this to be accomplished, I will need you to identify who the student is and for which part they are auditioning.

In addition, please communicate with your student that if they are selected for an All-State Choir, they would be expected to fully participate in all of the choral numbers as opposed to selecting which numbers they would sing and which numbers they would not sing.

For their information as they are processing their decision of auditioning or not, be aware that traditionally, all of the choral groups have included one or more sacred selections in their repertoire in addition to the secular selections.

If your student wishes to continue with their audition, here is the Solfege translation for “America, the Beautiful”.

Sol	Sol	Mi	Mi	Sol	Sol	Re	Re
Of	beau-	ti-	ful,	for	spa-	cious	skies
Mi	Fa	Sol	La	Ti	Sol		
For	am-	ber	waves	of	grain.		
Sol	Sol	Mi	Mi	Sol	Sol	Re	Re
For	pur-	ple	moun-	tain	ma-	jes-	ties,

ADDENDUM # 11: TABLE of OCTAVE DESIGNATIONS By Helmholtz

The musical notation shows three staves (treble, alto, and bass clefs) with notes and their corresponding solfege syllables. The notes are arranged in a way that shows the relationship between the notes and the syllables. The syllables are: C D E F G A B c d e f g a b cl dl cl fl gl al bl c2.

Re A-	Di bove	Re the	Mi fruit-	La ed	Re plain.		
Sol A-	Mi mer-	Mi i-	Re ca,	Do A-	Do mer-	Ti i-	Ti ca
Do God	Re shed	Ti His	La grace	Sol on	Do thee		
Do And	Do crown	La thy	La good	Do with	Do bro-	Sol ther-	Sol hood
Sol From	La sea	Do to	Sol shin-	Re ing	Do sea.		

ADDENDUM #14: PIANO STUDENTS PARTICIPATION in the SOLO & ENSEMBLE MUSIC FESTIVAL

QUESTION: I am a piano teacher out in "X". I have two students, one who attends high school "A" and one who attends high school "B", who performed piano solos at the Regional Solo & Ensemble Festival. Both of them received scores of 1 at this event, which qualified them to perform at the State Festival coming up in May. They were both absolutely ecstatic about this opportunity. Unfortunately, we have been told that because neither of them are currently enrolled in a music class through their schools that they are not eligible to play at this next level. I would like to find out if there is any possibility for these hard working musicians to continue in this wonderful event. Neither of my students play another instrument, and there are not classes or instructors available to them through their schools that would be able to adequately teach or challenge their piano playing abilities. But they are students enrolled with the "X" School District, and they would love nothing more than to participate at the "highest artistic level" that the ASAA Festival provides for members of ASAA schools. Neither of these students have ever competed at any other music competitions, and they are devastated that their opportunity to continue at the ASAA State Solo & Ensemble Festival has been cut short simply because their musical interests and skill levels do not coincide with what their respective schools have to offer them.

ASAA RESPONSE:

SOME BACKGROUND on the STATE SOLO & ENSEMBLE MUSIC FESTIVAL:

The existence of a State Solo & Ensemble Music Festival grew from the idea of providing a STATE CHAMPIONSHIP event for Music just as there are State Championships for Art, Drama-Debate and Forensics, World Language Declamation, Cheerleading and most all high school sports.

1. **SCHOOL MUSIC PROGRAMS:** To participate at the state level, students need to gain experience and success at the individual school level before being eligible to participate at the state level.

The State Solo & Ensemble Music Festival was devised to be an extension of the individual's high school music group experience versus any individual in the high school progressing to the state level. Or, another way of stating this would be, the state festival was to be a forum for the group high school music directors versus a forum for individual private music teachers.

The ticket to the State Championship Music Experience was in being a member of the individual's school music program. The ticket to the State World Language Declamation Championship is in being a member of one of the language classes in their high school program. The ticket to the State Football Championship is in being a member of the high school football team. In all cases, the group experience leading the way for further individual experience.

Thus, **Eligibility Rule #3 for Music states:**

Students must be enrolled in their school's music program.

This is further outlined:

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.

- So, conceivably, the following premises would apply:
- A high school choir student could audition with a trumpet solo.
- A high school band student could audition with a vocal solo.
- A high school student is taking a jazz music class at a local university. Since there is no jazz music class at the high school, the high school gives that student a music credit for taking it at the university. The high school awards the student the jazz music class credit thus acknowledging that that experience is part of their authorized music program. The high school just could not offer the jazz class at their high school.

My understanding is that:

Both high school "A" and high school "B" have extensive music programs in their individual high schools.

Neither Student "A" or Student "B" are in any of the offered music programs at their high schools.

Neither Student "A" or Student "B" are enrolled in any other music class outside of their high school for which their school gives them credit for doing so.

2. **SCHOOL of ELIGIBILITY:** Each student needs to

establish a School of Eligibility whether this be their geographical brick 'n mortar school, an alternative education program, a district charter school, a church sponsored school, etc.

If the chosen school of eligibility does not have a music program, then ASAA can waive that requirement.

My understanding is that:

High school "A" for student "A" and high school "B" for student "B" have been declared as the girls' School of Eligibility and that those schools have music programs that the girls could be involved in.

3. **QUALIFYING MUSIC FESTIVALS:** In music, there is even a further requirement in that to participate at the state level, you must also pre-qualify at a Regional or Qualifying Music Festival by receiving a "Superior" rating. Only solos and ensembles with superior ratings can participate at state.

My understanding is that: both of the girls received SUPERIOR RATINGS for their piano auditions at a Qualified Regional Music Festival. CONGRATULATIONS to them both.

From the **ASAA Article 12. Eligibility:**

Unless expressly limited, the following rules are intended to be minimum requirements for student eligibility to participate in all sanctioned interscholastic activities and do not preclude a school, a school district, or a regional association from imposing additional rules that are reasonable, prudent and not in conflict with those of the Association (ASAA).

My connection with this paragraph is that:

Each regional or qualifying music festival can outline their own parameters for who can audition at their festival, but that in moving on to the state level, ASAA is bound by their rules which unfortunately for the girls, in this instance, means that since they are not part of their school's music program, they cannot proceed on to the state level for further adjudication.

4. **PIANO as an INSTRUMENT in connection with the "SCHOOL MUSIC GROUP" REQUIREMENT:** I can empathize on several levels for your expressed concern stated below as a pianist, a piano accompanist, a choral director, a music supervisor and now a music administrator:

"Neither of my students play another instrument, and there are not classes or instructors available to them through their schools that would be able to adequately teach or challenge their piano playing

abilities. their opportunity to continue at the ASAA State Solo & Ensemble Festival has been cut short simply because their musical interests and skill levels do not coincide with what their respective schools have to offer them."

With the expressed ASAA rule that "participants at the state music festival should be enrolled in their school's music program", the girls have decisions to make for another year.

- They could help lobby for and be involved in a keyboarding class to be offered at their high school.
- They could make contact with the band / choir / orchestra director at their school to see if they might serve as the piano accompanist for the band, stage band, jazz band, choir, choir ensemble, orchestra, etc.
- They could enroll in band (synthesizer, xylophone, etc.), choir (singer) or orchestra as a member of those groups
- They could enroll in a music class at the university for which their schools would give them high school credit
- OR ???

As a side note, one of the considerations from the Evaluation of the 2014 Alaska State Solo & Ensemble Music Festival included the following information regarding PIANO ENTRANTS:

From the **KANSAS ACTIVITY ASSOCIATION:**

"For consideration of piano entrants qualifying to represent their school in regional and state piano festival when the following requirement is met: The student has contributed to the musical program of the school. I

Interpretation: The word 'contribution' shall be interpreted to mean that the student participates in the music program and/or plays the piano as an accompanist or as a performer for any phase of the school program."

Have either student "A" or student "B" been involved at their high school in this capacity?

CONCLUSION: Unless I have misunderstood the facts concerning these two PIANO entries or you or the high school music directors could submit further information that would make any of the exceptions outlined above effective, regrettably, student "A" and student "B" will not be able to move on to the State Solo & ENSEMBLE PIANO ADJUDICATIONS in May.

THANK YOU for taking the time in contacting me in their behalf. It sounds like the girls are both competent pianists and they surely would be an asset to any music program at their high schools if they wish to do so.

CAM BOHMAN
ASAA MUSIC COORDINATOR
April 2015

PIANO TEACHER RESPONSE: "I really, really appreciate the time and care you put into looking into this rule for my students. Although I am sad for them to not have this opportunity, your thorough explanation helps me to understand why it is not possible at this time. Student "B" has already planned to arrange her schedule for next year so she will be eligible. :)"

ADDENDUM #15:
HOME SCHOOL STUDENTS & A SCHOOL OF ELIGIBILITY

TO A REGIONAL MUSIC FESTIVAL DIRECTOR:

Teacher "T" teaches a few of my high school home school students and would like them to be judged at Music Fest next month. We are also wondering if they are able to compete beyond Music Fest (State) since they are home school students not directly involved with the music program at school "S".

REGIONAL MUSIC FESTIVAL DIRECTOR'S RESPONSE:

The home school students will not be eligible to go to State. To be so, according to ASAA rules, they must attend group music classes, such as band or choir, at their School of Eligibility, which in our case is "S". This same rule also applies to Raven or IDEA students in the "town" area, if they want to be a part of ASAA Music events, they must attend either band or choir at "S".

Now, as for our Festival, because it is not an ASAA event, it is up to the event host as to whether or not they would like to be adjudicated for judge's notes. Since I am the host, I am OK with them doing that, however, they will need to pay a nominal fee since all the other students attending the festival are paying a user fee for the Festival.

PRIVATE TEACHER'S RESPONSE:

I'm not sure what the correct procedure is, but I would like to inquire about an appeal for my student, "A", a 9th grader through IDEA. I think she is an awesome piano soloist and would benefit greatly from participating in this competition. I assume she could participate at the state level as well if she qualified here at the region level. Please let me know what the step is from here and any clarification you can provide. Thank you for your consideration.

ASAA'S RESPONSE:

Received your request below and will look into it by the

end of the week.

In the meantime, can you give me some background? As an IDEA student, is she claiming "S" as her School of Eligibility?

Could she be enrolled in music classes at "S"?

Obviously she isn't enrolled in music classes at "S" now, but is there a health, geographical, transportation, etc. issue that would prevent her from doing so?

Any background appreciated.

PRIVATE TEACHER'S RESPONSE:

The student's school of eligibility is IDEA according to the parent. She is enrolled full time with that program and gets credit for piano. They are in IDEA by choice, not due to any other issue. I know she and her brother are in track at "S". That is the first time they have participated in any activity at the public school. That's all I know at this point.

ASAA'S RESPONSE:

BASICALLY, the Regional Music Festival Director's response is correct.

ASAA: SE participants need to be a member of the school's music program

REGIONAL FESTIVALS: Can make whatever rules (to an extent) that they want for inclusion

If you can come up with an exception for "A", let me know. The fact that she and her brother are doing TRACK at "S", means that they have declared "S" as their School of Eligibility (and not IDEA) and thus are bound by those eligibility rules. "S" has a music program. They could be part of it.

CAM BOHMAN
ASAA MUSIC COORDINATOR
April 2015

ADDENDUM # 16:
FREQUENTLY ASKED QUESTIONS:

A. REGARDING GENERAL ASAA MUSIC QUESTIONS:

1. **Where / When / How do we obtain the festival badges for the students to wear?** The festival badges are in the registration packet that is picked up by the directors at the beginning of the festival.
2. **Do I need to order a pass in order to attend the festival?** No, the school music director, supervisor, or chaperone can get into the festival with their festival pass. All other parents, adults, non-participating students, and children need to pay the festival fee.

B. REGARDING the ALL-STATE MUSIC FESTIVAL:

1. **What does exhibition ensemble mean?**
The ensemble is made up of students from more than one school.
2. **Why is there now only one Master Eligibility required instead of two for the All-State Music Festival?** ASAA has taken the position that a formal Master Eligibility is only due for those students actually selected and attending All-State which is to be received into the ASAA office two weeks before the festival.

However, the intent is still in force that all students must be eligible to submit an audition including such items as grades, summer classes, required number of classes, transfer status, foreign exchange status, etc. Acknowledgement of that First Eligibility is indicated by checking the box in the upper right hand corner on the student application. By checking this box, the director is marking in GOOD FAITH that as far as they are aware, the student is qualified to participate.

If a director is aware of any change in a student's eligibility after an audition CD has been submitted, before the final Master Eligibility is due into ASAA, the director should immediately contact the ASAA Music Coordinator.

3. **Can Women audition for Tenor and/or Men audition for Alto Voice Parts?** Since all the auditions are anonymous, the adjudicators would not be able to identify the audition by gender. The school music director would be in the best position to advise the student as to which voice part would be best for their voice. ASAA's stand is that as long as a student is eligible according to their school requirements, they are eligible to submit an All-State choir audition for any voice part.
4. **If a student has a personal or religious concern with Vocal Exercise #4, is there an alternate audition plan?** Yes. However, ASAA needs to be advised of the particular student requesting the audition modification prior to the auditioning process. (See ADDENDUM #13 for a detailed answer and procedure for this question.)
5. **I had a few students record some audition tapes that, if I would the judge, I would not select for All-State. Should I still submit them? I just don't want to waste people's time.**

Although I appreciate your concern about wasting people's time, it is your call as the student's musical director as to whether or not to sent them in.

Sometimes the auditioning experience and consequence outcome are good lessons to

be learned for both the super student and the beginning student. The adjudicators have the opportunity to write comments. Whether they do or do not, is entirely up to them, but they are encouraged to write audition comments to benefit the student's next audition submittal.

Just for your thinking, I know of a couple of instances in the past where the adjudicators remarked that they wished the directors would not send in positively junk auditions.

However, there were also a couple of instances where parents took the directors up the responsibility food chain for not turning in an adjudication that their child had submitted.

C. REGARDING the STATE SOLO & ENSEMBLE MUSIC FESTIVAL:

1. **Can pre-recorded accompaniments be used for the Solo & Ensemble Music Festival?** Although sympathy is rendered to smaller schools and schools with financial difficulties, a live accompanist is still preferred and required at the state level of competition. However, Regional Music Festivals are entitled to set their own rules and regulations.
2. **Can the Solo & Ensemble Music Festival be moved back a couple of weeks?** Many have asked for this possibility and ASAA concurs. However, the only facility to house the State Solo & Ensemble Music Festival is UAA as they are the only facility who can accommodate our space, our size and our piano needs, but, they cannot do so until they have concluded their graduation which falls on the first Sunday of May, meaning, that the State S/E cannot take place until after the first Sunday in May.
3. **Can my school ensembles pre-qualify at an Out-of-State Music Festival for the State Solo & Ensemble Music Festival?** No. Schools in Alaska have the opportunity to participate in their own Regional Music Festivals or they have the opportunity of creating a Qualifying Music Festival or they can submit a Special CD Audition. Each scenario is outlined in the Solo & Ensemble section of this handbook. A further discussion of Regional versus Qualifying Music Festivals can be found in Addendum #13 in this handbook.
4. **Can an eighth grade member of our Jazz Band participate at the State Solo & Ensemble Music Festival?** No. The two state music festivals are intended for high school students only. The "The Use of 8th Graders Rule" presented in the General ASAA Handbook does not comply with the Alaska State Music Festivals.

5. I have a student that is singing a song that is from a Broadway show. The song is also considered a jazz piece. **Can I enter him in the jazz vocal solo category instead of the musical theatre category?** You can choose which category but remember he will be adjudicated by the guidelines of that "category".
6. **I have an ensemble that is playing a concerto for two saxophones (with piano), would they be in the Saxophone category or the Woodwind category?** The tradition has been that they would be in the Woodwind Category. Only single saxophone instruments go in the saxophone category. **UPDATE 2019:** Single instrument ensembles are now placed in their instrument category for adjudication and consideration for a single instrument ensemble placement. i.e. This Saxophone duet would be placed in the Saxophone adjudication section and could be considered for a Saxophone Ensemble Command Nomination.
7. **If they were to play a saxophone quartet, but played jazz, would they be in the jazz category or the woodwind ensemble category?** They would be placed in the jazz category as it is the "type" or "style" of a selection that chooses its category.
8. **A friend and I are planning to play Bruch's Double Concerto in E minor for Clarinet, Viola and Piano, but we do not know what category our ensemble would be under?** Technically, you are correct. There is no category that crosses between different instrument types. You would need to request either the Woodwind Ensemble or String Ensemble category. **UPDATE 2018:** A Mixed Instrument ensemble category was added to the SE categories in 2018.
9. **This is a general question about statewide SE Music Festival and AP exams.** I see that they are both scheduled for the first Friday in May. These are nationally scheduled tests and the time cannot be changed. I was wondering if there might be some kind of a plan in place to help these students or do they just have to choose between taking the AP exam and participating in the SE festival? The ASAA music goal for the state music festivals is to assist students so that they will not have to choose "either/or" and hopefully should be able "to do both".

Two possibilities have worked in the past:

- (1) Not all events occur during the time of

the AP exams. The festival director is able to schedule students as needed depending on their instrument or vocal needs. There is a place on the student's application where a student can indicate any special scheduling needs.

- (2) Some out-of-Anchorage students have often arranged to take their AP exams at one of the Anchorage Schools.

10. **If they were to be adjudicated at state what can they expect?** I've just returned from regionals and need your advice. I have a minimum of 5 students who should have in no way been passed on to state. If they were to be adjudicated at state what can they expect?

They would be adjudicated kindly with positive suggestions on how to make things better for their next audition. Traditionally, the adjudicators would not comment verbally to the students that they should not have been passed on to state, but most likely the adjudicator would include a note on the adjudication form or communicate with ASAA of their concern of the student's inclusion at the state competition. Another way to look at things is for you as the student's director to make sure that your students have the opportunity to hear other auditions in their same categories at state. Oft times that experience will speak louder than any adjudicator's rating or director's comments.

ADDENDUM # 17: 2020 ALL-STATE ELIGIBILITY WITH COVID CONSIDERATIONS:

2020 ALASKA ALL-STATE AUDITIONS with COVID ELIGIBILITY ADAPTATIONS

I. ALASKA ASAA ON-LINE AUDITION

PROCEDURE: Alaska high school music students audition for the All-State Music Festival via an on-line audition procedure. Traditionally, only a student's high school music director can submit the on-line auditions as they are the only ones authorized and identified to receive an on-line audition password as the sanctioned supervisors for the uploading of any All-State audition. As soon as the school music director has completed and submitted their on-line Intent Form identifying that they have students auditioning for the All-State Music Festival, the ASAA Music Coordinator forwards to the music director an on-line pass word and instructions for submitting the on-line audition for their student(s). The student's music director and the student agree upon a mutually available audition time and the audition is thus recorded onto the ASAA On-Line Audition System.

II. STUDENTS ELIGIBILITY: A student must submit an All-State Application Form for each audition. The applications are signed by the student, parent/guardian, school music director and school administrator. There are two levels of eligibility for participating in the Alaska All State Music Festival:

A. ASAA Academic Eligibility: entered in the SARA (School Activity Reporting System), complete the parent consent form, complete the Play For Keeps form, passed with 2.5 credits the previous semester, have a 2.00 GPA and enrolled in grades 9-12 with 2.5 credits.

B. ASAA Music Eligibility: 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 performing class for which the school awards credit, whether or not that class is conducted at the school.

Students in an "alternative education program" must be enrolled in a corresponding music class at their School of Eligibility, at which they may be selected for participation through a competitive audition process.* ASAA may waive the requirement for students enrolled in alternative education programs or in the event that an individual school of eligibility does not offer performing music classes and/or does not offer a choir/band/orchestra program. The students involved will need to submit an ASAA Student Eligibility Waiver for ASAA Music Festival Participation found in the ASAA Music Handbook.

Each student may submit no more than two auditions: either two vocal/band/orchestra auditions for different voice or instrumental parts or one vocal and one instrumental audition. If the two auditions are both chosen in the audition process, the higher scoring audition will be selected in consideration of the greater benefit to the performing groups.

III. AUDITION REQUIREMENTS: Students are expected:

1. **New Audition:** To submit a new audition for each All-State year.

2. **Play or sing the audition requirements specifically and in order** as indicated on the Audition Requirements List.

3. **Record each exercise on a separate track.**

4. **MP3 format:** On-line auditions must be in a **MP3 format only.**

5. **Noise:** There is to be no extraneous noise. Be certain of recording quality and strive for an acoustically dry (no echo) recording (flat response).

6. **Order of Materials:** The audition materials must be recorded as listed on the Audition Requirement lists as indicated and in the correct order. Material omitted, altered or out of order will cause the recording audition to be disqualified.

7. **Accuracy/Tempo:** All exercises are to be played/sung accurately. Tempo markings are to be followed within 10 m.m. faster or slower than prescribed. Those exercises which are not recorded at the indicated tempos (+ or - 10 m.m.) will be graded lower.

8. **Verbalization:** There is to be no verbal identification of a student's name or school on the audition with **one exception** for orchestra students: The only verbalization required is the identification of the one-minute orchestra solo excerpt which should include only the name and composer of the selection. A preferred statement would be: "I will be performing [title], [movement/section] by [composer]."

9. **Ethics Clause:** Recordings must be made without the use of:

- Any electronic keyboard playing the required audition notes
- Electronic enhancement
- Any metronome device be it a flashing light or clicking sound on headphones
- Headphones with the pitches being played
- Any other device or aid other than the recording device.
- Each exercise should be sung/played in one take: no splicing of pieces and parts of the exercise

IV. AUDITION RECORDING

1. AUDITION RECORDING: A discussion prevailed about having a student's private music teacher or another adult help in the audition or recording process. MOTION: "Allow private music teachers and others who are approved by your school music director and school to assist in the audition recording process provided that they sign a Code of Conduct/ Ethics Form which is submitted to ASAA." MOTION PASSED. For further background information, refer to ADDENDUM #17.

ASAA ACTIVITY FORMS

ASAA MUSIC FESTIVAL INTENT FORM

ASAA CODE OF CONDUCT

MUSIC FESTIVAL SUPERVISION

STUDENT ELIGIBILITY WAIVER FOR ASAA MUSIC FESTIVAL PARTICIPATION

**AUTHORIZATION FOR ASSISTANCE IN THE RECORDING OF
THE STUDENT'S ALASKA ALL-STATE MUSIC AUDITION**

ACCOMPANIST AVAILABILITY FOR ASAA MUSIC FESTIVAL

ADJUDICATOR AVAILABILITY FOR ASAA MUSIC FESTIVAL

ASAA MUSIC FESTIVAL BOARD OF CONTROL APPEAL REQUEST FORM

ASAA MUSIC BOARD OF CONTROL HEARING POLICY SAMPLE FORMAT

ASAA MUSIC FESTIVAL GENERAL EVALUATION FORM



ASAA MUSIC FESTIVAL INTENT FORM

for School Year _____

COMPLETE AND RETURN THIS FORM TO ASAA
<http://asaa.org/activities/music/music-festival-intent-form/>

Please complete this on-line form, if you plan to submit band, choir, and/or orchestra audition auditions for the ASAA/First National Bank Alaska All-State Music Festival or entries to the ASAA/First National Bank Alaska State Solo and Ensemble Festival.
This Intent Form will be used to cross-check and verify records, and place the music director on an email database for the current music season.
A separate Intent Form is needed for each music director in a school.

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

<input type="checkbox"/> Band 	<input type="checkbox"/> Choir 	<input type="checkbox"/> Orchestra 
---	--	--

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

<input type="checkbox"/> Yes	<input type="checkbox"/> No
------------------------------	-----------------------------

Region

School Name

School's Mailing Address

City

Zip code

School Phone

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:

<input type="checkbox"/> Instrumental	<input type="checkbox"/> Piano	<input type="checkbox"/> Vocal	<input type="checkbox"/> Other: _____
---------------------------------------	--------------------------------	--------------------------------	---------------------------------------

Please specify your major instrument:

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

STATE CHAMPIONSHIP CODE OF CONDUCT

This form can be submitted on-line at
<https://asaa.org/handbook-forms/online-forms/state-championship-code-of-conduct/>

ASAA believes that co-curricular activities are an integral part of the educational program of a school. Each eligible student should have an equal opportunity to participate in a broad number of activities based on her/his own talents and interests. It is the intent of ASAA to encourage participation in co-curricular activities.

Student participants are ambassadors of their schools and communities. As such, ASAA expects them to portray good citizenship, practice fair and ethical behavior, and be good role models.

To ensure the health, safety, and rights of all participants in ASAA sponsored events, this code of conduct has been adopted by the Board of Directors for all ASAA State Championships.

Violation of this code of conduct will result in the removal of the student's right to participate in the event, as well as to attend the event. Any awards or team points received by that individual during the event shall be forfeited.

SEE THE COMPLETE WORDING IN NUMBER 4 OF THE STATE CHAMPIONSHIP POLICIES.

1. All participants should be under the direct supervision of a school official or his/her designee at all times.
2. All participants are expected to attend all event sessions that are required by the school/coach.
3. All participants are expected to respect the rights, cultural diversity, and safety of others.
4. All participants will treat event personnel, including officials and opposing team members and staff, with dignity and respect.
5. All ASAA sponsored events will be conducted in drug free environments. Use, possession, and/or distribution of alcohol, tobacco, or controlled substances is strictly prohibited.
6. All participants will respect the property of other individuals and facilities. Vandalism, theft, and possession of stolen property will not be tolerated.
7. All coaches will adhere to the ASAA Coaches Code of Ethics (see page 90 of the ASAA Handbook)

COACH / DIRECTOR'S INFORMATION & SIGNATURE

Name of Coach / Director (please print or type)

Signature of Coach / Director**

** Note: Your signature indicates that you have read, agree to support this code of conduct and will hold your students accountable.

School

City / Town

Sport/Activity

Gender

☐ Boys

☐ Girls

☐ Co-Ed

Date

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

MUSIC FESTIVAL SUPERVISION

Music directors, preferably, or their designated representatives are responsible for the supervision of students at all times while the participants are at the ASAA music festivals and must ensure that students are appropriately involved in festival activities. This is in accordance with ASAA Bylaw Section 2: coaches and Team Travel: Article 10: Qualification of Coaches: ASAA HANDBOOK: *A certified staff member or other person approved in advance by the principal or superintendent of a member school or district must accompany and be in charge of a traveling team.*

Please complete and return this form to ASAA before the scheduled Music Festival as follows.

All-State Music Festival
The last Friday in October

Solo & Ensemble Music Festival
The last Friday in April

Name

Title: i.e. music director, parent, teacher, principal, etc.

School

Group

☐ Band ☐ Choir ☐ Orchestra

Specify Festival

☐ All-State Music ☐ Solo & Ensemble

SUPERVISING REPRESENTATIVE

Supervising Representative's Name (please print clearly)

Signature

Date

The Representative's Contact Phone

The Representative's Contact Email

PRINCIPAL

Principal's name (please print clearly)

Signature

Date

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org



STUDENT ELIGIBILITY WAIVER for ASAA MUSIC FESTIVAL PARTICIPATION

Page 1 of 2

To participate in one of the Alaska State Music Festivals:

1. Students must be eligible according to the rules and regulations of ASAA, their regions and individual schools.
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 performing class for which the school awards credit, whether or not that class is conducted at the school.
4. Students in an "alternative education program" as defined in the ASAA General Handbook under Article 1, Section 8, must be enrolled in a corresponding music performing class at their School of Eligibility, at which they may be selected for participation through a competitive audition process.

ASAA may waive the requirement for students enrolled in alternative education schools or in the event that the individual school of eligibility does not offer music classes and/or does not offer a band, choir or orchestra program or the performing music class is in conflict with a required class.

FILING A WAIVER REQUEST:

A request for a waiver of the ASAA Music Festival Participation eligibility rules must be directed by the student to the involved member school's officially designated administrator who shall then file a written request stating the full particulars of the case and the student's and/or administrator's reason(s) for granting the waiver.

*This request for waiver should then be submitted to the ASAA Music Coordinator
Please complete ALL Information.*

Student Name: _____ Grade: _____ Alaska HS Currently Attending: _____

Musical Instrument or Voice Part _____

Waiver is being requested for which ASAA Music Festival: ☐ All State Music Festival ☐ State Solo & Ensemble Music Festival

Have you participated in either of these festivals before?: ☐ Yes ☐ No

Explain: _____

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org



STUDENT ELIGIBILITY WAIVER for ASAA MUSIC FESTIVAL PARTICIPATION

Page 2 of 2

High school music group you are currently enrolled in:

☐ BAND ☐ CHOIR ☐ ORCHESTRA ☐ NONE Specific Music Class: _____

Are you getting high school credit for participating in the music group at your high school? ☐ Yes ☐ No

Explain if needed: _____

Are there music classes with a performance emphasis at your school that you could enroll in? ☐ Yes ☐ No

They are: _____

If you are not enrolled in your school music program or in an offered music class with a performance emphasis, please explain your situation: _____

Is there a community music performing group that you are a member of for which your school gives you school credit for participating in it? Explain: _____

Geographically, what is the closest high school with a music program to your residence that you could participate in? _____ miles away _____

Attach transcript from last semester and schedule for current semester

TO BE COMPLETED BY CLOSEST SCHOOL ADMINISTRATOR

Please be specific. Include back up letter(s) and support from the school admin, music director, etc.

MUSIC DIRECTOR

Name: _____ Contact Email: _____

Signature: _____ Contact Phone: _____ Do you support this request? ☐ YES ☐ NO

Comments if any: _____

ADMINISTRATOR

Name: _____ Contact Email: _____

Signature: _____ Contact Phone: _____ Do you support this request? ☐ YES ☐ NO

Comments if any: _____

FOR ASAA OFFICE USE ONLY

WAIVER ☐ APPROVED ☐ DISAPPROVED Date: _____ By: _____

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

AUTHORIZATION FOR ASSISTANCE IN THE RECORDING OF THE STUDENT'S ALASKA ALL-STATE MUSIC AUDITION

STUDENT

SCHOOL

SCHOOL MUSIC DIRECTOR

EMAIL

AUDITIONING FOR:

☐ Band ☐ Choir ☐ Orchestra

INSTRUMENT/VOICE

REASON FOR SPECIAL AUDITION NEED ASSISTANCE

PRIVATE MUSIC TEACHER

I have read the information regarding the audition procedures for students wishing to complete their on-line audition for the 202__ All-State Music Festival.

YES __ **NO** __ I attest that the student has not made use of any electronic keyboard, electronic enhancement, headphones with the pitches being played or rhythmic meter being indicated, etc. Each exercise was completed in one recording and was not a spliced compilation of other recordings.

PRIVATE MUSIC TEACHER NAME

PRIVATE MUSIC TEACHER EMAIL

PRIVATE MUSIC TEACHER PHONE

DATED

ACCOMPANIST AVAILABILITY INQUIRY FOR THE ASAA MUSIC FESTIVALS

This form may be submitted on-line at
<http://asaa.org/activities/music/accompanist-availability-inquiry/>

CONTACT INFORMATION

First Name: _____ Last Name: _____

Home/Cell Phone: _____ Work Phone: _____

Email address: _____

Mailing Address: _____

City: _____ State: _____ Zip Code: _____

AVAILABILITY

Please indicate below whether or not you will be able to serve as an accompanist for the:

ALL-STATE MUSIC FESTIVAL

November: the Thursday, Friday, and
Saturday before Thanksgiving

- ☐ Will be able to serve
☐ Will not be able to serve

STATE SOLO & ENSEMBLE MUSIC FESTIVAL

May: the first Friday & Saturday in
May after the first Sunday

- ☐ Will be able to serve
☐ Will not be able to serve

Friday Availability: Yes____ No____

Saturday Availability: Yes____ No____

STUDENTS: Please list any students, their voice or instrument, and their high school that you know you are already accompanying for the ALASKA STATE SOLO & ENSEMBLE MUSIC FESTIVAL or you would like to accompany:

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

ADJUDICATOR AVAILABILITY INQUIRY FOR THE ASAA MUSIC FESTIVALS

This form may be submitted on-line at <http://asaa.org/activities/music/adjudicator-availability-inquiry/>

CONTACT INFORMATION

First Name: _____ Last Name: _____

Cell Phone: _____ Email address: _____

Mailing Address: _____

City: _____ State: _____ Zip Code: _____

AVAILABILITY

Please indicate below whether or not you will be able to serve as an adjudicator for the:

ALL-STATE MUSIC FESTIVAL: On-Line Auditions (Late September/Early October) YES ___ NO ___

STATE SOLO & ENSEMBLE MUSIC FESTIVAL: On-Line Auditions (April) YES ___ NO ___

STATE SOLO & ENSEMBLE MUSIC FESTIVAL: Live Auditions at the Festival (May) YES ___ NO ___

IF YOU ARE ABLE TO SERVE, PLEASE INDICATE YOUR AVAILABILITY BELOW.

Indicate a "1" for your first preference, a "2" for your second preference, and so on, marking only those areas that you are interested in.

BAND

SOLO

- ☐ Bari/Euphonium
- ☐ Bassoon
- ☐ Clarinet
- ☐ Flute / Piccolo
- ☐ French Horn
- ☐ Oboe
- ☐ Percussion
- ☐ Saxophone
- ☐ Trombone
- ☐ Trumpet
- ☐ Tuba

ENSEMBLE

- ☐ Brass
- ☐ Jazz
- ☐ Mixed
- ☐ Woodwind

VOCAL

SOLO

- ☐ Soprano
- ☐ Alto
- ☐ Tenor
- ☐ Bass

SOLO STYLE

- ☐ Classical
- ☐ Jazz
- ☐ Musical Theatre

ENSEMBLE

- ☐ Barbershop
- ☐ Classical
- ☐ Contemporary Accapella
- ☐ Jazz
- ☐ Music Theatre
- ☐ Show Choir

ORCHESTRA

SOLO

- ☐ Violin
- ☐ Viola
- ☐ Cello
- ☐ String Bass

ENSEMBLE

- ☐ String
- ☐ Mixed

OTHER

- ☐ Guitar
- ☐ Harp
- ☐ Piano

Other:

There will be 5-6 sections of Vocal Solo to be adjudicated on Thursday (if needed), Friday and Saturday. You only need to adjudicate one section, but you may select to do more as you would like! There will be 2 sections of High Strings, Music Theatre Vocal Solo, Classical Vocal Ensemble on Friday and Saturday. You only need to adjudicate one section but you may do both if you wish. All other areas have only one section. Each section will have no more than 25 entries. A General Schedule can be found on the ASAA web site.

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

ASAA Music Festival Board of Control Appeal Request Form

If an incident occurs during a music festival in which a school's music director feels there has been a misinterpretation of the rules, the music director may appeal the ruling by filling out the form below and giving it to the ASAA Music Coordinator. This action must occur:

- Twenty-four (24) hours following the posted notification of All-State Music Festival selected personnel lists or
- Thirty (30) minutes following the incident that occurred at a Music Festival

The ASAA Music Coordinator will be responsible for convening the ASAA Music Board of Control to investigate the incident and report its findings to the school's music director.

Date_____Festival_____School_____MusicDirector_____

Director's Contact Information: (phone) _____ (email) _____

Explain incident, the rule that applies, reason for appeal and action you are seeking.

[illegible]

ASAA MUSIC Board of Control's Ruling:

Signature of ASA Music Coordinator _____ **Date** _____

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

ASAA MUSIC BOARD of CONTROL HEARING POLICY

Sample Format

TO: ASAA Music Board of Control Appellants

FROM: ASAA Music Coordinator

DATE: _____

RE: Hearing Request for: _____ **School:** _____

Music Director: _____ **Student Grade:** _____

Music Director's Contact: (email) _____ (phone) _____

This is a **formal notification** that the **ASAA Music Board of Control** will hold a **Board of Control Hearing** on (day) _____ (date) _____ at (time) _____ at (address) _____ and/or by teleconference (phone) _____.

Directions for Participants in the Board of Control Hearing:

Participants from (school) _____ and ASAA Music Board of Control members will appear in person and/or call in to the assigned phone number.

Time Limit:

The Board of Control may set a time limit for appeals hearings. The usual limit is thirty (30) minutes.

Hearing Format:

The hearing will be held in executive session unless an open session is requested by the school or individual. It will follow the steps listed below:

1. Introductions of appellants and Board of Control members.
2. ASAA Music Coordinator presents details of case and explains the decision.
3. Music director/student/family/ school present reasons and rationale for appeal.
4. Board members may ask questions.
5. Music director/student/family/school makes closing statement.
6. Board members ask final questions.
7. Board deliberates the appeal and renders a decision. (Voting order will begin with the music group coordinator directly involved with the appeal.)
8. ASAA Music Coordinator informs music director, student, family and school of decision in writing, stating reasons for decision and citing references to ASAA Bylaws & Music Festival rules and procedures.

Please feel free to call me at 563-3723 if I may answer any questions prior to the hearing. Respectfully, ASAA Music Coordinator

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org

ASAA MUSIC FESTIVAL GENERAL EVALUATION FORM

THIS FORM CAN BE COMPLETED ON-LINE AT: [HTTPS://ASAA.ORG/ACTIVITIES/MUSIC/MUSIC-FORMS/](https://asaa.org/activities/music/music-forms/)

FESTIVAL: ☐ ALL-STATE MUSIC FESTIVAL ☐ STATE SOLO & ENSEMBLE MUSIC FESTIVAL

DATE: _____

SUBMITTED BY: _____

☐ Administrator ☐ Music Director ☐ Parent ☐ Student

SCHOOL: _____

MUSIC GROUP: _____

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

- | | |
|---|-------|
| 1. Event Organization by ASAA | _____ |
| 2. ASAA Staff Cooperation | _____ |
| 3. Quality of Audition Adjudicators | _____ |
| 4. Quality of Adjudication | _____ |
| 5. Quality of Facility for this Event | _____ |
| 6. Seating for Spectators and Participants | _____ |
| 7. Attention to Details to Benefit Participants | _____ |
| 8. Command Performance Facility | _____ |
| 9. Command Performance Selection | _____ |
| 10. Command Performance Event | _____ |

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

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

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

ALASKA SCHOOL ACTIVITIES ASSOCIATION, INC.

Scan and Email this form to office@asaa.org • (907) 563-3723 • www.asaa.org