



MUSIC HANDBOOK AND MANUAL

- All-State Music Festival
- Solo and Ensemble Music Festival

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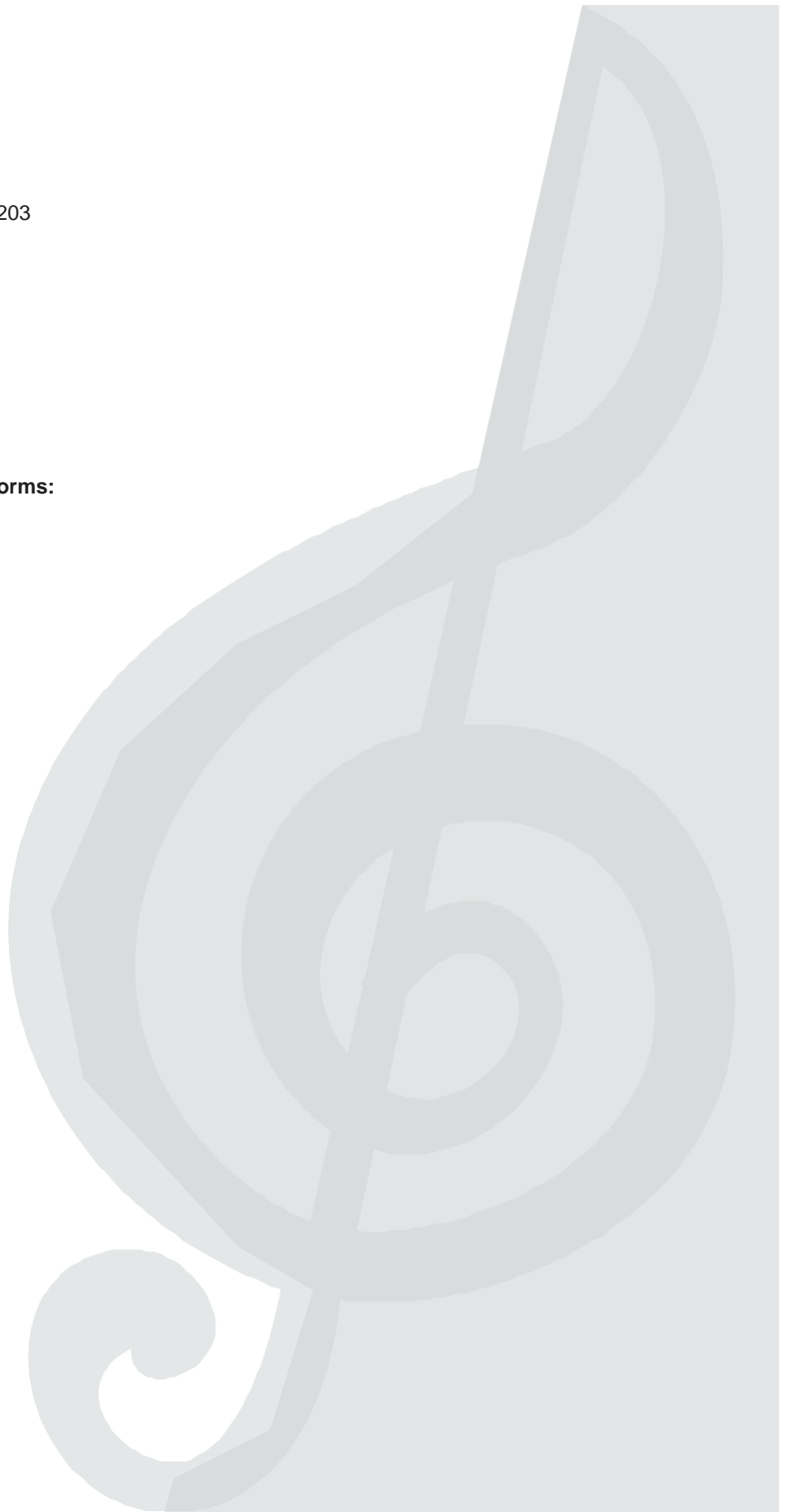


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ABOUT THIS HANDBOOK

HANDBOOK CREATION

This Music Handbook covers instructions, guidance, and forms associated with both the All-State Music Festival (band, choir and orchestra) held in November and the Solo and Ensemble Festival held in May. It is designed to provide comprehensive guidance and tools for music directors participating in local, regional, and state events. This handbook was last revised in 2023.

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

PROCESS FOR HANDBOOK AMENDMENT

A. ASAA may make minor edits to this handbook as needed to keep it informative and up to date. Before making any substantive changes to this handbook, ASAA will make an effort to solicit meaningful input from constituent directors. Because a knowledge of past policy discussions is helpful for understanding current policy, ASAA will compile and preserve this written input and make it available to constituent directors.

B. If possible, a constituent director / ASAA meeting will be called during the All-State Festival to discuss any needed changes. This meeting will operate according to the following policies:

- The newest edition of Robert's Rules of Order Newly Revised will govern the meeting procedure. The meeting will operate according to the "Mass Meeting" procedure.
- The ASAA music director of his/her designee will chair the meeting, and may also appoint clerks, parliamentarians, tellers, etc. and committee officers as needed.
- Meeting Agenda

1. Constituent directors and ASAA can both suggest changes to be considered. Main motions proposed by constituent directors must:

- Include exact language of the change to be made,
- Identify the committee(s) it should be referred to,
- Be co-sponsored by two other directors who are on the suggested committee(s),
- Be submitted in writing to the ASAA coordinator no later than three weeks before the meeting.

2. The ASAA music coordinator reserves the right to change/add the committees that the motion should be sent to.

3. The ASAA music coordinator shall send out meeting agendas for each committee consisting of all submitted motions no later than two weeks before the meeting.

4. Directors are encouraged to engage in dialogue on proposed changes before the meeting because debate time will be limited.

C. Committee Deliberations

1. The following committees will meet to consider policy changes:

- Band Committee — Composed of all constituent directors with a regular secondary band teaching assignment and has jurisdiction over questions affecting band activities.

- Orchestra committee — Composed of all constituent directors with a regular secondary string or full orchestra teaching assignment and has jurisdiction over questions affecting orchestra activities.
- Choir Committee — Composed of all constituent directors with a regular secondary choir teaching assignment and has jurisdiction over questions affecting choir activities.
- Special committees and subcommittees can be created as needed, either by a committee vote or by the music coordinator.

2. Constituent directors will be able to participate synchronously via electronic means and will be afforded all the rights and privileges of in-person participants. ASAA will be responsible for facilitating this option.

3. Each motion will be allotted 10 minutes of debate, after which a vote will be taken. Committees may extend debate with a vote of $\frac{2}{3}$ in favor.

4. The primary maker of the motion gets speaking priority. Each person may only speak for 90 seconds, and no one may speak twice until everyone who wants to speak has done so. The meeting chair should try to alternate recognizing speakers in favor and opposed to the motion.

5. Main motions may not be amended during committee meetings.

6. Proxy voting is allowed. Directors must provide instructions on how to vote on each question in writing to another director. A director may cast a proxy vote for a committee member even if they themselves are not a member of the committee.

7. Motions considered by a single committee will be passed with a majority vote in favor. Joint motions considered by multiple committees will be considered passed if the majority of votes cast in all committees are in favor. Directors serving on multiple committees may only vote once on joint motions.

D. Ratification

1. Policies approved through this process will be submitted to ASAA for ratification. ASAA will notify directors when it ratifies or rejects a proposal so that they have an accurate understanding of the current policies.

ASAA MUSIC PROGRAMS

Suggested changes to either the All-State Music Festival or the State Solo and 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.

ALL-STATE MUSIC FESTIVAL: GENERAL

- A. 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.
- B. The All-State Music Festival and the State Solo and 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.
- C. 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.
- D. 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.
- E. 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.
- F. 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 and Ensemble Music Festival in the spring.
- G. At the festival, the music directors are required to be a part of the process in making the festival a success. Music directors are required to be part of the process in making the festival a success. Participating school's directors must
 - Attend rehearsals.
 - Aide in the chair auditions.
 - Work sectionals as needed.
 - Participate in individual (band, choir and orchestra) or music group meetings that evaluate and set festival requirements and standards.
 - Assist in the preparation of the festival performance.
 - Supervise their students at the festival by helping with housing, transportation, meals and festival needs.
 - 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.



**ALL-STATE
MUSIC FESTIVAL**

GENERAL INFORMATION

MISSION STATEMENT

- A. 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.

BOARD OF CONTROL

- A. The Festival Chairperson shall appoint an All-State Festival Board of Control annually, preceding each Festival. 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, practice, or procedures. The Board of Control is not empowered to overrule a selection judge's decision.
- B. The Board of Control shall consist of:
- ASAA Music Coordinator as Festival Chairman
 - An administrator from the hosting school or district.
 - Band Music Festival Coordinator
 - Mixed Choir Music Festival Coordinator
 - Treble Choir Music Festival Coordinator
 - Orchestra Music Festival Coordinator
- C. It is recommended that before a music director 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 potentially be working with in the future.
- D. It is further recommended that before a music director serves as an assistant group coordinator for one of the All-State groups, that they have worked for at least one year as a high school music director with students participating in the All-State Music Festival.

- E. Directors having a Board of Control issue should complete the Board of Control Review Form found in the All-State Music Festival Forms section on the ASAA website 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. Music is a year-round activity without limitation. The All-State Music Festival is held in mid-November. See the ASAA website for official dates and location.
- B. To be eligible, students must be enrolled in an ASAA-participating school and meet all ASAA eligibility requirements. Music students should not be treated any differently than student athletes, debaters, and student government members who must be working with a coach, advisor, or director in order to participate in state activities and to qualify for state championships. **Physical Examination, Concussion Information, and Sudden Cardiac Arrest Forms are not required.** Students must complete the following:
- Be 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
 - Be enrolled in grades 9 – 12 with 2.5 credits
- C. Students must be enrolled in a performance-based class in the same category as the ensemble they are auditioning for. Exceptions are explained in the "Waiver" section of this handbook.
- D. Complete an All-State Music Festival Band, Choir, or Orchestra Application.
- E. Students are selected for participation through a competitive audition process.

- F. 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, through which they may be selected for participation through a competitive audition process. ASAA may waive the requirement for students enrolled in alternative education schools only if the individual school of eligibility does not offer music classes and/or does not offer a band, choir, or orchestra program.
- G. 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.
- H. To file a music waiver request, refer to the Student Eligibility Waiver for ASAA Music Festival Participation Form located in the Music Forms page of ASAA’s website. This waiver request should be submitted to the ASAA Music Coordinator.
- I. The All-Northwest event is organized through NAFME and takes place in February on a bi-yearly basis. All-Northwest audition requirements are separate and different from the Alaska-All State Music Festival. Directors, you must be a member of NAFME to participate in the All-Northwest festival.

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 ranked 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. On even-numbered years the even-numbered rankings for women voices will start in Mixed Choir and the odd- numbered rankings will start in Treble Choir. On odd-numbered years the reverse will be applied.
- D. Chair placements 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. The following sections count as one audition: piccolo and flute, tenor trombone and bass trombone, bass clarinet and contrabass clarinet, alto sax and soprano sax auditions. If both auditions are chosen in the audition process, the festival coordinators will determine the placement.
- F. If additional instrumental accompaniments are needed for any of the selections for the Gala Performance, accompanists should be selected in this order:
 1. school music directors at the festival
 2. community members
 3. students not selected as All-State participants from the local area. Student accompanists are not considered all state participants but must comply with eligibility rules.

FEES

- A. Fee amounts are determined each year by ASAA and are sent out to music teachers in the festival information memo. The following fees will be invoiced to the schools at the conclusion of the festival:
 - An audition fee for each audition submitted.
 - A registration fee for each student selected and not withdrawn by the “drop dead date” decided by the festival coordinators.

RULES

- A. 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. (www.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.
- B. Auditions must be submitted before the published deadline. If ASAA Offices are closed on a due date (national holiday, etc) the deadline will be delayed to the next day the offices are open. Late auditions will not be accepted.

- C.** 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 and their Code of Conduct/Ethics Form, the ASAA Music Coordinator will forward to them a password and instructions for submitting the on-line auditions.
- D.** Other individuals approved by the school music director (i.e. private music teachers, special education teachers) may assist in the audition recording process. They must sign a Code of Conduct/Ethics Form and submit it to the ASAA Music Coordinator. A copy of this authorization form can be found on the ASAA Music website.
- E.** Audition requirements are in the ASAA Music Handbook, in Memo I for the current year, and posted online at <http://asaa.org/activities/music/music-all-state-music-festival/>
- F.** 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. Dresses, skirts, and pants must be black and midcalf length.
- G.** 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 in the student being sent home. The Festival Board of Control 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.
- H.** Should road or weather conditions cancel a host school district school day 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 the host school district. 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 time, if travel was altered by weather circumstances. Please notify the ASAA music coordinator of any weather-related circumstances.
- I.** Student festival supervision – music directors are responsible for supervising their students at all times while the participants are at the festival. Students cannot participate without their director or designee present. 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.
- J.** 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. All-State Group Coordinators are listed on the All-State Music page of the ASAA website at: <https://asaa.org/activities/music/>
- K.** Festival guest conductors should be familiar with high school programs and high school musicians. All-State Guest Conductors are listed on the All-State Music page of the ASAA website at: <https://asaa.org/activities/music/>
- L.** All required forms are found at ASAA.org.
1. For All-State auditions to be submitted, an Application Form is needed from each student which can be faxed, scanned, or mailed into ASAA.
 2. Teachers should make sure that students have been entered into the SARS (School Activity Reporting System) before they submit their All-State Application.
 3. 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.
- M.** An audition will be disqualified if it is discovered to be made with the use of any electronic keyboard, electronic enhancement, metronomes, headphones with the pitches being played, or any other device or aid other than an audition recorder used only for recording the audition or it is found with inappropriate language or identifying information.

DIRECTOR'S RESPONSIBILITIES

FESTIVAL MUSIC

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

AWARDS

- A.** ASAA will present each participant with a Group Participant Pin and a certificate of participation.
- B.** 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.
- C.** ASAA will award an academic award for the school having the highest GPA of their combined band, choir, orchestra All-State participants. Schools must have a minimum of five (5) members to be eligible for the academic award.

RECOMMENDED NUMBERS

A. Recommended Overall numbers:

- Band 96 members
- Mixed Choir 87 members
- Treble Choir 86 members
- Orchestra (strings) 78 members

B. 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 3
- Tenor Saxophone 2
- Baritone Saxophone 2
- 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
- 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.

C. Recommended orchestra numbers are:

- Violin 40
- Viola 12
- Cello 12
- Bass 10
- Harp (if needed) 1
- Piano (if needed) 1
- Winds and percussion as required by scores and conductor's recommendations.

D. 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

E. Recommended Treble Choir Numbers are:

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

FESTIVAL CHAIR'S CHECKLIST

SUGGESTED TIMELINE (See ASAA website for Official Dates)

4th Friday in August

- Intent forms due at ASAA office

1st Monday in September

- Begin audition uploading

The memo from ASAA will include that due date and time for applications and auditions are due at the ASAA office

- Applications
- On-line Auditions

2nd Wednesday of October

- Notification of audition results.

2nd to last Friday of October the following are due at the ASAA office

- Tad Policy Requirement for all selected students
- On-line Academic Award Form
- Code of Conduct
- On-line Director's Registration Form
- On-line Electronic Eligibility List
- Music Supervision Form

Last Monday in October

- Drop dead date for notification of students participating

Thursday and Friday before Thanksgiving

- Rehearsals at host school

Saturday before Thanksgiving

- 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 the audition requirements on the ASAA website.
- Gather music and procedure recording information for processing the choir part-predominant aid.
- Submit to ASAA the information needed to arrange transportation for visiting guest conductors.
- Preview the 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 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 recording.

SEPTEMBER

- Collect and code information from Intent Forms to produce an Alaska State Music Teacher database.
- Form and meet with the Board of Control.
- 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 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 them 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.
- Recruit coordinators for next year's music festival groups if not covered by the ASAA bid hosting contract.
- Administer festival activities, including coordinator oversight, publicity, house duties, recording orders, master of ceremony, group photos.
- Hold a final evaluation meeting with group coordinators. Submit final reports to ASAA.
- Thank you notes as needed.

THROUGHOUT THE YEAR

- Participate in the quarterly AMEA conference call meetings.

- 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

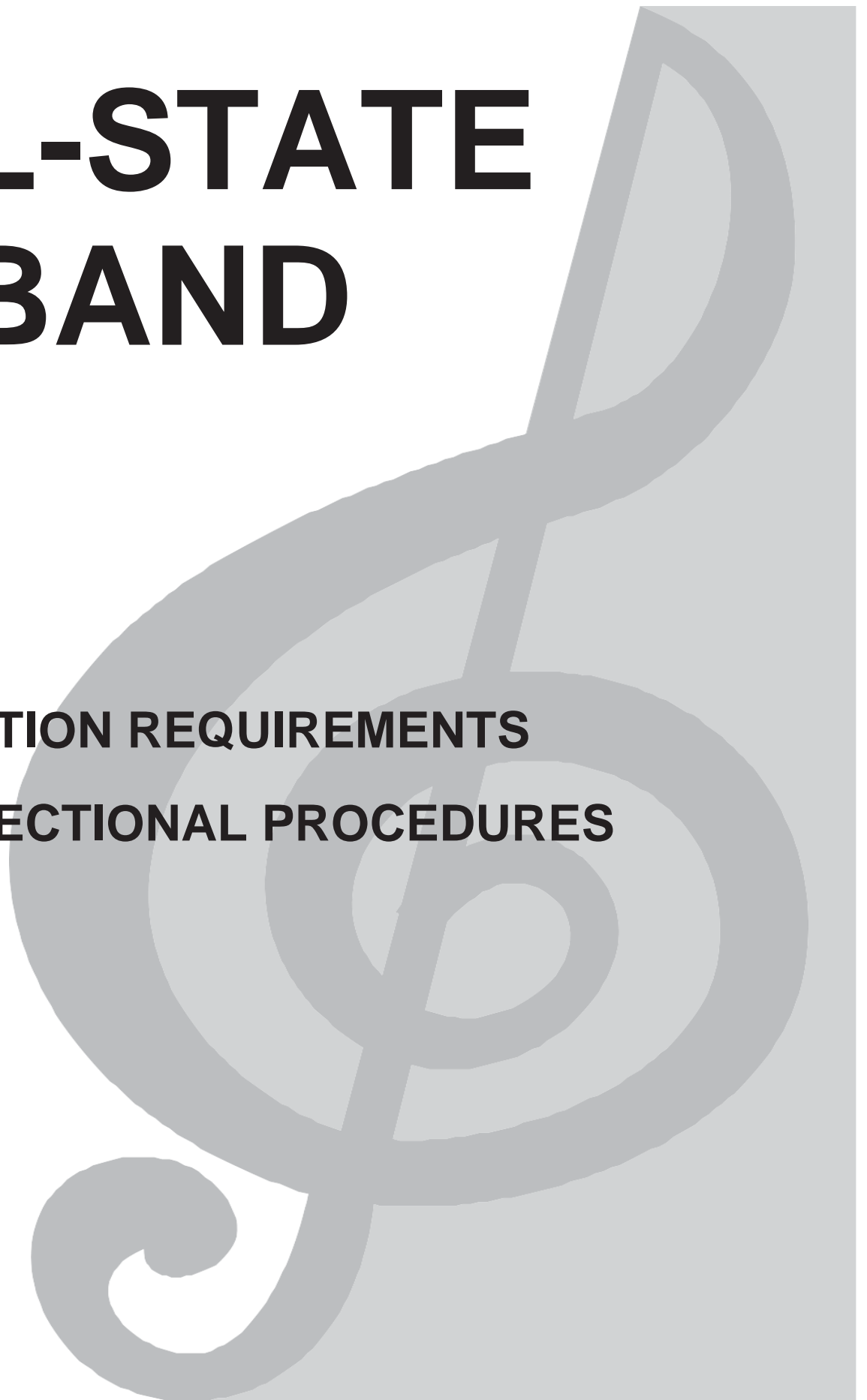
- Issue contracts to guest conductors.
- Obtain music lists from guest conductors and help with arrangements for ordering music.
- Prepare preliminary festival budget in cooperation with ASAA office.

MAY

- Notify school directors of the guest conductor selections and the music lists.
- Work with the ASAA Board of Directors on festival matters as needed.

ALL-STATE BAND

**AUDITION REQUIREMENTS
CHAIR SECTIONAL PROCEDURES**



AUDITIONS AND CHAIR PLACEMENT

AUDITION MATERIALS

- A. The All-State Band will rotate between two different sources of audition materials, NAFME All-Northwest and WIBC.
- B. On even-numbered years, All-State band auditions will be the same as the All-Northwest audition:
 - All-Northwest set A will be used for All-State every 6th year starting in 2024. Percussion will only do excerpts 2, 3 and 5.
 - All Northwest Set C will be used every 6th year starting in 2026. Percussion will do excerpts 1, 3 and 5.
 - All Northwest Set B will be used every 6th year starting in 2028. Percussion will do excerpts 1, 3 and 5.
- C. On odd numbered years, All-State band auditions will be the same as the WIBC set A audition material. Percussion will do mallet excerpt 2, timpani excerpt 2 and snare excerpt 3.
- D. This year's audition material can be found on the ASAA music website.

SECTION ASSIGNMENTS

- A. Part and 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.
- B. Parts will be given based on ranking order from the audition submitted. Students will not be given new parts from what was originally assigned to them, and chair placement will be based on that part. Students need to prepare themselves on the music they are sent prior to the festival. The guest conductor, in agreement with the festival coordinator, has the option of adjusting the seating at the festival after the chair auditions. This will not affect first chair placement.

WIND AND PERCUSSION ASSIGNMENTS FOR SYMPHONIC ORCHESTRA

- A. 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 chair auditions at the festival will not affect those wind and percussion instruments selected to perform with the orchestra.
- B. For band, the first alternate string bass should be assigned to band unless someone has specifically requested to be placed in band versus being placed in orchestra. If there is no alternate string bass player, there is not one available for the band.

BAND FIRST CHAIR AUDITION PROCEDURES

BAND FIRST CHAIR AUDITION EXPECTATIONS

- A. Band First Chair Auditions should be seated and completed in ranking order as indicated from the student's initial All-State Audition placement.
- B. All instruments in the instrument section should play the same music.
- C. If an instrument is a singleton (e.g., 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 RESPONSIBILITIES

- A. ASAA will print a copy of the rating grid for each instrument section. Rating grids are available on the ASAA website.
- B. Each audition room must have two people to work with each instrument section. At least one of the two should be a performer on that instrument and the other should be a music director with band experience. Whenever possible, directors should not audition their own students for the first chair auditions.
- C. Set up audition rooms and provide signs on each audition door. At the registration desk, provide a sign identifying the audition rooms.
- D. Look over the festival music and identify at least three selections out of the all-state band music for each instrument as follows:
 - A technical spot
 - Lyrical solo spot
 - Something with a change in dynamic and/or tempo
 - 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.
- E. Preside over the required band orientation meeting with all the first chair adjudicators to:
 - Explaining the audition purpose, methods, and procedure.
 - Pass out the rating grids to the audition music directors.
 - Review first chair expectations and procedures.

- F. Collect the final rating grids from each section and adjust as needed for chair seating.
- G. Turn in the name of the first chair students along with any new chair seating placements to the ASAA music coordinator for approval and final posting at the festival.
- H. After approval from the ASAA music coordinator, place name tags on the stands for each instrument section in their part and ranking order.
- I. Provide a physical copy of the band first chair audition procedures to all directors assisting with auditions.

RESPONSIBILITIES OF DIRECTORS ASSIGNED TO BAND CHAIR AUDITIONS

- A. Attend the required first chair orientation meeting with the band coordinator prior to the first chair auditions.
- B. Identify each of the students for your instrument section and place them in the order determined by the recorded auditions.
- C. Have each student play the identified sections individually and rate them using the rating grid provided. If found appropriate and necessary, the chair placement adjudicators may re-assign chair assignments for the festival after confirming with the group coordinator.
- D. If time permits and the chair adjudicators agree it is necessary; after the section has gone through the individual auditions, invite the first three placed individuals to perform one more audition for a final decision factor in awarding the first chair placement as well as any solos for their instrument.
- E. If time permits, rehearse the band selections.
- F. Give the rating grids to the All-State Band coordinator who will then turn the resulting forms into the ASAA music coordinator and make any necessary seating changes.

ALL-STATE CHOIR



**MIXED CHOIR AND TREBLE CHOIR
AUDITION REQUIREMENTS
FIRST CHAIR PROCEDURES**

AUDITION REQUIREMENTS/MATERIALS

STUDENT ELIGIBILITY

- A. To be eligible, students must be enrolled in an ASAA-participating school and meet all ASAA eligibility requirements. Music students should not be treated any differently than student athletes, debaters, and student government members who must be working with a coach, advisor, or director in order to participate in state activities and to qualify for state championships. **Physical Examination, Concussion Information, and Sudden Cardiac Arrest Forms are not required.** Students must complete the following:
- Be 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
- B. Students must be enrolled in a performance based class in the same category as the ensemble they are auditioning for. Exceptions are explained in the “Waiver” section of this handbook.
- C. Complete an All-State Music Festival Band/ Choir or Orchestra Application.
- D. Students are selected for participation through a competitive audition process.
- E. A student is eligible to participate in the interscholastic 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.

- F. 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, through which they may be selected for participation through a competitive audition process. ASAA may waive the requirement for students enrolled in alternative education schools only if the individual school of eligibility does not offer music classes and/or does not offer a band, choir, or orchestra program.
- G. To file a music waiver request, refer
- H. to the Student Eligibility Waiver for ASAA Music Festival Participation Form located in the Music Forms page of ASAA’s website This waiver request should be submitted to the ASAA Music Coordinator.

AUDITION REQUIREMENTS

- A. The All-State Choirs will use the same audition material as NAFME All- Northwest every year. We do not utilize the chorale sight reading exercise. The current material will be available at ASAA.org
- B. All exercises must be recorded a cappella. The starting pitch should be given only once before each exercise and must be heard on the audition. There must be silence between the end of the starting pitch and the singer starting their audition.

CHOIR-SPECIFIC NOTES

- A.** For choir alternates there will be separate alternate lists for Mixed Choir and Treble Choir. Directors should notify the ASAA music coordinator (within three days of selection notification) of those alternates choosing not to participate. In these cases, the next highest scoring alternate for that ensemble in the judges' priority listening will advance.
- B.** Choir first chairs will be determined by a first chair audition at All-State.
- C.** The three highest scoring auditions will be identified as first chair candidates in each vocal section based on their audition ranking. Sectional directors may recommend the addition of one more first chair candidate per vocal section in the vocal ensemble they rehearse. The choir chair auditions will take place after the sectionals.
- D.** 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.
- E.** A part predominant learning aid may be available to aide in music preparedness. Directors will be notified by the coordinator where to locate the learning aid.
- F.** 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.
- G.** 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 FIRST CHAIR COORDINATOR RESPONSIBILITIES

- A.** Secure three rooms for auditions. 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.
- B.** 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. 2-5 candidates from each of the following sections should participate.
 - Treble Choir SSAA
 - Mixed Choir SSAA
 - Mixed Choir TTBB
- C.** The other rooms need:
 - 3-6 music stands (one for director and one for each contestant)
 - Piano or keyboard
 - 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
 - the Sight-Reading for the adjudicators and the room director
 - copies of each of the equal sight-reading passages. Each section needs new copies so students can write on them.
- D.** Look over the festival music and identify three selections out of the All-State Choir music for each voice as follows:
 1. a technical spot
 2. a lyrical spot
 3. something with a change in dynamic and/or tempo
 4. If a solo is part of the music, that solo section should not be included as part of the chair auditions.
- E.** Repertoire passages should be selected carefully regarding 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. Repertoire passages should not be more than 8 measures.

- F.** Although the selection of the first chair music sections is 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.
- G.** Prepare an 8 measure, sight singing exercise. Sight-Singing parameters are:
- 8 measures in 3/4 or 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 2-5 different exercises of equal difficulty. One for each contestant.
 - All exercises will be in the same key.
- H.** 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 ASAA.org for the form.
- I.** Preside over a pre-audition meeting at 7:30 Friday morning for the directors who will be adjudicating the auditions to pass procedure for singing the sight singing passages and other materials and go over procedures. Give the rating grids to the adjudicators and review expectations.
- J.** 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.
- K.** 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.
- L.** 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:
1. TC: S1-S2-A1-A2
 2. MC: S1-S2-A1-A2,
 3. MC: T1-T2-B1-B2
- M.** Ensure that only the following people are in each chair audition room:
- 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 will not adjudicate their student.
- N.** Turn in the rating grids from each section to the ASAA music coordinator.
- O.** Turn in the name of the first chair students to the ASAA Music Coordinator who will post the results by lunch.
- P.** The decision of the adjudicators, directors, and ASAA is final and may not be contested.

RESPONSIBILITIES OF CHOIR FIRST CHAIR AUDITIONS DIRECTOR

- A. The director gives the instructions to the students and guides them through the process. Each group will need 15 minutes; 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.
 - Bring the next group in.
 3. Procedure for singing the selected passages:
 - The director brings the students into the audition room with their music and has them stand in front of the 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 have them sing through once all together A Cappella.
 - Re-give the starting pitch and student A sings through the passage, and then student B and then student C, etc. 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 etc.

PROCEDURE FOR SINGING THE SIGHT SINGING PASSAGES

- A. One of the different sight-singing papers has been placed upside down on each music stand.
- B. The room director tells the students:
- You 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.
 - You may write on the paper and hum or sing during the study time.
 - You may sing on any “system”: solfege, numbers, or plain syllable.
 - You may sing the exercise twice or restart one time.
 - You may vocalize the tonic and/or the tonic triad before singing.
 - You may also request that I count you in when it is your turn to begin.
- C. 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 restart one time.
- D. The room director sets a timing device for 45 seconds and starts it. After 45 seconds, the director says “Go”.
- E. All students will each have 10 additional seconds to study before singing and will get a new tonic and tonic triad played.
- F. 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

- A.** The first chair adjudicators will not adjudicate their own students.
- B.** The adjudicators will adjudicate each student on each selection on the provided score sheet.
- C.** When the audition is over, the adjudicators will collectively decide which of the students is awarded the First Chair Award.
- D.** 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/MATERIALS

STUDENT ELIGIBILITY

- A. To be eligible, students must be enrolled in an ASAA-participating school and meet all ASAA eligibility requirements. Music students should not be treated any differently than student athletes, debaters, and student government members who must be working with a coach, advisor, or director in order to participate in state activities and to qualify for state championships. **Physical Examination, Concussion Information, and Sudden Cardiac Arrest Forms are not required.** Students must complete the following:
- Be 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
- B. Students must be enrolled in a performance based class at their school of eligibility in the same category as the ensemble they are auditioning for. Exceptions are explained in the “Waiver” section of this handbook.
- C. Complete an All-State Music Festival Band/ Choir or Orchestra Application.
- D. Students are selected for participation through a competitive audition process.
- E. A student is eligible to participate in the interscholastic 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.

- F. 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, through which they may be selected for participation through a competitive audition process. ASAA may waive the requirement for students enrolled in alternative education schools only if the individual school of eligibility does not offer music classes and/or does not offer a band, choir, or orchestra program.
- G. To file a music waiver request, refer
- H. to the Student Eligibility Waiver for ASAA Music Festival Participation Form located in the Music Forms page of ASAA’s website This waiver request should be submitted to the ASAA Music Coordinator.

AUDITION REQUIREMENTS

- A. There are two sets of audition music: one for even-numbered years and one for odd-numbered years. The audition music for the current year can be found on the ASAA website starting in the spring.

ALL-STATE STRING AUDITION MATERIALS

Even-numbered years Set A

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.

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

FORMULA FOR STRING BALANCE

- A.** The formula for string balance shall be as follows:
- 1 viola and 1 cello for every 3 or 4 violins
 - 1 double bass for every 4 or 5 violins
- B.** 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

OTHER ORCHESTRA NOTES

- A.** String bass and harp instrumentalists should indicate their preference for placement in band, orchestra, or either on their application.
- B.** The first alternate string bass should be assigned to band unless someone who placed higher requested to be placed in band instead of orchestra. If there is no alternate string bass player, there is not one available for the band.
- C.** Student auditions on Violin and Viola: Students may consider submitting two auditions: one for violin and one for viola. They should indicate on their application which section they prefer to be placed in
- D.** 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!
- E.** Fingerings should be added and provided for all auditions.
- F.** The music literature selected for Orchestra shall consist of approximately two-thirds string orchestra music and one-third full symphonic orchestra music.

- G.** The original music will be purchased by the host school district 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, each individual orchestra 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 aid in securing that all the music parts will remain complete for use after the festival.
- H.** Music bowings for the string instruments need to be in the music when it is sent to students.
- I.** Placement in the first and second violin sections will be determined by the numerical scores given on the auditions. Therefore:
1. The four students with the highest scores will be in the first violin section.
 2. Students with scores placing fifth, sixth, seventh, and eighth will be in the second violin section.
 3. Students with scores placing 9th or lower will be alternated between the violin 1 and violin 2 sections, unless otherwise determined by the guest conductor and orchestra coordinator.
 4. Violin students should indicate on their student application as to which Violin Section they have previously been placed in at previous All-State Music Festivals.
 5. All violin alternates will be given VIOLIN II music.

WIND AND PERCUSSION STUDENTS IN ORCHESTRA

- A.** All wind and percussion performers should be available at the Thursday morning rehearsal. It is understood that many of the winds and percussion selected to work with the All-State Orchestra have never played with an orchestra before. Students auditioning for orchestra and subsequently selected for the All-State Orchestra need to be adequately prepared musically, mentally, and physically.
- B.** 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/ORCHESTRA CONCERT MASTER/VIOLIN SOLO AUDITIONS

- A.** Individual string solos in the festival music need to be identified before the festival begins in all string sections. By default, the solos for any string section would be assigned to the first chair section candidates.
- B.** After the section has gone through the individual auditions, invite the top three ranked individuals in each section (top 4 for Violins) to perform one more audition for a final decision in awarding the first chair placement and any solo parts. The guest conductor will be invited to work with the adjudicators to select soloists. The first chair Violin 1 will also be awarded the concert master/mistress position.

ORCHESTRA FIRST CHAIR AUDITION PROCEDURES

ORCHESTRA FIRST CHAIR AUDITION EXPECTATIONS

- A. Orchestra First Chair Auditions should be seated and completed in ranking order as indicated from the student's initial All-State Audition placement.
- B. All instruments in a section should play the same music.
- C. 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 music preparation.

ALL-STATE ORCHESTRA COORDINATOR'S RESPONSIBILITY

- A. ASAA will prepare and copy a rating grid for each instrument section. (See Rating Grid on the ASAA website.)
- B. Assign no more than two people to work with each instrumental section. At least one of the two should be a professional at that instrument and the other should be a music director with orchestra experience.
- C. Set up sectional rooms and provide signs on each sectional door. At the registration desk, provide a sign identifying the section rooms.
- D. Look over the festival music and identify at least three selections out of the all-state orchestra music for each instrument as follows:
 - 1. A technical spot
 - 2. Lyrical solo spot
 - 3. Something with a change in dynamic and/or tempo
 - 4. If a solo is part of the music, that solo section should be included as part of the chair auditions.
- E. Preside over the required Orientation Meeting with all of the First Chair adjudicators and do the following:
 - Explain the audition purpose, methods, and procedure.
 - Pass out the rating grids to the audition music directors.
 - Review first chair expectations and procedures.

- F. Collect the rating grids from each section and 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.
- G. After the chair auditions, place name tags on the stands for each instrument section in their part and ranking order.

RESPONSIBILITIES OF DIRECTORS ASSIGNED TO CHAIR AUDITIONS

- A. Attend the required first chair orientation meeting with the orchestra coordinator prior to the first chair auditions.
- B. Identify each of the students for your instrument section and place them in the order determined by the recorded audition results.
- C. Have each student play the identified sections individually and rate them using the rating grid provided. If found appropriate and necessary, the chair placement adjudicators may reassign chair assignments for the festival after confirming with the orchestra group coordinator.
- D. If confirmed by the orchestra group coordinator, after the section has gone through the individual auditions, invite the top ranked students in each section to perform one more audition for a final decision factor in awarding the first chair placement, solos, and/or concert master/mistress.
- E. Provide a physical copy of the orchestra first chair audition procedures to all directors assisting with auditions.
- F. Give the rating grids to the All-State Orchestra Coordinator.

ALL-STATE MUSIC FESTIVAL



AUDITION RECORDING

AUDITION SUBMITTAL ALTERNATES

PROCEDURES

ON-LINE AUDITION PROCEDURES

ADJUDICATION PROCEDURES

COORDINATOR RESPONSIBILITIES

AUDITION RECORDING

INSTRUCTIONS PERTAINING TO ALL STUDENTS

- A.** Students are expected to submit a new audition for each All-State year.
- B.** Play or sing the audition requirements in order as indicated on the audition requirements list. Each exercise will be a separate track.
- C.** Additional recording information
 - 1. 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).
 - 2. The audition materials must be recorded in the order listed on the audition requirements lists.
 - 3. 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.
 - 4. There is to be no verbal identification of a student's name or school on the audition.
- D.** Recordings must be made without the use of any electronic keyboard, electronic enhancement, metronome, 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.

- E.** Adjudicator's decisions are final.

INSTRUCTIONS PERTAINING TO CHORAL AUDITIONS

- A.** Exercises must be recorded a cappella. The correct starting pitch should be given only once before each exercise and must be heard on the audition.

DIRECTOR INSTRUCTIONS FOR PREPARING AUDITIONS

- A.** Complete and send in to ASAA the online intent form. Remember to include all the musical groups you will be submitting auditions for on the intent form (e.g. 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).
- B.** Directors are expected to be a part of the recording process of the audition. If a private teacher assists in the recording process, the director must collect a signed "Authorization for Assistance in the Recording of the Student's Alaska All-State Music Audition" form from the private teacher. This form does not need to be submitted to ASAA with the audition but should be retained in case of audition discrepancies.
- C.** Be certain that students have played or sung the audition requirements specifically as indicated and in the correct order.

AUDITION SUBMISSIONS/REQUIRED MATERIALS

- A. Fax, scan, or mail a B/C/O application for each student. Copies of these applications are online at ASAA's website.
- B. Complete the on-line B/C/O audition for each student. A roster is automatically created for you online.
- C. Complete and submit a master eligibility list.
 1. On the audition application, confirm that students are eligible to submit an audition by checking the YES or NO box.
 2. For the students selected, a formal electronic eligibility is to be submitted to ASAA by the last Friday in October.

INSTRUCTIONS FOR SUBMITTING AUDITION MATERIALS

- A. A Band/Choir/Orchestra (B/C/O) 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 online at ASAA Music Handbook and on the ASAA music web site.
- B. Students should list the instruments they are auditioning for in order of preference for selection.
- C. 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.
- D. 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.
- E. Directors should listen to all auditions prior to submission to ensure recording instructions have been followed and the recorded performance is of sufficient quality to participate at the All-State level.
- F. **DEADLINE:** All forms and auditions are due to ASAA. Please refer to ASAA website for all dates and deadlines.
- G. At the festival's conclusion, ASAA will invoice schools for each audition submitted and for each student selected as an All-State participant.

DIRECTORS' CHECK LIST FOR SUBMISSIONS

- A. It is paramount that you meet the deadlines in submitting required items to the ASAA office.
- B. Confirm student's eligibility
- C. Submit the following to ASAA:
 - B/C/O Application for each student
 - B/C/O On-line Audition for each student
- D. 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
- E. Ensure that students submitting more than one audition list their ensemble or section preference in order.
- F. Indicate bass and harp student's preference on application and audition as follows:
 - O = willingness to play only in orchestra B/O = willingness to play in either band or orchestra
 - B = prefer to play in band
- G. Specific instructions for the current year's audition process and uploading auditions will be included in the memos sent out by ASAA. They will also be posted online.

"MORE CALL" AUDITIONS

- A. 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 CHECK LIST FOR AFTER NOTIFICATION OF SELECTED STUDENTS

- Secure music and Festival instructions for students.
- Give packets to students immediately and review 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.
- 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, and 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).
- Return the adjudication forms to each applicant.

CHOIR-SPECIFIC DIRECTOR PREPARATION

- A.** Assist each choir student in accessing the part-predominate practice information.
- B.** 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.)
- C.** 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.
- D.** Remember, music must be memorized.

ALTERNATE PROCEDURES

- A.** If you have a student who is unable to participate in the festival, contact the ASAA Music Coordinator as soon as possible.
- B.** Return the music given to the student to ASAA immediately so that it can be passed on to the next alternate.
- C.** 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.
- D.** The cut-off date for calling up alternates will be noon on the Monday prior to the start of the festival.
- E.** 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.
- F.** There will be separate alternate lists for Mixed Choir and Treble Choir. Directors should notify the ASAA Music Coordinator (within three days of selection notification) of those alternates choosing not to participate. In these cases, the next highest scoring alternate for that ensemble will advance.

STUDENTS NOT SELECTED

- A.** There is a Board of Review process outlined in the online forms section of the ASAA website. Any concerns the director has about a student audition and/or selection should be addressed through this process.: A Board of Review process does not guarantee that a selection decision will be reversed.
- B.** If the director does not advocate for their student, who will?
- C.** Not all students can be selected (In 2016, 337 of 776 auditions, or 43%, were selected as All-State participants). Your best musician may not be selected for All-State.
- D.** Some ASAA rules are not negotiable (i.e. adjudicator's decisions are final).
- E.** Often there is a very thin line between what is the director's error and what is the student's error.
- F.** There are lessons to be learned for both being and not being selected for All-State; both are teaching moments that should be taken advantage of.

ADJUDICATION PROCEDURES

INSTRUCTIONS TO ADJUDICATORS

- A.** 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.
- B.** Each audition must be adjudicated within the specific section for which the student is auditioning.
- C.** Adjudicators will require that:
 - 1. Audition recording instructions were followed.
 - 2. A reason for disqualification, if it occurs, should be noted in the space on the adjudication system for comments from the adjudicator.
- D.** A final adjudication form will be completed in the online audition system for each submitted audition and will indicate the individual adjudicator's scores. The adjudicator must fill in a numerical score in each blank on the form. Incomplete exercises should receive a zero, but a comment should be included in the comments section with a prorated score for the portion of the excerpt that was available. Disqualified exercises should receive a zero, but a comment should be included in the comments section with a score that would have been given had the exercise not been disqualified. Total scores are automatically computed.
- E.** The adjudicator is required to also add any other appropriate comments for encouragement, motivation, or suggested improvement.
- F.** 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.
- G.** 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 ranked order (e.g. first alternate, second alternate, third alternate, etc.) after each section on the ranking sheet.
- H.** All adjudication decisions must be based only upon submitted auditions.
- I.** If adjudicators feel that there are not enough qualified applicants to fill a section, they have the prerogative to suggest limiting the section size.
- J.** If 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 submitted by the original deadline.
- K.** Auditions are not available for review, and the adjudicators' decisions are final.
- L.** Exercises will be judged on the following criteria: tone quality, intonation, articulation, dynamics, musicianship/style, tempo, rhythm, style, technique, bowings, control. Adjudication should be based on the student performance and not on the quality of the instrument or recording device that was used by the student. This is of particular concern for the Percussion auditions.
- M.** Performed audition tracks slower than 5 bpm below the required tempo marking or faster than 5 bpm above the required tempo marking will lose points in the tempo category.
- N.** 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.
- O.** Whenever possible, no adjudicator shall judge the same voice or instrument part two years in a row.
- P.** There are no geographical criteria for All-State selection. All participants are chosen in a numerical ranked order according to the specific numbers needed for each instrument or voice. (See General Information for Recommended Numbers.)
- Q.** Disqualifications should only happen if an audition violates the ethics clause or has identifying information on it.
- R.** Announcements of those students selected as participants for All-State should come from their high school music director and not their private teacher nor the adjudicator who adjudicated that student's audition category.
- S.** Chair auditions will occur at the festival.

BAND SPECIFIC ADJUDICATION NOTES

- A.** Band and orchestra section placement is assigned by adjudicators. Chair placement takes place following live auditions on the first morning of the festival.
- B.** The bass trombone should be selected as the first chair for the third trombone part.
- C.** The string bass in the All-State Band should also participate in the full orchestra selection in the All-State Orchestra.

CHOIR SPECIFIC ADJUDICATION NOTES

- A.** Vocal auditions may be adjudicated in a two round adjudication process as follows:
 - 1. The number of auditions will be divided into two groups. 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.
 - 2. The top 30 ranked auditions from adjudicator A and the top 30 ranked auditions from adjudicator B will be assigned to adjudicator C for a final adjudication and ranking of the section's auditions.
- B.** Choir first chairs will be determined by live auditions at the festival following the process outlined in the choral section of this handbook. The chair audition will also include an eight-measure sight reading component.

ORCHESTRA SPECIFIC ADJUDICATION NOTES

- A.** Band and orchestra section placement is assigned by adjudicators. Chair placement takes place following live auditions on the first morning of the festival.
- B.** The formula for string balance is:
 - 1. 1 viola and 1 cello for every 3 or 4 violins
 - 2. 1 double bass for every 4 or 5 violins
- C.** 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

- D.** Placement in the first and second violin sections will be determined by the numerical scores given by adjudicators.
 - 1. The four students with the highest scores will be in the first violin section.
 - 2. Students with scores placing fifth, sixth, seventh, and eighth will be in the second violin section.
 - 3. The other violins will be divided equally between the first and second violin sections.
- E.** 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.

COORDINATOR RESPONSIBILITIES

RESPONSIBILITIES OF ALL COORDINATORS

A. Coordinators will be selected for each of the performing groups: band, mixed choir, treble choir, and orchestra. The responsibilities of the coordinators will include assisting the ASAA Music Festival Coordinator with:

1. Selection of guest conductors for the festival.
2. Selection of adjudicators for the auditions.
3. Assisting with the adjudication process as needed to:
 - Secure an adjudicator for each adjudication area who is a specialist in that voice or instrument.
 - Prepare adjudication packets including copies of the appropriate music and the duties and responsibilities for adjudicators.
 - Review adjudication scores and confer with the ASAA Music Coordinator to prepare results for release.
4. Preparing a student music packet for each participant and 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. Packets need to be labeled on the clasp side, below the flap and need to be ready and delivered to the ASAA office by the first week in October.
5. 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.
6. Preparing rehearsal schedules for all groups.
7. Coordinating the materials and information needed for their group.
8. Acquiring and rehearsing with needed piano and instrumental accompanists.
9. Administering the general logistics for the festival for their group.
10. Identifying and reserving specific areas for chair auditions and sectionals.
11. Overseeing the chair auditions and sectionals at the festival.
12. Supervising the rehearsals, and performances at the festival.
13. Assigning individual school music directors attending the festival to assist with rehearsals, sectionals, chair auditions, transportation, and performance needs.
14. Select and organize the gift to be presented to the visiting conductors and choir accompanists during the dress rehearsal on Saturday.
15. Coordinators will work with host schools to provide the following:
 - Four rehearsal areas.
 - Areas for coats and cases if rehearsal room is too small.
 - Hospitality room for directors.
 - Internet area.
 - Director meeting rooms.
 - Parking considerations
 - Lunch area and schedule for students. Let the lunchroom staff know a month ahead of time that there will be extra students and music directors to feed on festival days.
 - Lunch area and lunch catering for conductors, accompanists, and 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 audition and sectional areas.
 - Warm-up rooms for students to use before their chair auditions.
 - Coordinate with the host school district to assure there are enough chairs, stands, choral risers, and musical equipment.
 - Welcome meeting area for students and directors.

B. Coordinators will work with host performance venue to provide:

1. Adequate chairs, stands, and instruments.
2. Sound shell.
3. Holding areas for students and cases for each of the four groups.
4. Podium with microphone.
5. Memorabilia and ticket area (ASAA manages at festival)

C. The coordinators will supervise group rehearsals.

D. Before All State, the coordinators will:

1. Set up rehearsal areas.
2. Make sure that there are extra chairs for directors to observe rehearsals.
3. Remind their own daily students where they are to go for the next two days.
4. Review conductor transportation.
5. Remind music directors that are transporting conductors of pick-up times.
6. Remind host building security and administration of the event.
7. Arrange for extra lunches for visiting musicians and directors (approximately 350 people).
8. Arrange for catered lunches for conductors, accompanists, and coordinators.
9. Confirm lunchroom needs.
10. Confirm the directors who are doing the chair auditions and sectionals.
11. Put directions and signs around the school.
12. Pick up conductor at the airport if needed.
13. Put name tags on the front of the stands for the band and the orchestra.
14. Put part assignments on the chairs for mixed and treble choirs.
15. Assign coordinator to lead the welcome meeting.

E. Make sure the following supplies are on hand:

1. Chairs, stools, table, stand, etc. for conductors.
2. Lots of water for you and conductor.
3. Pencils.
4. Instrument needs (i.e.: mutes, strings, end pin stoppers, reeds).
5. band aids.
6. fingernail clippers.

F. Responsibilities for day 1 - Thursday:

1. Arrive early.
2. Confirm room setup.
3. Attend the welcome meeting.
4. Meet with student aides for assignments.
5. Ensure there are food and beverages in the hospitality room.
6. Arrange for water/beverage for conductor.
7. Make sure signs are up for chair auditions.
8. Make sure there are arrangements for the conductor's dinner.
9. If luncheon is catered for the conductors, arrange for a student to wait by the door at 11:00 AM for the caterer.
10. Set up for conductor luncheon at 11:00 AM.
11. Confirm room for director meetings.
12. Have seating chart ready.
13. Introduce conductor, outline procedures, and review the schedule.
14. Be with your group at the beginning of each session to make announcements.
15. Be with your group right before breaks to make announcements.
16. Reinforce expectations of students for rehearsal conduct (i.e. no cell phones, i-pods, hats, etc. as dictated by your school).
17. Reinforce expectations of students before the first break (i.e. no roaming, lunch times, available restrooms, etc).

G. Responsibilities for DAY 2 - FRIDAY:

1. Review conductor transportation.
2. Review hospitality needs.
3. Meet with student aids for assignments.
4. Confirm lunch for conductors as above.
5. Confirm dinner for conductors and coordinators.
6. Help arrange transportation of instruments, stands, and chairs to the concert site.
7. Arrange final standing arrangements for choirs before Saturday.
8. Other relevant items as outlined above for Day 1

H. Responsibilities for day 3 - Saturday:

1. Review conductor pick-up and drop-off.
2. Have seating chart for setup.
3. Give conductor gift to the concertmaster for presentation at the dress rehearsal.
4. Remind students of home room, seating in the balcony, when to leave to get ready for the concert, how to enter and exit stage.
5. Participate in and help with the group picture at the dress rehearsal.
6. Assist and help with the first chair group pictures for each group and each individual first chair recipient.

I. Responsibilities after the Gala Concert

1. Collect music after the concert.
2. Clean up group's equipment, warm-up room, etc.

J. Final evaluation responsibilities include participating in the final festival evaluation with ASAA and the host school district.:

RESPONSIBILITIES SPECIFIC FOR BAND AND ORCHESTRA COORDINATORS

- A.** Prior to the festival, the band and orchestra coordinators will prepare for chair placement auditions. Practice rooms for wind players need to be available before their chair auditions. Coordinators will secure two adjudicators for each section and designate one as the section leader.
- B.** At least one of the two adjudicators must have expertise on the instrument they are adjudicating. At the start of the festival, they will provide each audition section with a packet including two copies of the required festival music, instructions for exact measures to be played, and a chair placement rating sheet for each student.
- C.** ASAA will prepare the final ranking sheets.
- D.** Coordinators should remind adjudicators to keep all instruments on their assigned parts and choose the chairs within those parts (i.e., All first clarinets together, second clarinets together, etc.)
- E.** Coordinators need to recruit a percussion coach for the percussion section. The coach's responsibilities will include:
 1. Prior to the festival, assign and communicate percussion parts. Percussion parts should not be reassigned at the festival.
 2. Rehearse and coordinate the percussion section.
 3. Assist band, choir, and orchestra coordinators in securing and transporting percussion to rehearsal and performance sites.
 4. Lead band percussion sectionals.
 5. Give individual coaching and assistance to percussionists as needed.
- F.** For orchestra, the bass trombone should be selected as the first chair for the third trombone part.
- G.** The String Bass in the All-State Band should also participate in the Full Orchestra Selection in the All-State Orchestra.

RESPONSIBILITIES SPECIFIC FOR CHOIR COORDINATORS

- A.** Prior to the festival, the choir coordinators will prepare for the chair first chair auditions and sectionals. They will secure 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). With approval of the ASAA Music Coordinator, a separate first chair coordinator may be assigned this responsibility.
- B.** Vocal splits should be indicated before the music is sent to students.

RESPONSIBILITIES SPECIFIC FOR THE ORCHESTRA COORDINATOR

- 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.** Typically, half of the winds and percussion selected to work with the All-State Orchestra have never played with an orchestra before. Rehearsals should be structured to provide adequate time for them to be successful.
- C.** 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.
- D.** The repertoire selected for orchestra shall consist of approximately two-thirds string orchestra music and one-third full symphonic orchestra music.
- E.** Music bowings for the string instruments need to be in the music when it is sent to the students.

SPECIFIC HOST SCHOOL DISTRICT RESPONSIBILITIES

- A.** Identify the group coordinators for each performing group.
- B.** Identify the building coordinator for Saturday's rehearsals and the room monitors.
- C.** Secure the site rooms.
- D.** Contact ASAA Festival Chair in April to order the music for the All-State Band, Mixed Choir, Orchestra, and Treble Choir. The conductor's music selections need to be to ASAA by April 1, to the hosting school district by April 15. Music should be given to the group coordinators by September 15. Music should be digitized and sent to students when auditions results are released. Originals should be on site. Conductors will need to provide the following for each of their selected pieces: title, composer, publisher, arranger, vendor number, and from who and/or where the music can be purchased.
- E.** 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.
- F.** Assist the coordinators in coordinating transportation for guest conductors.
- G.** Provide food and drink for the hospitality room.
- H.** Coordinate with the ASAA Festival Chair to arrange lunches for the conductors' and accompanists' lunches on Thursday and Friday.
- I.** Contact the ASAA Festival Chair and decide on an MC for the concert.
- J.** Arrange for ushers for the Gala Concert.
- K.** Contact host school district music teachers to help with logistics for the dress rehearsals and the concert.
- L.** Recruit group room monitors for the Gala Concert.

- M.** Responsibilities Day 1 - Thursday:
 - 1. Ensure the hospitality room stays stocked with food and beverages.
 - 2. Set up for conductor luncheon at 11:00 AM.
- N.** Responsibilities Day 2 – Friday:
 - 1. Review hospitality needs.
 - 2. Confirm lunch for conductors as above.
 - 3. Set up for conductor luncheon at 11:00 AM.
 - 4. Help in the arrangements of transporting instruments, stands, and chairs to the concert site.
- O.** Assist the concert master of ceremonies.
- P.** After the festival, participate in the final festival evaluation with ASAA and the group coordinators.



**SOLO AND ENSEMBLE
MUSIC FESTIVAL**

GENERAL INFORMATION

MISSION

- A. The existence of the ASAA/First National Bank Alaska Solo and 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.
- B. 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.
- C. This is not a forum for private teachers to showcase their students.

FESTIVAL LOGISTICS

- A. Music is a seasonal activity without limitation.
- B. To be eligible, students must be enrolled in an ASAA-participating school and meet all ASAA eligibility requirements. Music students should not be treated any differently than student athletes, debaters, and student government members who must be working with a coach, advisor, or director in order to participate in state activities and to qualify for state championships. **Physical Examination, Concussion Information, and Sudden Cardiac Arrest Forms are not required.** Students must complete the following:
- C. To be eligible a student must be:
 - 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
- D. Students must be enrolled in their school of eligibility's music program. Music programs shall include any music activity offered by the school that has a performance objective. Exceptions are explained in the "Waiver" section of this handbook.

- E. Pre-qualify to participate in the State Solo and Ensemble Music Festival by receiving a "1" or "Superior" rating at a qualifying music festival or through the ASAA online audition.
- F. Participants must complete a solo, ensemble, or exhibition ensemble application online.
- G. 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.
- H. 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.
- I. ASAA may waive the requirement for students enrolled in alternative education schools only 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.
- J. To file a music waiver request, refer to the Student Eligibility Waiver for ASAA Music Festival Participation Form located online. This waiver request should be submitted to the ASAA Music Coordinator.
- K. The ASAA/First National Bank Alaska Solo and Ensemble Music Festival will be held in early May. See the ASAA website for official dates and location.

QUALIFICATION FOR STATE SOLO AND ENSEMBLE

- A.** To be selected as participants at the Solo and Ensemble festival students must pre-qualify for the festival by receiving a “superior” or “1” rating at a qualifying Music Festival 1 in Alaska or through the ASAA special online audition. A qualifying music festival is a festival which meets the following criteria:
- Includes participation from at least three ASAA schools.
 - Schools/students may only participate in one qualifying festival per year.
 - Judges at qualifying festivals must have completed the NFHS Learning Center Music Adjudication Course. The course must be completed every 3 years.
 - Judges cannot adjudicate their own students or students they have worked with in the previous 2 years.
 - Judges may complete any component and do not have to complete the one that aligns with the discipline they are adjudicating; however, they should have extensive experience in the category they are adjudicating.
 - Festivals must use the approved state adjudication form.
 - Festivals must submit the application to ASAA to be an official sanctioned event.
- B.** All qualifying Solo and Ensemble festivals must be held by the weekend before state applications are due. All Solo and Ensemble applications are due to ASAA by the fourth Monday in April.
- C.** If a qualifying music festival is not available to the student or a student is unable to participate in their festival, the applicant may submit to ASAA online audition, by 11:55 p.m. on the last Friday in March.

ONLINE AUDITION FOR STATE SOLO AND ENSEMBLE

- A.** The online audition must include a completed Special Need for Online Audition Form which can be found on the ASAA website and 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 must be numbered.
- B.** All entries submitted in this manner will be handled on an individual, case-by-case basis. The decision of the adjudicator will be final.
- C.** The online 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. Schools will be billed for all on-line submissions.
- D.** 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 by the last Friday in March.
- E.** Specific instructions for the current year’s audition process and uploading auditions will be included in the memos sent out by ASAA. They will also be posted online.
- F.** Students should follow the following procedure when recording their audition:
- Introduce yourself by stating:
 - Your name(s)
 - Your school
 - Your selection title and movement or section
 - The selection’s composer
 - Your accompanist if applicable
 - Perform your audition.
- G.** The online audition adjudicator will fill out an Alaska Solo and Ensemble adjudication form and send a digital copy to ASAA who will forward the form to the school music director.

¹ Note from the 2023 music handbook committee: This framework for the qualifying Solo & Ensemble festivals was adopted in consideration of the following:

- The high number of students qualifying for State Solo & Ensemble is creating a burden on hosting the festival,
- There is perceived variation in the standards expected at qualifying festivals,

- Access to local qualifying festivals should be maintained,
- Inflexible limits such as quotas for festivals/regions/categories should be avoided if possible.

The framework should be evaluated in a few years to see if it is working.

REGISTERING ENTRIES FOR THE STATE SOLO AND ENSEMBLE FESTIVAL

- A. Directors are to submit their applications online to ASAA by the fourth Monday in April. Applications will only be accepted from Alaskan high school music directors and not from individual students nor private music teachers.
- B. There are three types of entries: solo, ensemble, and exhibition. To qualify as an ensemble, all students in the group must be from the same school. Any ensemble performance involving students from more than one school should be registered as an exhibition ensemble. Directors from each school with participating students must sign any exhibition application.
- C. 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 festival. Forms must show the Superior, or I, rating received. Applications will not be considered unless this form is included. Alaska state adjudication forms can be found on the ASAA website.
- D. Directors are encouraged to limit the number of events a pianist may accompany in order to aid in the overall scheduling of the festival.
- E. Each category has its own stylistic 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.
- F. If your selection does not clearly fit into one of the sections listed in the next section of the handbook, please discuss the choice with a festival chairperson before entering the event or choose a different song.

FESTIVAL PROCEDURES

- A. The focus of the State Solo and Ensemble Festival will be on the adjudication process for the student. A thoughtful, accurate, and educationally sound interaction between adjudicator and student is the goal. 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.

- B. 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.
- C. If a selection is longer than six minutes, the adjudicator is instructed to stop the performance so that they can work with the student. The time limit can be facilitated by not taking repeats, performing only selected movements, or cutting sections of a longer work, etc. Any command performance presentation must also adhere to this time limit. ASAA may levy a fine for any violations of this policy.
- D. Adjudicators will give each entry a numerical score of I-V. A score of "I" or superior represents the highest level of achievement.
- E. Adjudicators are not allowed to adjudicate their own current students.
- F. Adjudicators must read and sign the Alaska State Solo and Ensemble Adjudicator Instructions which can be found on the ASAA website.
- G. For purchased, copyrighted music, students are required to provide their adjudicator(s) one published and legally purchased sheet music or music book that contains the music they will be performing. This music should be returned at the end of the performance.
- H. Authorization to create/use arrangement and transcription of pieces under copyright must accompany the copy that is given to the adjudicator at the festival. This may be an email, letter, or copy of some communication from the copyright holder authorizing the arrangement or transcription. Pieces in the public domain must be accompanied by a written statement signed by the director attesting to its public domain status.
- I. Ensembles are to present a score rather than original music for each individual part. For a soloist, an original copy of the instrument part is preferred.
- J. 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.
- K. Arrangements, transcriptions, and original works need to go through a copyright 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.

- L.** Music purchased on the internet and downloaded must include proof of purchase (e.g., printed header/footer, attached invoice, etc.). Music in the public domain or creative commons needs to be accompanied by an affidavit, signed by the performer(s) and the director, listing the source of the copies and the reasons for believing they are in the public domain or creative commons.”
- M.** A section is comprised of 25 or fewer entries and the number of sections is determined from the applications submitted for each festival. Historically, the following sections have been available for adjudication:
- 2-3 sections of
 - ❖ Classical Vocal
 - ❖ Musical Theatre Solo
 - 2 sections of
 - ❖ High Strings
 - ❖ Small Vocal Ensemble
 - ❖ Large Vocal Ensemble
 - 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 Jazz Ensemble
 - ❖ Instrumental Large Jazz Ensemble (may have up to 20 students)
 - ❖ Vocal Jazz Solo
 - ❖ Vocal Small Ensemble
 - ❖ Large Jazz Ensemble
 - ❖ Mixed Instrument Ensemble
 - ❖ Music Theatre Small Ensemble
 - ❖ Music Theater Large Ensemble

- ❖ Percussion Solo
- ❖ Percussion Small and 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.

- N.** At the discretion of the ASAA Music Coordinator, other ensembles might be included (i.e. flute ensemble, trumpet ensemble, etc.)
- O.** Adjudications that require only one section will only occur on one day of the festival. Adjudications requiring two or more sections of adjudication will be spread over both days of the festival.
- P.** Due to travel considerations, when sections occur on more than one day, ASAA's will prioritize scheduling considerations for schools from regions I, II, V, and VI, as well as Kodiak Island.
- Q.** Entries will be disqualified if the student(s) does not provide a legal copy of the music for the adjudicator as described previously and/or the measures in the music are not numbered.
- R.** Student dress should be modest, professional, and appropriate for the performance style.
- S.** An ensemble performance is composed entirely of student performers and is to be self-directed by the students. (i.e. 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).

- T.** The number of students participating in a string ensemble, brass ensemble or woodwind ensemble will be limited to eight (8). The number of students participating in a hand bell, steel drum, or vocal ensemble, will be limited to sixteen (16). The number of students participating in a percussion ensemble or jazz band which will be limited to twenty (20).
- U.** Doubling of parts is not permitted for duets or trios.
- V.** Ensemble members 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).
- W.** A live accompanist is required at the state level of competition for any piece that includes accompaniment.
- X.** Students may perform in no more than four (4) events with the following restrictions:
 1. There can be no duplication of personnel in like ensembles in like categories (i.e., two clarinet duets).
 2. Students may enter in more than one (1) solo event provided they are on an unrelated instrument or voice category. Examples of related instruments are: soprano, alto, tenor or baritone saxophone; alto, bass, Bb, Eb, or soprano clarinet; marimba or xylophone; flute or piccolo, etc. For example, 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.
- Y.** When advising students considering entering multiple event categories, directors should consider the quality of performance and the preparation time required.
- Z.** It is highly recommended that soloists and ensembles perform the same music selection at the state festival that was performed at the qualifying festival. 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 qualifying event. Students cannot change instrument or voice categories.

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

FEES

- A.** There is a per participant fee regardless of the number of events entered by a student. There are no refunds. Accompanists are not required to pay fees. Fees do not need to accompany the applications. ASAA will invoice all schools at the conclusion of the festival. Large group entries will be capped at \$150.00 per group.
- B.** 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.
- C.** The following additional fees will be assessed if applicable:
 - Fee for each online audition submitted.
 - 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 fee for each half hour of needed rehearsal time.

STUDENT SUPERVISION

- A.** 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 authorized representative.
- B.** The student's director or authorized supervisor must be on site for the student's adjudication and, if applicable, their command performance presentation.
- C.** Schools that do not have a music director, school administrator, or a designated supervisor on site while their students are performing, will be assessed a fine.

AWARDS

- A.** Each participant will receive a participation certificate.
- B.** Each participant receiving a superior rating for any event will receive a superior pin.
- C.** An academic award will be awarded to the school with the highest GPA for the combined participating students. Schools must have a minimum of five (5) musicians participating in the Solo and Ensemble Music Festival to be eligible for the academic award.

NOTES FOR SPECIFIC CATEGORIES

GUITAR

- A. 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 including: efficient left-hand movement and fingering, alternating rest and free strokes with the right hand, and tone control.
- B. Music may be standard treble staff notation or tablature.
- C. 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.

VOCAL MUSIC

- A. Vocal music of the barbershop, contemporary a cappella, 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.
- B. Pop music is not appropriate for the classical categories at this festival.
- C. Vocal solos have three categories to choose from:
 - 1. Classical/Traditional Vocal Solo
 - 2. Jazz Vocal Solo
 - 3. Musical Theater Vocal Solo
- D. Vocal ensembles have six categories to choose from:
 - 4. Barbershop Vocal Ensemble
 - 5. Classical/Traditional Vocal Ensemble
 - 6. Contemporary a cappella ensemble
 - 7. Jazz Choir Vocal Ensemble
 - 8. Musical Theater Ensemble
 - 9. Show Choir Vocal Ensemble

- E. Large Ensembles with 9-16 people, usually have up to four on a part.
- F. A piano accompaniment is the preferred accompaniment for entries; however, a jazz combo of up to three members may also be used. Accompaniment shall be live with no use of pre-recorded CDs and/or instrumental tracks.

SPECIFIC VOCAL CATEGORY NOTES

- A. Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melodic note in a primarily homorhythmic (the same word sounds at the same time) texture. The melody is consistently sung by the lead (second tenor). The (first) tenor harmonizes above the melody, the bass sings the lowest harmonizing notes, and the baritone completes the chord.
- B. Classical/Traditional style 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.
- C. Contemporary a cappella includes a variety of contemporary popular genres such as rhythm and blues, rock, alternative, soul, fusion, hip hop, etc. All pieces should be performed without instrumental accompaniment. The genre should have a focus on recreating popular music through imitating the sound of modern band instruments (e.g. guitars, horn lines, bass guitar, or drum set) to support the solo line or lines, creating the feeling of a vocal band.
- D. Jazz vocal style 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 that lacks the elements of creativity, spontaneity, and improvisation keeps it from truly being jazz. A jazz vocal entry must incorporate appropriate personalization.

- E.** The emphasis in the Musical Theatre category is on the music aspect and not the theater 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, 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’).
- F.** In musical theater adjudications choreography, stage movement, and stage presence will be adjudicated in addition to musical considerations. Musical aspects are to be given the greater weight in the adjudicator’s score.
- G.** Simple and efficient costumes and hand props may be used in musical theater adjudications where appropriate. Guidelines include:
1. Hand Props must be able to be carried on and off stage by a single actor.
 2. Any use of weapon-like props in the audition must be approved 7 days prior to the performance. (i.e.: guns, swords, daggers, spears, etc.) Failure to do so 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, this information needs to also be in the MC’s script.

- H.** Absolutely no set pieces are allowed.
- I.** Show choir requires choreographed movement. If significant movement and choreography are involved in a choral ensemble the ensemble should be entered in the show choir or musical theater categories. All members of a show choir need to sing and move.
- J.** There needs to be at least eight performers in a show choir to qualify for this category.

WORLD INSTRUMENT CATEGORY

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

SOLO AND ENSEMBLE TENTATIVE SCHEDULE

- A.** A general schedule of the vocal and instrumental adjudication time blocks can be found both here 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.
- B.** Single instrument ensembles will usually 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.

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

BARBERSHOP ENSEMBLE	SATURDAY
BARITONE/EUPHONIUM	FRIDAY
BRASS ENSEMBLE	SATURDAY
CELLO	FRIDAY
CLARINET	FRIDAY
CONTEMPORARY ACCAPELLE.....	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

COMMAND PERFORMANCE

COMMAND PERFORMANCE SELECTION

- A.** The Solo and 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.
- B.** There are two Command Performances:
 - Friday evening will include most of the audition sections occurring on Friday
 - Saturday Evening will include percussion ensemble, other late audition sections occurring on Friday, and all of the audition sections occurring on Saturday.
- C.** Each adjudicator will submit and prioritize a list of the top three superior performances in each category (e.g. trumpet solo, percussion ensemble) they have adjudicated. If there were fewer than three superior performance, adjudicators should make a shorter list of only the superior performances (or no list if there are no superior).
- D.** In extraordinary circumstances where some performances within a category are adjudicated by different sets of judges, a command performance list will be submitted by each adjudicator.
- E.** three nominations of outstanding performances in each category that they adjudicate. Categories are listed on the previous page. They may also nominate only one or two individuals or groups, or none only if no entries in their section earn a superior rating.
- F.** 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 very encouraging 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.

COMMAND PERFORMANCE NOTIFICATIONS

- A.** 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.
- B.** Directors will be contacted directly by the ASAA festival coordinator or their designee 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.
- C.** 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 adjudication is completed.

COMMAND PERFORMANCE CONCERT

- A.** Students performing as part of the command performance must be in the performance facility an hour before the concert begins for performance orientation and pictures.
- B.** Directors need to ensure that all equipment needed by their performer(s) makes its way to the performance auditorium, the warm-up room, the stage, and back to where it was originally retrieved or stored.
- C.** Students may only perform one command performance solo per evening.
- D.** The ASAA coordinator will designate a stage manager to facilitate this event.
- E.** The ASAA coordinator will designate a talent coordinator to escort performance groups.
- F.** The ASAA coordinator will provide a performance order for planning purposes.

SOLO AND ENSEMBLE TIMELINE

JANUARY

- Intent forms due at ASAA office by the first Friday.
- Turn in Application for Qualifying Music Festival

MARCH

- By the first Friday in March notify ASAA of needs for online adjudications.
- By the second Monday in March the online adjudication portal will be open.
- By the fourth Friday in March at 11:55 PM all online adjudications are to be uploaded.
- All applications from festivals held in February and March are due by the end of March.

APRIL

- By the second Friday in April, notifications of results from online auditions will be given to directors.
- All solo and ensemble qualifying music festivals need to be completed before April 15 and all state solo and ensemble applications need to be into ASAA by the Wednesday after April 15.
- By the fourth Monday in April the following need to be submitted to ASAA:
 - Academic Award Form
 - Code of Conduct
 - Music Supervision Form
 - Eligibility List
- By the last Wednesday in April festival schedule will be sent to all schools.
- April 31 is the “Drop-Dead Date” for withdrawing students without penalty.

MAY

- Adjudications and Command Performance Concerts at respective host sites. Sites are published at ASAA.org

FESTIVAL CHAIR'S CHECKLIST

The ASAA Music Coordinator serves as the Solo and 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 budget.
- Work with ASAA office to prepare and mail festival details to high school administrators and music directors through memo #1 on the ASAA website.
- Coordinate with host location for specific room availability and general use of the facility.
- Develop plans for concert arrangements including publicity such as posters, media releases, media coverage, ticket sales, etc.

FEBRUARY

- Complete plans for festival logistics
- Arrange for publicity, certificates, academic award, and participant and superior awards.
- Work with preparations for the online auditions which includes hiring adjudicators and sending information and passwords to music directors as needed.

MARCH

- Confirm adjudication and accompanist 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 online auditions.

APRIL

- Process solo and 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 host site for specific room availability and general use of the facility.
- Prepare registration packets for the directors and the adjudicators.
- Prepare packets with all adjudication forms and awards to distribute to the directors at the end of the festival.
- Double check arrangements for the command performance concert including:
 - tickets sales
 - ushers
 - backstage help
 - master of ceremonies
 - percussion instruments
 - piano availability
 - other logistics
- Prepare room, door, and information signs for host site.
- Arrange for additional clerical and information help at the festival.
- Send final time and say 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 to the directors at the end of the festival.