



**CENTRAL SECTION**

California Music Educators Association

# FESTIVAL HANDBOOK

Mariposa/Merced

Fresno/Madera

Tulare/Kings

Kern

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

Seventh Edition  
2020-2025

## **FOREWORD**

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

The seventh edition of this handbook was revised with input from festival committee members, festival hosts and members from throughout the section. This edition is intended to serve the membership for five years and is scheduled to be revised in 2025. Suggestions for revisions should be submitted to the Festival Committee Chair (Central Section 1<sup>st</sup> Vice President).

Member participation in revising this handbook is essential. The CMEA Central Section Constitution requires that the Festival Chairman (First Vice President) update the “List of Approved Adjudicators” on an annual basis. Festival Members are encouraged to complete the provided festival evaluation forms after festival attendance so that feedback is generated regarding the quality of adjudication at section festivals.

CMEA Central has committed to implementing a process of adjudicator training so that qualified members may receive training and certification in the area of adjudication. CMEA Member Directors are encouraged to apply to this program designed to continually increase the pool of qualified adjudicators who serve at CMEA Central Section festivals. Qualifications for entry as well as an application form to participate in the Adjudicator Apprentices Program are included in the appendix.

### **CMEA CENTRAL FESTIVAL with ADJUDICATOR HANDBOOK COMMITTEE**

Festival Committee Chair and Central Section 1<sup>st</sup> Vice President  
Michael Tackett

Steve McKeithen, Central Section President

Rob Bentley, Festival Coordinator (*Tulare/Kings, Fresno/Madera & Mariposa/Merced Counties*)

Peggy Biller, Festival Coordinator (*Kern County*)

Festival Handbook Committee Members

Emily Mason, Member

Lisa Butts, Member

Tony Mowyer, Member

*CMEA Central Section Festival with Adjudicator Handbook Seventh Edition, Approved January 2020*

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## ***FESTIVAL COMMITTEE CHAIR***

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

### **FESTIVAL COMMITTEE**

The Festival Committee shall consist of the Festival Coordinators, Site Hosts and those individuals interested in helping to assure CMEA Central Sections Festivals are professional, effective and of quality. The Festival Committee Chair will schedule no less than one Festival Committee meeting per year to review festival procedure and policies.

### **ADJUDICATORS**

Specialty Area Representatives are to provide the Festival Coordinators with an updated and preferred list of adjudicators including the adjudicator's complete name, address, e-mail address, and contact phone number by August 15<sup>th</sup>. The Festival Coordinators will contact the adjudicators and issue contracts.

### **APPRENTICE ADJUDICATORS**

Be familiar with the Adjudicator Handbook

Receive applications

Determine if applicant meets basic requirements to adjudicate and then contact the Apprentice with your decision as to their acceptance into the Adjudicator Apprenticeship program.

Ask for dates and locations that would be suitable for their assignment

Select an appropriate Festival, contact the Festival Hosts (so that additional materials can be made available).

Select a Master Adjudicator to act as a mentor judge. (See Master Adjudicator Qualification and Compensation Document)

Contact Apprentice with their assignment.

Receive and evaluate written and verbal comments made by the apprentice, as well as the comments from the mentor adjudicator.

May solicit another board member for help in final determination

Make the determination by June 1<sup>st</sup> and report to the board your recommendation at the June Meeting.

Send letter to Apprentice Applicant with your decision by July 15<sup>th</sup>

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

Facility Costs and the hiring of Security for Festivals will be approved on a case by case basis.

Projected costs must be given to the Festival Coordinator in advance of the festival.

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

Facility Rental

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

Proper courses of action may include:

Canceling the festival because the venue is too expensive.

Granting a one-time allowance to let the festival go forward, knowing CMEA Central Section will lose money and then make policy adjustments for the following year.

## Security

Site Hosts are required to be sure that there is security on campus

Any costs entailed for security must be given to the Festival Coordinator in advance

## REPORTS

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

Prepare the following reports and submit them to the Board Members.

Festival Evaluation Report

Receive Festival Evaluation forms from participating directors.

Prepare the data for presentation.

Pass on Evaluations to Festival Site Hosts

Adjudicator Evaluation Report

Receive Adjudicator Evaluation forms from participating directors.

Prepare the data for presentation.

Contact Adjudicators who have negative evaluations.

Inform about the issue with an eye to making them better adjudicators

Contact Festival Coordinators if an adjudicator needs to come off the preferred adjudicators list.

If time, pass on to all adjudicators, positive comments made about them from directors.

Site Chair Adjudicator Evaluation Report

Receive Evaluation Form from Site Chairs

Prepare Data for Presentation

Recommend to the board actions that should be taken (if any) that come out of these evaluations

Receive from the Festival Coordinators

Festival Financial Reports and Ratings Tally

## FESTIVAL HANDBOOK

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

Recommendations may come from participating directors, the Board and other pertinent sources.

Chair of the committee is to review and edit the handbook as new policies/procedures are voted on passed and added in a timely basis.

Consider the Festival Handbook as a work that is the final say in adjudicating issues, yet can be adapted/changed with board approval to keep it current as policies need to be changed.

## ***FESTIVAL COORDINATOR***

*The Festival Coordinators attend all Central Section Board meetings and provide information and services to the Festival Committee and Site Chairs. The Festival Coordinators act as the communications hub for all festival related activities. There may be more than one Festival Coordinator serving in this capacity in CMEA Central Section.*

### **FESTIVAL SITES AND DATES**

Procure Site Hosts as needed

Site-Host Questionnaire is a good resource in trying to find Qualified Site Hosts

Compile all festival dates and locations from the Site Chairs.

Report festival dates and locations at the Festival Committee Meeting in June or sooner.

Communicate to the Grace Notes Editor and Web-Master the above information for publication to the membership.

### **FESTIVAL REGISTRATION**

In conjunction with the CMEA Central Section Web Master, prepare [www.CMEACentral.org](http://www.CMEACentral.org) to accept registrations for Large Group Rating Festivals

### **SUPPLIES**

Print

Current Award certificates

Choral adjudication Sheets

Order/Replenish

Award Stickers

Unanimous Superior, Command Performance, Superior, Excellent, Good, Fair, Poor

Medals

Unanimous Superior, Command Performance, Superior, Excellent

Plaques

Unanimous Superior and Superior

### **ADJUDICATORS**

Send current list of adjudicators to Specialty Area Representatives by August 1<sup>st</sup>.

Receive recommended/deleted list of adjudicators including complete name, address, e-mail addresses and phone number for each adjudicator from the Specialty Area Representatives by August 15<sup>th</sup>.

Solicit adjudicator requests from the Site Hosts during the summer before the current school year.

Adjudicator requests are due to the Festival Coordinator by September 1<sup>st</sup>.

In conjunction with the Central Section Webmaster solicit through [www.CMEACentral.org](http://www.CMEACentral.org) using the current adjudicator list for adjudicator availability no later than August 20<sup>th</sup>.

Read the qualifications of each Adjudicator's application to judge to be sure that they are qualified to judge the event they are assigned.

The expectation from the directors is that they are being adjudicated by the best music educators available.

Mail contracts by November 1<sup>st</sup>. Language in the contract should indicate that the adjudicator has read and is familiar with the most current version of the Adjudicator handbook which is available on-line at [www.CMEACentral.org](http://www.CMEACentral.org).

Contracts must include honorarium amount and clearly state the parameters of the housing/mileage reimbursements.



## **FESTIVAL ENTRIES**

### **LARGE ENSEMBLE**

Festival Registration through [www.CMEACentral.org](http://www.CMEACentral.org) shall begin no later than September 15<sup>th</sup>.

Ask Site Hosts to announce and encourage registration as early as possible.

Online registration automatically generates the info into a spreadsheet.

A Signature/fee sheet will be generated.

Director must have a completed sheet with signatures for each ensemble.

The fee check can include multiple ensembles.

Fees with the signature pages must be sent postmarked 6 weeks before festival.

\$50.00 late fee must be assessed if late.

Request a current NAFME/CMEA membership roster from CMEA at [cmea@calmusiced.com](mailto:cmea@calmusiced.com)

Properly completed forms and fees:

Confirm CMEA membership (all directors must be current members of CMEA on the day of the Festival in which they want to participate) with current roster. The Director is responsible to provide proof of membership/renewal through e-mail.

Keep a record of the order by which the completed entries come in.

Include: Name of School and Ensemble, Director, Fee Paid and Check #

Improperly completed forms and fees:

E-mail director to inform them of the problem and how to solve it.

Record entry, but with no order number until the Application is complete

Send entry fees to the Treasurer with a log sheet that shows the following:

School Name, Teacher's Name, Check Number and Amount of Check (amount of check should be broken down to indicate how much is for the festival fee, late fee.

### **SOLO & ENSEMBLE**

Festival Registration is done through a dedicated web-site. The web-site opens for registration of students by the director in the month of January.

The web-site for S/E registration will automatically assess a \$20.00 per entry late fee after the 4 week before the event due date.

A Signature/fee sheet will be generated by the web-site.

Directors must secure Signatures

One check must be procured for all entries per director. (No Cash, credit/debt or P.O.'s)

Fees with the signature pages must be sent postmarked 4 weeks before festival.

\$20.00 late fee must be assessed if late.

Request a current NAFME/CMEA membership roster from CMEA at [cmea@calmusiced.com](mailto:cmea@calmusiced.com)

Confirm CMEA membership (all directors must be current members of CMEA on the day of the Festival in which they want to participate) with current roster.

The Director is responsible to provide proof of membership/renewal through e-mail.

The S/E Website Master generates the schedule, regardless of whether the signature page and fees have been received.

The Festival Coordinator must keep the Festival Host informed of directors who have not completed registration.

Until completion of registration, students scheduled will not be able to participate in the Festival

Keep records of registration

Include: Name of School, # of entries, Director, Fee Paid and Check #

Improperly completed forms and fees:

E-mail director to inform them of the problem and how to solve it.

Send entry fees to the Treasurer with a log sheet that shows the following:

School Name, Teacher's Name, Check Number and Amount of Check (amount of check should be broken down to indicate how much is for the festival fee, late fee.

## **SIGHT READING**

Sight reading materials will be provided to the Site Host of the earliest Festival. After completion of the festival, the materials must be delivered to the next Festival.

Site-Host can arrange for the music to be transferred

Festival Coordinator must provide a Schedule for Sight-reading Materials distribution by January.

## **PRE-FESTIVAL INFORMATION LETTER TO SITE HOST**

Mail, e-mail or “zoom” meet General instructions for Facilitating a CMEA Central Section Festival

Include the CMEA Insurance/Liability form. Instructions for returning the completed form to the Treasurer and CMEA representative by email.

All Site Hosts should have a hard copy of the most recent Festival Handbook on site for quick reference. Copies will also be available on-line at [www.CMEACentral.org](http://www.CMEACentral.org)

Any newly passed policy must be included in the communication

## **DISTRIBUTE THE FOLLOWING TO SITE HOSTS AT LEAST SIX WEEKS BEFORE FESTIVAL**

(All forms can be sent through e-mail, downloaded from web-site or transferred via flash drive)

Large Ensemble Festivals

Digital Recorders

At least 3 recorders. 6 recorders will help facilitate timely uploading

Online access to the Registration spreadsheet

Google sheets can be converted to Excel sheets for easier Scoresheet preparation using merge files

Copies of adjudicator contracts.

Digital Files should include

Score Sheets

Standards sheets

Summary Forms

Expense Statement Forms

Meal Check Accountability Forms

Medal/Plaques Order Forms

Evaluation Flier

Ample Award certificates and seals.

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

Excess Award certificates and rating seals, etc.

Festival Result Forms

Ratings Tally

Festival Summary

Festival Expense statement

All Receipts

Meal Expense record Form

With meal purchase receipts

Check for unused funds

Site Host Adjudicator Evaluations (Online)

Ask site hosts to send as much as possible through email (Scan receipts, etc.)

### **TREASURER CHECK PROCUREMENT**

Before the Festival, Provide the Treasurer with:

Name of the site host and his/her mailing address,

Names of each judge, the date(s) of their festival(s) and the amount(s) to be paid.

Meal check amount

Lunches - \$15.00, Dinner - \$20.00

All Adjudicators - Lunches and Dinner (Multi Day)

Host and Co-Host - Lunches and Dinner (Multi Day)

Up to 3 Adult helpers (lunches only)

\$125.00 Lunch allowance (per day) for Student helpers

After the completion of the festival

Provide the Treasurer with a list of approved expenditures for reimbursement from each Site Host.

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

Office supplies (pencils, envelopes, labels, blank CD's, DVD's, Flash Drives, printing/duplicating, etc.)

Postage

Clerical help (Solo and Ensemble Festival **ONLY**).

Hired Security – confirm approval by Festival Committee Chair, if needed.

Facility Rental – confirm approval by Festival Committee Chair, if needed.

Beverages and food for Adjudicators provided at the discretion of the Site Host.

Provide the Treasurer with the names and addresses of Site Hosts who return festival materials to

Festival Coordinator within two weeks of festival so that they may receive a \$100.00 per day and \$50.00 per half day of festival honorarium.

### **EVALUATIONS**

Coordinate with the Web-Master online Adjudicator and Festival Evaluations to be distributed to each director immediately following their festival. In the same way, a site host adjudicator evaluation must be sent to the site host. The Festival Chairman (1<sup>st</sup> VP) is responsible for compiling and disseminating the information.

### **REPORTS**

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

Festival Summary

Number of entries.

Number and types of ratings awarded (command performance, Unanimous Superior, superior, excellent, good, fair and poor)

Number of “no shows.”

Number of cancellations prior to festival.

Financial Report (prepared in two parts)

Report by Festival Site

Overall report from each Festival Coordinator.

Reports shall include:

Number of entries

Total site income

Festival expenses

Statement of profit/loss

Medal replenishment needs (see medal report section)

## **FINANCES**

### **REGISTRATION FEES**

Upon receipt of signature pages and fees from the directors, keep a careful record including:

- Date received
- Amount of Check & Check #
- School and Ensemble(s) Name

### **MEDAL/PLAQUE PURCHASE**

Check to be sure that the medal/plaque ordered corresponds to what the ensemble earned

Upon receipt of the medal/plaque order forms keep a record

- Amount of Check & Check #
- School and Ensemble(s) Name
- What and amounts ordered

For your safety, DO NOT EVER ACCEPT CASH

Send the checks in a timely fashion (once a month) to the Treasurer

Send via priority mail

Email treasurer when it is mailed and expected to arrive

Include in mailing a document that states which funds are for what.

## ***SPECIALTY AREA REPRESENTATIVES*** ***(Band, Orchestra, Choir and Jazz Representatives)***

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

## **ADJUDICATOR SELECTION**

Receive from Festival Coordinators the current list of adjudicators by August 1<sup>st</sup>.

Develop and maintain a list of recommended adjudicators/ Update by August 15<sup>th</sup>.

Provide the Festival Coordinators with a list of recommended adjudicators annually by August 15<sup>th</sup>. This list shall include complete name, address and phone number. The Festival Coordinators will contact the adjudicators and issue contracts.

## ***MEDALS***

*(Coordinated by Festival Coordinators and Central Section Treasurer)*

*The CMEA Central Section Treasurer in conjunction with the Festival Coordinators are responsible for ordering and maintaining the CMEA Central Section medal and plaque inventory, coordinating the sales of these items and in the filling of the order.*

## **MEDAL AND PLAQUE PURCHASING**

### **MEDALS:**

Medals available for purchase by directors and students are:

Unanimous Superior (New in 2020) Large Ensemble only

Command Performance Solo & Ensemble Only

Superior

Excellent

By the end of the summer, establish an inventory of medals based on inventory remaining from previous year and on the reports of the Festival Coordinators. Order medals needed to replenish sold medals in the fall.

Purchase from:

The Medalcraft Mint, Inc.,

P.O. Box 10267

Green Bay, WI 4307-0267

(800) 558-6348

In the Fall, replenish the inventory of superior and unanimous superior plaques that were sold the previous season

Purchase from:

Bruce Fox Inc.,

1909 McDonald Lane

New Albany, IN

(812) 945-3511

### **SELLING/ORDERING MEDALS AT FESTIVAL**

Large group festival directors will order plaques and medals using an order form included in their packets

Solo/Ensemble Festivals may sell medals on site.

Site host must request medal inventory from the Festival Coordinator

Fill out medal accounting form.

All orders must have an order form and check in order for it to be processed

After festival give money collected and all unsold medals back to Festival Coordinator

Festival Coordinators will send checks to treasurer for deposit

### **MAIL ORDERS**

The Festival Coordinators will receive, process and fill orders for medals and plaques.

### **REPORTS (*Festival Coordinators*)**

The Festival Coordinators will prepare and present the following report to the Board in June:

Number of Units by type sold

Total Funds received medals/plaques

Remaining inventory

### **DEPOSIT OF FUNDS**

Festival Coordinators should deposit funds received in a timely fashion to the Treasurer

Sent by Priority Mail

Document stating what the funds are for

Email treasurer stating date of mailing and expected delivery date.

## ***SITE HOST***

*The Site Host provides the “delivery system” to Central Section festival participants and is responsible for implementing Central Section philosophy and policies. The work of the Site Host is crucial to the success of Central Section Festivals. Many Festivals (Especially multiple day festivals) are encouraged to secure a co-host and divide the responsibilities*

### **GENERAL CONSIDERATIONS**

- Each festival site is supervised by the Site Host. Upon agreeing to host a festival this person assumes the duties of preparation, organization and supervision of the site, facilities and equipment necessary to properly conduct a festival. The Site Host must become familiar with all sections of this handbook pertaining to the type of festival to be hosted. The policies listed herein cannot be changed without the approval of the Festival Committee and/or Central Section Board. Site Hosts shall contact the Festival Coordinator with concerns prior to their festival dates.
- Site Hosts shall obtain permission for the site in which the festival will be held as well as the authorization of district or other facility managers before agreeing to host a festival.
- Site Hosts are encouraged to find someone to “Co-Host” the festival. Especially if the festival is a multiple day festival.

### **PRELIMINARY PLANNING**

- Give Festival Coordinator names, addresses and phone numbers of desired adjudicators by September 1<sup>st</sup>. Make sure they are available before making request. If no names are presented to the Festival Coordinator by September 1<sup>st</sup>, adjudicators will be selected from the available pool of names for those dates.
- A determination should be made of the availability of chairs, stands, risers, pianos, tables, etc. for Warm-up, Sight-Reading and Performance rooms.
- Instrumental: Secure large Percussion instruments to be borrowed on the performance stage.
  - Bass Drum, Timpani, Chimes, Gongs, xylophone, marimba, bells, vibraphone floor toms etc.
  - Whatever it is that you can or cannot supply, make it clear to the directors
- Determine the amount of materials and costs that can be absorbed by the facility in which the festival will be held and what the costs will be to Central Section.
- A great deal of volunteer help will be needed as indicated in subsequent sections below. A determination should be made of the availability of this kind of help and other kinds of voluntary help whenever possible.
- Paid security may be necessary. Determine the appropriate type and amount of security needed with consideration of cost.
- If a facility must be rented, the Festival Coordinator must first consider if there will be adequate entries to cover the cost of other expenses plus the rental charge and then seek the approval of the Festival Committee Chair.
- Make arrangements for piano tuning. This expense will be reimbursed to the Site Host only on approval of the Festival Chairman and/or Central Section Board.
- Complete and submit a CMEA insurance/liability form for the festival to the Central Section Treasurer and CMEA. Send copy of application to Festival Coordinator. On receipt of the Insurance Certificate, send a copy to the Festival Coordinator.
- Procure at least 6 recording devices whose recordings can be tracked and easily downloaded.
- A private, inaccessible to the public, place for an adult to tabulate and record the score/rating sheets
- Tables/desks for adjudicators
- Computer and internet connection

- computer savvy person available to transfer adjudicator recordings from recorders to computer, then computer to director
- Prepare dropbox, google drive, flash drive, etc. folders
- Create a google form to distribute to your directors. Questions to ask
  - Name of school
  - Name of ensemble
  - Name of director
  - Time of Arrival
  - Titles of music with composer/arrangers in order of performance
- Instrumental Ensembles:
  - Upload of seating charts, with percussion placement
  - List of large percussion equipment needed to borrow for performance
- Anything else unique to your festival
  - Are you purchasing a professional recording/video of your ensemble?
  - Taking a professional photograph?
  - Will you be eating on campus?
  - Etc
- Choral Ensembles
  - Accompanists name
- Upload for rosters of ensemble members
- Access to being able to project in the Performance Venue the name of the school/group and order of performed music on the wall.
  - Being able to do this eliminates an announcer (notorious for mispronouncing)
- Information about the group is visible to adjudicators and audience for the entire performance.
- Storage Areas for instruments/empty cases.
- Can use “pop-ups” tents
  - Be sure to have someone keeping an eye on the space.
- Have a back-up plan for rain (Venues where going from warm-up to performance-to sight reading involves going outside)
- Pop-ups/easy-ups set-up next to each other can form tunnels
- Have a plan in place (Using campus procedures) for emergencies, fire, earthquake, lock-downs, lock-outs, etc.
- Rosters should be placed in a binder and put in an easy to get to location.

## **SCHEDULING PROCEDURES**

- All such information needed for scheduling is contained in the Database/sheet provided or shared with you by the festival coordinator. For Large Group entries, pertinent information such as size of group, level of ability and experience of group, hours of rehearsal time per week, etc is included. See Appendix for sample documents. This information is to be transcribed to the adjudication sheets by creating labels or printing the information directly on the scoresheet using mail merge programs. Templates may be found on the CMEA Central Web-site.
- Scheduling and mailing deadlines must be met to enable directors to plan transportation, resolve conflicts, etc.
- Make the schedule as early as possible after the 6 week deadline and the Festival Coordinator has given the list and order of completed applications.
  - A preliminary schedule can be emailed to directors to get input
- Plan to e-mail schedules and information a minimum of four weeks before the festival.
- ***Large group festival scheduling:***
- In planning the sequence of groups, allowance should be made, whenever practical, for:

- Priority scheduling is to be given to the order of those ensembles who have completed (Signature Page and Fees) registration. (Festival Coordinator will provide that list to you.)
- age level, experience, size, etc.
- distance to be traveled
- requested performance time
- director conflicts in cases where the director has more than one group performing
- **Central Section participants will receive priority over those from outside of the section, i.e. Stanislaus County. Likewise, participants from a given region within the section will receive priority over those from outside the region, i.e. Fresno to Visalia.**
- To allow for sufficient time for the judges to write and justify their scores/ratings on the score sheet schedule with these guidelines:
- Instrumental Music performance slots should be a minimum of 25 minutes portal to portal (HS ensembles should be 30 minutes)
- Choral Ensembles need a minimum 20 minutes portal to portal
  - The choral scoresheets can provide a wealth of information about the ensembles' performance – if the adjudicator is allowed enough time to fill them out.
  - Adjudicators can take turns doing live short clinics on stage immediately after the ensembles' performance.
- Create a 10 minute adjudicator break after every two hours
- Printed schedule should contain:
  - name of event
  - name of the adjudicators
  - name of school, group and director
  - numbers or names of all rooms that each group will use (warm-up, performance, sight reading)
  - time that each group is expected to arrive at each room
  - map to site (including parking areas)
- ***Solo and Ensemble Scheduling***
- Solo/Ensemble Festivals are scheduled through a special dedicated web-site
- The Festival Coordinator will inform the Site Host of which directors have not completed registration (Signature Page, Fees paid and current CMEA Membership).
- Students of directors who have not completed the process, though they are scheduled, will not be allowed to participate.
  - Only Festival Coordinators can clear Directors for participation.
- Performances are spaced at ten minute intervals, allowing five to seven minutes for performance and three to five minutes for oral and written comments by the adjudicator.
- Minimum time allowance for breaks is ten minutes every hour, i.e. 8:50, 9:50, 10:50, and one hour for lunch.
- Scheduling
  - The schedule is computer generated
  - Each director must thoroughly complete the registration form – especially in regards to accompanists.
  - Time preferences, must have a stated legitimate reason and may not be honored.
- E-mailed information should include a memo to directors including the following:
  - Directors will give cancellations to Site Host either prior to the day of the festival or as early as possible on site.
  - No refunds of fees if cancelled
  - Cannot Change rooms or times the day of the Festival. (Accompanist schedule is impacted)
  - Adding students in cancellation spots can only be facilitated by the Site Host.
    - Students added the day of festival must pay \$40.00



- How director packets will be disbursed (either pick-up on site at the end of the day, hand delivered or mailed-out).

## **ADJUDICATOR STATION AND DOCUMENT PREPARATION**

- Adjudicators should have at their judging station:
- Score sheets preprinted with the information received from the festival coordinator in the order of performance
  - Use a mail merge program to either print information directly on the sheets or on to 2” by 4” labels
  - If ensemble is being heard for “comments only” place on the scoresheet in the rating box the words “Comments Only”
- Batteries
- Pencils
- Copy of standards
- *Large Group Only*
  - Schedule for tracking recorded comments
  - 1 or 2 digital recorders (labeled with adjudicators name)
  - Instructions for using recorders
  - Blank CMEA Central Letterhead and envelopes for private communications from adjudicator to director
- Provide a way for adjudicators to personally keep track of their scores/ratings of each ensemble/solo to help with staying consistent.
  - Solo & Ensemble Adjudicators must keep track of the rating they give to each entry
    - Scoresheets are collected from many different rooms and sometimes may get waylaid
- Schedule of Performance

## **FINANCIAL**

- Each Site Host will be mailed an advance for the Adjudicators’, Site Hosts’ and 3 adult lunches (\$15.00 each) if applicable, Dinner (Adjudicators/Hosts only)(\$20.00 each) and \$125.00 per day for student helpers (lunch only) by the Central Section Treasurer.
- Receipts for all meals are to be kept and categorized on the Meal Check Accounting Form.
  - A check must be written back to CMEA Central Section for all unused funds
- The treasurer will send to the Site Host checks for each of the Adjudicators Honorarium to be distributed at the end of the assignment.
- It would be professional to place checks in an envelope with your thanks.
- Site Host expenses that can be claimed for reimbursement on the Expense Statement are limited to:
  - Office supplies (pencils, envelopes, blank CD’s/DVD’s, Flash drives, printing/duplicating, computer labels, etc.)
  - Postage
  - New recording devices (Must be approved by the Festival Coordinator)
  - Snacks, Continental Breakfast, Beverages for judges
- Security – if the Festival Coordinator determines that there will be adequate entry fees to cover all expenses, the paid security may be arranged by the Site Host. If the Festival Coordinator determines that there will not be adequate entry fees to cover all expenses, the Festival Committee Chair (1<sup>st</sup> Vice-President) and Treasurer should be consulted prior to making any financial commitments. The Festival Coordinator will advise the Site Host as to the proper course of action with the approval of the Festival Committee Chair.

- Facility rental – if the Festival Coordinator determines that there will be adequate entry fees to cover all expenses, the facility should be secured and the Festival Coordinator should be notified of the location and cost. If the Festival Coordinator determines that there will not be adequate entry fees to cover all expenses, an effort should be made to secure an alternate site. If the Site Host is unsuccessful in locating an alternate facility, the Festival Committee Chair should be consulted prior to making any financial commitments. The Festival Coordinator will advise the Site Host as to the proper course of action.
- Proper courses of action may include:
  - Canceling the festival because the venue is too expensive.
  - Granting a one-time allowance to let the festival go forward, knowing CMEA Central Section will lose money and then make adjustments for the following year.
- Beverages and food provided at the discretion of the Site Host.
- Piano Tuning (Must have prior approval from Festival Coordinator if cost reimbursement is required)
- A concession stand for participants can be a highly profitable undertaking for a student or parent organization.
  - Hot dogs, sandwiches, candy, soft drinks, snow cones, etc. can be sold as campus rules allow
  - Type of food available should be mentioned in mailing from the Site Host so directors can inform students and plan accordingly.
  - Site Hosts may wish to make an agreement with the sponsor of a school club to take on this activity.
- The Site Host may make arrangements with a professional photographer, videographer or sound recorder to be on site for the day.
- All related costs will NOT be reimbursed by CMEA Central.

## E-MAILING PROCEDURES

- Communication to participants and adjudicators is an essential part of the Site Hosts' duties. It must not be put off until the last moment, as many schools are required to make travel and other arrangements well in advance.
- Instructions to directors must be explicit especially at solo and ensemble festivals because of the number of participants and events. These instructions should stress:
  - No changing groups or individual students from one time slot to another.
  - No schedule changes the week preceding the festival except in dire emergencies.
- Procedure for sign-in at large group festivals. Sign-in is not required at solo and ensemble festivals except in case of cancellations on that day.
- Include all instructions that directors need to have a positive logistical festival experience
- Pass on to directors helps that are available on [www.CMEAcentral.org](http://www.CMEAcentral.org)
  - Festival handbook
  - Standards and scoresheets
  - Procedures
  - Preparation advice
- Highlight any changes in policy

## DAY OF THE FESTIVAL

- The Site Host will be available to keep a continual check on the schedules and office activities  
Reminder: Instructors have the choice of not having their ratings distributed. **No Sight Reading ratings are ever distributed.** No numerical scores are ever written down anywhere. Numerical scores are for the directors eyes only and they will choose who to share them with (students)
- **NOTE: The Site Host May select another person to Co-Host multiple day festivals.** Clearly decide which host will cover what.

- One-half hour before the festival begins, review adjudication materials with the judges and confirm that they are familiar with the Central Section guidelines for judges. Answer questions that may arise using the adjudicator handbook as needed.
- Show the CMEA Central Adjudicator Video. This video is designed to help the adjudicators have a clear concept of the Philosophical Foundation of Adjudication for CMEA Central Section Festivals before they start their judging assignment.
- Be sure that they know how to run the recording device. (Best to have written instructions available)
- Remind Judges that they must justify their scores in writing on the score sheet.
  - They cannot write “On recording”.
  - Directors may not get their audio comments until way after their protest of the rating has expired.
- A “**Head Judge**” must be selected to help assure the consistency of the judge panel. This judge will regulate the Start of each performing group and the time between each selection. At the end of each groups’ performance, the “Head Judge” will collect each judges’ score sheet, check to be sure that there isn’t more than a “10 Point” spread between the highest and lowest score and then hand them to the judge runner to be taken to tabulation.
- Remind judges that if Original Scores are not presented to them that they are to judge for comments only without using a score.

- **MAKE SURE YOU ARE FAMILIAR WITH THE GUIDELINES, ESPECIALLY THE PROTEST PROCEDURE.**

**ALL RATING PROTESTS MUST BE PRESENTED BEFORE THE END OF THE DAY OF YOUR FESTIVAL PERFORMANCE WHILE THE ADJUDICATORS ARE STILL ON SITE.**

- Provide judges with paper and envelopes for private comments to directors. The Site Host should be prepared to effectively enforce the protest procedure. All other complaints should be directed to either the Festival Coordinator or the Festival Committee Chair.
- At the headquarters, be sure that all necessary forms and materials are ready for distribution. The materials shall include:
  - pre-labeled envelopes (Large enough to hold most scores) for directors’ packets
  - pre-labeled adjudication forms/scoresheets
    - It is best practice to have the judges scoresheets pre-labeled and stacked in order of performance at the adjudicators judging station/table
  - Pre-printed certificates and seals
  - sufficient numbers of sharpened pencils,
  - copies of this handbook, rating summary sheets, etc.
  - Each Adjudicator must have a standards sheet on hand and all directors will receive one in their packet
- Adjudicators and performers shall be reminded that the performances and/or comments will be stopped on schedule but without penalty. This information should also be posted near where the final rating sheets are located so that no one can argue the point.
  - At large group festivals, the Site Host will enforce the time schedule.
  - At solo and ensemble festivals the adjudicators and their student assistants will assume the responsibility of enforcing the time schedule.
    - This policy is important for the accompanists who play for many students and for the students who play in many ensembles in addition to their solos.
- Lunch will be provided on site for the Adjudicators, Site Hosts and up to 3 adult volunteers.
  - Beverages, and food for adjudicators, site chairs and adult help can be made available at your discretion and can be reimbursed through your expense sheet.

- Dinner funds will be provided for adjudicators and site chairs that have an extended day or two day assignment.
- All of the adjudicators recorded comments must be delivered to directors by the end of the day they performed
  - The delivery can come in various forms, computer uploads via various platforms (dropbox, google etc.), flash drives (place in directors packet with scoresheets), CD's etc.
  - It is best practice to have a computer savvy adult or trustworthy student to handle the transferring of the adjudicators recorded comments.
  - It is imperative that the correct director receives the comments for their ensemble only.
    - Adjudicators need to have a written chart/plan to keep everything straight
    - There are examples in the appendix

## **DUTIES OF PERSONNEL AT FESTIVALS**

- **HEADQUARTERS STAFF**
- The festival headquarters are the nerve center of the festivals and are usually where things go right or wrong. It is necessary that their personnel understand the function of each part of the festivals and be able to work efficiently. An adult, and several able students should be on duty at all times to make sure that the festival runs smoothly
- **CHECK-IN TABLE**
- Collect three Original copies of the scores from the director
  - Put scores with pre-stuffed ensemble envelope
- Collect Rosters for each ensemble (Only if not earlier received)
  - Large Instrumental Groups: Seating Charts (If not already received)
- Check with director concerning any cancellations and inform him/her of locations of various events. Inform the directors of any last minute schedule changes.
- Introduce student Guide
- **ENSEMBLE GUIDES**
- For large group festivals, assign a guide to the group.
  - Guides are tasked with keeping the directors on schedule, answering questions from the directors or knowing where to get the answers.
  - They need to be kind, polite and be able to stay with the ensemble until they complete Sight reading
- **RUNNERS**
- Volunteers (Usually students) to carry scores, forms, etc. from headquarters to the judges in each event, and to return completed forms, scores, etc. to tabulation or headquarters when the judges are finished with them. They keep judges supplied with coffee/beverages, sharp pencils, information and forms, etc. upon request. They must not discuss ratings, comments, etc. while in transit – in fact, they should not be reading them at all. The runners are a vital link between headquarters and performing events.
- **FESTIVAL TABULATION**
- *LARGE GROUP FESTIVALS*
- Must be facilitated by an adult. No student is to have access to any score sheet.
- The tabulator will check each sheet to determine if the adjudicator has completed it - the final score is indicated, the rating is assigned and the judges' signature is at the bottom
  - If something is missing then the tabulator or a site host must bring the sheet back to the adjudicator for correction.
- Record each rating given by the adjudicators (no numerical scores), including SR using the summary sheet
- Using the festival final rating graph determine the overall rating. Sight reading is not included in the overall rating calculation.

- Unanimous superiors are to be reduced to Superior if the ensemble does not go to the Sight-Reading Event.
- Place the earned rating sticker on the preprinted Award Certificate
- Director Packet – Place the following items in an envelope with school, ensemble and directors name preprinted on it.
  - All completed adjudication forms of individuals or groups from that school including sight-reading (large group only).
  - Large Group: Completed certificates (large group) – must be preprinted with school name and ensemble title, name of director, Earned Rating sticker applied. Must use a computer to prepare certificates. They need to be suitable for framing
  - Solo/Ensemble: blank certificates for the number of each person in the ensemble and award stickers earned. Directors are responsible for putting names on certificates.
  - Music scores.
  - Medal/ Plaque order form.
  - Festival and Adjudicator Evaluation information flier.
  - Recorded Comments (If not uploaded)
  - Private Letters from Adjudicators (if any)
- Envelope needs to be delivered to or picked up by the director only.
- *SOLO & ENSEMBLE*
- Scoresheets are collected by adults from the various rooms and brought to Headquarters
- Ratings are recorded on a master event sheet
- A blank Award Certificate and rating sticker for each student performer is put in their school directors' envelope.
- A woodwind quintet would receive 5 certificates and stickers
- About once an hour, the ratings must be posted in a public space
- Adjudicator questions and Director packets are as Large Group Festivals
- **DOOR MONITORS**
- *LARGE GROUP FESTIVALS*
  - At least one door monitor to each audience door. Allow no one to enter or leave except between selections.
  - Large groups wanting to enter or leave must wait for the group performing to complete all selections before entering or leaving.
  - It is the responsibility of the door monitors to keep order.
  - Keep the area outside the door quiet.
- *SOLO AND ENSEMBLE FESTIVALS*
  - Door Monitors also act as Runners for the adjudicator
  - One for each room.
  - Remain at the door, closing it when the performance begins and allowing no one to enter until after applause is heard or performers exit
  - Help keep track of the time
  - Using the posted list of performers, be sure the room runs smoothly
  - Keep the corridor outside the room quiet.
- **STAGE SET-UP (Instrumental)**
  - 2-6 students that can quickly and quietly set up chairs, stands and percussion as per the seating chart the director has supplied.
  - The Ensembles percussionists should be allowed to come on stage during set-up.
  - At least one student needs to remain close to help the director make any adjustments to the set-up.
  - During the performance the students need to be off stage, out of sight, no talking/whispering, no cell phones.

- **ANNOUNCER/PROJECTOR**
  - Each ensemble is to be introduced to the Audience and Adjudicators.
  - Introduction includes: Name of School, Name of Ensemble, Director Name, Accompanist (Choral) and the name of each music selection with composer/Arranger in the order to be performed.
    - If a computer projection system is available (Project on the side wall of the facility) it is the most efficient way to handle this. Slides (powerpoint) or equivalent are pre-made. This allows for the adjudicators and audience to see the information for the entire time the ensemble is performing. Someone would need to change slides at the end of each group.
    - Announcers can be used, but often mispronounce titles, composers and directors' names.
- **SIGHT READING HELP**
  - Need 2-3 people in the room to:
    - Put chairs in basic rows and set out stands for sharing (Instrumental)
    - Open room when ready for new ensemble
    - Pass out sight reading music folders and collect them at the completion of each group
    - Run covered score sheet to the Tabulation room
    - Help keep the adjudicator on time and supplied with whatever he needs
  - **Only performers, officials (With permission from the director) are permitted in the room.**
- **MEDAL SALES (Solo & Ensemble Only)**
  - Trust worthy persons willing to handle money
  - Medals for purchase are Command Performance, Superior and Excellent
  - \$5.00 each. Cash or checks made out to CMEA Central Section, no credit/debit cards
    - A generic receipt book might come in handy so directors buying can get reimbursed.
  - Medal selling paperwork must be completed before and after event
  - Unsold medals and all money needs to be returned to the festival coordinator ASAP
- **CLEAN-UP CREW**
  - A group of students to make sure the campus is clean and ready for normal classes the next school day. They should be supervised and it is recommended that they make a sweep across the campus picking up litter, taking down signs, picking up lost music, garments, instruments, etc.

## **SIGHT READING ROOM**

- The facility should be large enough to fit the largest ensemble
- Ensembles exceeding the room size need to be scheduled at the end of the day or before lunch and the SR materials moved to the performance venue.
- Students are expected to share folders
- Sight-reading materials are supplied by CMEA Central Section
- All sight reading is CLOSED to the public. Guests may enter at the permission of the director only as space allows
- Instrumental Sight-Reading:
  - Enough music stands for students to share
  - Basic Percussion: Bass Drum, Bells/xylophone, 2 Timpani if available (or borrow) Small Percussion including Snare, cymbals and "Toys" are provided by the ensemble that is sight reading
- It is best practice to have a chair set-up crew

## **POST FESTIVAL**

- Return the following to the Festival Coordinators by email (when possible) within two weeks of the festival. Site Chairs will receive a \$100.00 per day and \$50.00 per half day of festival honorarium.
  - Unused adjudication forms, certificates, seals, etc. to the Festival Coordinators.
  - Festival summary forms.
  - Ratings Tally Sheet
  - Itemized expense statement with receipts.
  - Site Chair Adjudication Evaluation
  - Meal Check itemization
- Return all unsold medals and monies to the Festival Coordinator
- E-mail to all participating directors the following:
  - Festival Final Ratings from all who indicated they wanted them distributed. (Large Group Only)
    - No Sight-reading scores are distributed
    - Directors who indicated Non-distribution at Registration should have rating boxes that are blank
  - Forward Festival and Adjudicator Evaluation links
  - Attach a Medals/Plaque Order Form (On-Line fillable forms are available at [www.CMEACentral.org](http://www.CMEACentral.org))
  - Thank the Directors for Participating

## **SITE HOST CHECKLISTS**

### **PRELIMINARY – LARGE GROUP FESTIVALS**

- Parking Facilities (Including where buses may park and wait)
- Inform Festival Coordinator of names, addresses, phone numbers of desired adjudicators
- Festival headquarters
- Student snack bar away from performing areas (optional)
- Lunch for the Adjudicators, Site Hosts and up to 3 adult volunteers. Beverages, Continental Breakfasts, and Snacks for adjudicators, site host(s) and adult help can be made available and can be reimbursed through your expense sheet. Dinner funds will be provided for adjudicators and site chairs that have an extended day or two day assignment.
- Lunch room or lounge for judges, hosts and adult staff – if available.
  - Best practice would be to find a place that is private and away from where they are adjudicating
- Turn off school passing bells and announcements in the rooms used
- Send e-mail or google questionnaire form to solicit from directors: Titles/composers/arrangers of music to be performed, Seating charts, Rosters, Arrival times for each of their ensembles
  - Use info to prepare slides for projection in auditorium or announcer. Print out Rosters put in envelope/binder, Instrumental - Print 2 copies of the seating chart (Performance & Site-Reading) and organize chronologically in 2 binders.
- Main performing areas. Consider the following for auditorium, multiuse room, theater, etc:
  - Size of room and performing area
  - Acoustics of room and performing area
  - Performance setup: piano and risers (choral); piano, stands, risers chairs/stools, amplifiers sound equipment(jazz); chairs, stands, large percussion equipment (band/orchestra)
  - Audience seating
  - Time factor and traffic flow for performing groups (from warm-up to performance to sight reading)

- Sound leakage from other sources
- Adjudicators table location – power source for CD/MP3 recorders (Extra Batteries) and lamps (if needed)
- Projector/computer to project on wall or screen Groups School/Name, Director Name, Title/Composer of each selection in order of performance. (Best Practice)
  - A live announcer can be used but they are not as efficient as projecting
    - Projected Announcements mean Judges have continued access to the order of the music
- Door control – audience control (chaperones)
- Ventilation
- Warm-up rooms (large classroom, band and choral room, etc.)
  - Consider appropriate size without audience
  - Acoustical soundproofing
  - Access to performance area
  - Equipment piano and risers (choral); piano, stands, chairs (jazz); chairs, stands, NO percussion (band/ orchestra)
- Sight-reading room. One per event (library, large room, band/ choral room, etc.)
  - Consider appropriate size without audience
  - Acoustical soundproofing
  - Access from performance area
  - Equipment piano and risers (choral); stands, chairs, minimal large percussion equipment (band/ orchestra) Jazz Festivals do not have sight reading
- Storage room/Area/Outdoor Pop-ups for instruments and/or cases
- Medal sales booth
- Decide the method as to how each adjudicator will make their recorded comments
  - Procure blank CD's, Flash Drives, SD Cards etc. – three for each entry and have Electronic Recording devices (CD/MP3) available.
  - Have a computer available to transfer recordings
    - The person who is transferring the comments by computer, should occasionally listen to each judges recording to be sure they are getting recorded properly.
- Calculators for adding the scores on scored adjudication sheets.
- 6 digital recorders for adjudicators, batteries, clean memory
- Have a plan in accordance to your schools policy for handling emergencies and lockdowns
- Have a plan for providing lunch (dinner).
  - Individual menu's for each adjudicator/host. Family style spreads.
    - Need a parent or adult to pick-up and set out meals in separate room in a timely fashion. (Need to stay on schedule)
- A private place to tabulate/record scores

### **PRELIMINARY – SOLO AND ENSEMBLE FESTIVALS**

- Parking facilities
- Security, if applicable
- Festival headquarters (contact phone)
- Student snack bar away from performing areas (optional)
- Lunch will be provided on site for the Adjudicators, Site Hosts and up to 3 adult volunteers. Beverages, snacks and continental breakfasts for adjudicators, site hosts and adult help can be made available at the Site Hosts discretion and can be reimbursed through your expense sheet. Dinner funds will be provided for adjudicators and site chairs that have an extended day or two day assignment.
- A secured area to keep snacks and beverages for adjudicators and adult staff



- Room can also be used for lunch
- Have a plan for providing lunch (dinner).
  - Individual menu's for each adjudicator/host. Family style spreads.
    - Need a parent or adult to pick-up and set out meals in separate room in a timely fashion. (Need to stay on schedule)
- Performance rooms as needed (classrooms are fine). Consider the following:
  - Size of room and performing area
  - Audience seating
  - Adjudicators' tables – location should be isolated from audience
  - Performance area large enough for largest ensemble with chairs, stands and piano
  - Time factor and traffic flow for performing groups from warm-up to performance.
  - Sound leakage from other sources
  - Door control
  - Ventilation (Check for evening and weekend events)
- Warm-up rooms – (If available) Sign-up sheets posted. Students can warm up outdoors if needed
- Piano, chairs and stands should be in every room.
- Command performance room
- Area and materials needed to post rating in central location
- Medal sales near rating board or in headquarters
- Enlist a group of students/directors to be room monitors, collect score sheets, tally and post ratings, etc.

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

- All forms are available on the CMEA Central Section Web-site and can be downloaded and printed directly.
  - Festival Handbook (Web-site)
  - Adjudication forms (Web-site) Pre-made labels for each entry are to be secured to the appropriate scoresheet
  - Certificates and seals
  - Rating summary sheets (Web-site)(Sent in January)
  - Expense report (Web-site)(Sent in January)
  - Meal Check Accounting Form
  - Copies of adjudicator contracts
  - Master for medals and plaques order form (Web-site)

#### **ITEMS RECEIVED FROM THE FESTIVAL COORDINATOR IN REGARDS TO MEDALS**

- Adequate supply of medals as determined by the Site Host

#### **EMAILINGS – NO LATER THAN TWO WEEKS PRIOR TO THE FESTIVAL**

- Email shall contain:
- Letter of welcome (instruction sheet). **Be sure to include a cell phone number that can be used during the festival.**
- Copy of complete performance schedule
- Road map of area
- Map of site with facilities marked
- Email shall be sent to :
  - Each participating director
  - Festival Coordinator
  - Each adjudicator

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

- Student help briefing
- Equipment for all rooms – double check – Saturday is a bad day to look for equipment
- All pianos tuned and in good working order
- Headquarters:
  - Availability of materials – pencils, large envelopes, marking pens, all forms pre-printed
  - label all entry information to the top of the adjudication sheet.
- Have blank paper and envelopes ready for judges to use for private notes to directors
- Pre-print all certificates (large group only)
- Concession stand (optional)
- Adjudicator lounge and briefing room – beverages and snacks ready early (If applicable)
- Signs – big and plenty
- Bus parking
- Medal sales booth or table setup in headquarters
- Name tags or identifying clothing for student helpers, director, adjudicators, officials.
- Personnel necessary to open all appropriate facilities

## **DAY OF THE FESTIVAL**

- Briefing for adjudicators one half hour before festival begins – to be conducted by the Site Host
  - Show Adjudicator Video
  - Emphasize the need to write as much as possible to justify rating on scoresheet
- Have beverages and snacks ready early- if applicable.
- Distribute pre-printed name tags – if needed and available.
- Extra copies of schedules with changes and or cancellations indicated
- Information about lunch for adjudicators
- Inform adjudicators that NO audience is to be allowed in sight reading events except as allowed underneath the Sight-reading guidelines. (Large Group Only)
- Site Host or Guides should escort adjudicators to their judging areas/stations.
- Personnel needed at large group festivals:
  - Headquarters staff
  - Guides
  - Runners
  - Medal sales personnel
  - Cleanup crew
  - Door monitors
  - Warm-up room monitor / security
  - Sight reading aides
  - Concession stand (Optional)
  - Judges' aides
  - Storage room/pop-ups security
  - Stage Crew for Band and Orchestra set-up. Performance and Site-Reading. The stage crew needs to leave the stage area and/or be silent, still and out of sight during performances.
  - Adult tabulator
- Personnel needed at Solo and Ensemble festivals:
  - Festival headquarters staff
  - Runners
  - Medal sales personnel
  - Cleanup crew
  - Door monitors

- Concession stand (optional)
- Adjudicator assistants (numbers permitting)

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

- Submit an itemized financial report with receipts for allowable expenses and meal check accountability form with receipts and a check for unused funds to the Festival Coordinator
- Duplicate the complete rating summary sheet(s) and send to the Festival Coordinator
- Submit Ratings Tally sheet
- Return all unused materials to Festival Coordinators – if applicable.
- Send letters/emails of appreciation on behalf of CMEA Board and Site Host to:
  - Administration – School and District as well as the site host if different than the Site Chair.
  - Anyone else who should receive recognition and/ or appreciation
- E-Mail all Participants in your festival a follow-up Thank You. A copy of the ratings distribution list (groups who indicated that their ratings should not be distributed, shall be blank) a link to the online festival and adjudicator evaluation forms, attach the medal and plaque order form. These forms are also available at [www.cmeacentral.org](http://www.cmeacentral.org).
- Please email all the above forms to your festival coordinator. Scan receipts and any forms not digital.

## **RATING FESTIVAL GENERAL INFORMATION**

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

### **NAfME/CMEA MEMBERSHIP**

- Current Membership in NAfME/CMEA is **REQUIRED** in order for Directors/Teachers to participate in a CMEA Central Section Festival.
- **NOTE:** NAfME membership applications and dues, with separate checks, are to be mailed directly to NAfME or join/renew on-line using Debit/Credit. **Do not include these items with your festival application and fees.**
- **All directors must be current members of CMEA on the day of the Festival in which they want to participate. If membership expires before the festival, proof of renewal must be mailed/e-mailed to the Festival Coordinator for your group to perform in the festival.**

### **SITE SELECTION**

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

### **REGISTRATION**

- Registration for large group festivals are completed online at [www.CMEACentral.org](http://www.CMEACentral.org).
- Before starting the online registration process, each director must determine the classification level of their ensemble. There are three classification levels: I, II, III. This classification will help the adjudicators with judging the ensembles performance and determine their sight-reading level.
- After precisely completing the registration document form, download and then fill-out the signature/fee page and print.
- Submit.
- The signed signature page and fees must be sent or delivered to the festival coordinator postmarked no later than six weeks before the festival date. There is an additional \$50.00 for each late entry. Entries will not be accepted two weeks or less before the chosen festival unless space is available. Registration is not complete and the ensemble will not be placed on the schedule

priority list until the Coordinator receives both signature page and fees. **Absolutely no purchase orders will be accepted.**

- **The granting of time requests is based on the order by which the festival coordinator receives the completed signature page and fees.**

## **PERFORMANCE MUSIC SELECTION (General)**

### Large Ensembles

Choose three compositions of contrasting style. The selections should be “art” music and not “pop” music. Your performance total time should not exceed 80 % of the stage time allotted.

30 min time slot – 24 min performance

25 min time slot – 20 min performance

20 min time slot - 16 min performance

15 min time slot - 12 min performance

For high school choirs, minimum performance requirement is about 10 minutes’ worth of contrasting styles. Typically, this is done with 3 pieces.

If the selections are very long or have multi movements, you may choose to perform only two pieces. High School Intermediate and Advance choirs must perform one acapella selection

## **PERFORMANCE SCHEDULE**

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

## **SUPERVISION**

- Directors are reminded that students must be adequately supervised. Schools are to provide one adult chaperone for every twenty students participating in festival. Please review proper concert etiquette and festival deportment with your students before the event. **DIRECTORS MAY NOT LEAVE THEIR STUDENTS UNATTENDED AT ANYTIME. Disruptive students will be escorted out of the festival performance area.**
- **Those in the audience/performance venue should not have their cell phones/devices on or out.**

## **DECLARATIONS**

- Directors may include declarations (notices of special or unique considerations) for your group to the judges. These should be attached to the scores submitted for use by the adjudicators. Declarations should be printed on school letterhead.
- Example: Substitute accompanists, First Trombone broke his right arm last Tuesday, Oboe part substituted with Soprano Sax, Left trumpet mutes in band room before boarding the bus for a 2 hour drive, etc..

## **COPYRIGHT COMPLIANCE**

- All participants in the festival are to perform from legally acquired copies of the music. Exceptions: “Emergency copying to replace purchased copies which for any reason are not available for an imminent performance is permissible provided replacement copies shall be substituted in due course.” (Guideline on Fair Use of Copyright Material) Emergency copying equipment and supplies will not be provided by the Site Chair.
- **3 ORIGINAL Scores** must be provided at all large Group Festivals for adjudication purposes. All measures must be numbered. Copies can only be used with the express permission from the

publisher holding the copyright. Such permission must be included on each copy. Adjudicators are instructed to judge for comments only if legal scores are not available.

- Securing Original Scores:
- If cost is an issue, contact other directors and ask if you could borrow scores.
- Go to [www.jwpepper.com](http://www.jwpepper.com) to find out if there are scores to your music available for purchase. This is the simplest way to get scores if they are available and you have the finances to pay for them.
- If for any reason your purchased scores do not arrive on time, you must present an official document from the place you ordered (Not a Screenshot) before the judges can use copied scores. Bottom line: Order early!
- If J.W. Pepper doesn't have scores available for sale (Permanently Out of Print Music), they may have enough information on the web-site to find out who the latest publishers were. J.W. Pepper also has many representatives that are able to help you by phone (800-345-6296) with publisher issues.
- Permission to copy out-of-print scores for the purpose of Festival Adjudication is often given for minimal cost or free by the publisher.
- Below are a couple publishers (Both Hal Leonard and Alfred have acquired some of the older publishers) web-sites that will help you with legally photocopying scores:
- Hal Leonard Publishing: [www.halleonard.com](http://www.halleonard.com) Top Right corner of home page click Copyright, on left mid-page click Permission to photocopy for adjudication. Follow instructions exactly
- Alfred Publishing: [www.alfred.com](http://www.alfred.com) Bottom of home page click Licensing Requests, Create an account, login, new Festival Permissions. Follow instructions exactly.
- E-Print Scores
- Proof of actual purchase of 3 scores must be submitted with scores
- When using legally copied scores:
- Scores must be assembled, back to back, clean binding, clean print, measures numbered.
- Adjudicators must be able to mark on scores with a pencil

## PERCUSSION EQUIPMENT

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

## PROTEST PROCEDURE

- Any protest regarding ratings must be made by the directors to the Site Host **before the end of the day of the groups' performance and before the judges leave for the day.** Upon receiving a protest from a director the Site Host will contact the judges to inform them of the protest. Regardless of the outcome, the decision of the **JUDGES IS FINAL** The Site Host will relay the judges' decision to the protesting director. Following the festival the Site Host will write a report to the Festival Committee Chair outlining the nature of the protest, the procedure followed and the outcome of the protest.
- All concerns or complaints not related to ratings should be directed to the Festival Committee Chair (First Vice-President) following the event.

## QUESTIONS

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

# LARGE GROUP FESTIVAL

## FEES

- See current festival application forms for festival fees.

## ELIGIBILITY

All student participants must be enrolled in a public or private school, participating in that school's appropriate ensemble and attending school and classes regularly.

## TIMING

- The Site Host will schedule ensembles at minimum intervals as outlined below. All times are "portal to portal" including setup and performance.
- High School Instrumental – 30 minutes
- Middle School Instrumental – 25 minutes
- High School Vocal – 20 minutes
- Middle School Vocal – 15 minutes
- If there are not large numbers of entries, Middle School instrumental intervals can expand to 30 minutes and all choral groups can expand to 20 minutes.

## ADJUDICATOR SCORES

- Directors should provide three **original** scores of each selection for the adjudicators. Copied scores are illegal and not permissible. Any copied score must also have a legal note with the publishers' permission to copy attached to the copy. Legally Copied scores must be assembled with clean print, back to back, pages easy to turn and judges can use pencil to write on them. Scores for all entries will be labeled with the name of the school and each measure consecutively numbered. Ensembles without scores or illegally copied scores will not be eligible for a rating, but will receive comments. If E-Scores are used, proof of purchase must be included with each score and assembled as noted above.

## A CAPPELLA SELECTION

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

## AWARDS

- Pre-printed Certificates are provided to all large ensembles on the day of the festival. For Solo & Ensemble Blank Certificates are distributed to directors for directors to complete. Medals and plaques can be ordered/purchased by the director using the order form included in their packets. Payment must be made at the time of ordering. No phone orders or P.O.'s. will be accepted.
- Some Solo & Ensemble Festivals sell Medals on site. \$5.00 Cash or Check only.
- Medals:
  - Unanimous Superior (Large Group)
  - Command Performance (Solo & Ensemble)
  - Superior
  - Excellent
- Plaques
  - Unanimous Superior
  - Superior

## **SIGHT-READING INFORMATION (GENERAL)**

### **SIGHT-READING**

- All ensembles are expected to go to the sight-reading room immediately following their prepared music performance. This portion of the Festival experience evaluates the ensembles ability to read and interpret music. Directors will be given a choice of two titles within their classification level established at Registration to sight read.
  - Sight-reading is a closed performance situation in which no one is allowed in the room except the adjudicator, an assistant, room managers, the Festival Site Hosts, the performing ensemble and the director. Other Adults may enter at the invitation of the Director
  - The Site Host, room managers, and adjudicators will do everything possible to create a relaxed atmosphere in the sight reading room and contribute to a positive learning experience.
  - The adjudicator will evaluate the ensemble and assign a rating according to the sight-reading standards and provide a mini clinic to help the ensemble to be more musically literate.

## **JAZZ FESTIVAL**

### **ELIGIBILITY**

- All student participants must be enrolled in a public or private school, participating in that school's appropriate ensemble, attending school and classes regularly.

### **TIMING**

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

### **ADJUDICATOR SCORES**

Scores are not needed for adjudication for Jazz Festivals.

### **AWARDS**

- Certificates are provided to all ensembles. Certificates will be available the day of the festival. Medals and Plaques can be ordered through the mail. No phone orders or P.O.'s will be accepted.

## **SOLO AND ENSEMBLE FESTIVAL**

### **PURPOSE**

- The Solo/Ensemble Festival purpose is to give CMEA member Directors' students an opportunity to prepare solos and/or participate in small ensembles in order to further their individual skills.

### **ELIGIBILITY**

- All student participants must be enrolled in a public or private school, participating as student performers in that school's appropriate ensemble, attending school and classes regularly. In the event

a school does not have the appropriate large ensemble in the curriculum, a private teacher may enter students provided they are current members of NAFME/CMEA. A letter on school letterhead from a school administrator (principal, activities director, counselor, etc.) stating the preceding is required with the entry form. The director entering Ensembles composed of students from more than one school must confirm that all students involved are currently in their schools ensembles before entering. Students not attending public or private schools (home-schooled) must get clearance from the Festival Coordinator.

### **WALKUP REGISTRATION**

- Teachers may enter students as “walkup” entries at the festival site on a space available basis for \$40.00, (\$20.00 entry plus \$20.00 late fee).

### **ACCOMPANIST**

- Using “live” accompanists is the recommended and preferred way to perform solos and/or ensembles. Electronics i.e. CD’s/MP3’s etc. can be used if an accompanist cannot be secured. However, the student must provide all the equipment needed to run said electronic device. The site host will not be responsible to provide such equipment.

### **TIMING**

- Ten minutes are allowed for each performance including entry and exit. **If this time limit is exceeded, the adjudicator will stop the performance.** This will not have an adverse bearing on the rating. Directors are urged to time their entries to avoid the shattering effect of stopping a performance. Command Performances will not be awarded to entries that are stopped due to time. Reason being that the adjudicator has not heard the end of the selection.
- The music for Solo/Ensembles should be no longer than 6-7 minutes. Each entry only has 10 minutes from portal to portal. The longer the music – the less time the student(s) have for judge commentary. The comments and suggestions given at the end of the performance by the Professional Adjudicators both verbally and written are an essential part of the festival. The adjudicators have to have time to verbally comment and fill out the score sheet in that 10 minutes.
- Students can enter multiple times, but each entry must be completed within that 10 minute time slot.

### **ADJUDICATOR SCORE**

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

### **ENSEMBLE SIZE LIMIT**

- The maximum number of students allowed in either an instrumental or vocal ensemble is twelve.

### **MEMORIZATION**

- Memorization is not required but is encouraged. The rating will not be affected either way.

### **INSTRUMENTATION**

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

### **COMMAND PERFORMANCE – CP**

- Adjudicators may select soloists or ensembles that have **performed with nearly flawless and exceptional musical distinction,** to perform again at a command performance event. Directors,



students and parents are encouraged to attend Command Performance Concerts and listen to as many command performances as possible.

### **UNANIMOUS SUPERIOR**

- Large Ensembles who have received a superior rating from all 3 adjudicators and have participated in sight-reading shall be awarded a Unanimous Superior Award.

### **AWARDS**

- Ratings of Command Performance (CP), Unanimous Superior (U), Superior (I), Excellent (II), Good (III), Fair (IV) and Poor/Needs Improvement (V) are awarded by the judges. See the Performance Standards section for earnings criteria. At some Solo & Ensemble Festivals Medals (CP, Superior and Excellent) may be purchased at the site. Directors will be given an order form to order medals through the mail.
- Blank Award Certificates are provided to the entering director as well as rating seals according to the number of soloists and ensembles(one for each individual member) entered and performed. Directors will be responsible for completing the certificate and distributing them. Certificates and scoresheets will be picked up by or mailed to directors following the festival.



# Festival Definition of Classifications

## MUST READ

Beginning in 2020, Central Section is including a Classification System for our ensembles registering for Festivals. This classification helps our adjudicators and determines the level of music in the Sight-Reading room.

Directors have the discretion to determine the classification under which their groups will be evaluated. Please read the descriptors to choose the classification that best fits your ensemble. The rubric may also help you to decide. It is acceptable to register multiple groups within the same classification.

*For the 2020 Festival Season, directors are allowed to perform their Sight Reading in Class I (Grade ½ or 1 music) if they so choose regardless of what their performance classification is.*

*The Sight-Reading room is closed to the public. The Scoresheet is not numerical - small captions are rated (I, II, III) only. The Sight-Reading rating is not included in the overall rating. The Sight-reading rating is recorded for Central Section records but never distributed to anyone. CMEA Central strives for the sight-reading experience to be positive and encouraging.*

### CLASS I: Elementary School; Middle School Beginning or Intermediate

*Class I Sight-reading music level are grades .5 and 1*

#### **Elementary School Ensembles (grades 4-6)**

- All elementary school ensembles

#### **Middle School Beginning Level Ensembles (grades 6-8)**

- MS ensembles in which the majority of students began playing/singing in the fall or have less than one full year of experience

#### **Middle School Intermediate Level Ensembles (grades 6-8)**

- MS ensembles in which the majority of students have 1-2 years of experience
- An intermediate level MS ensemble from schools that offer a sequential program
- MS ensembles with incomplete instrumentation
- MS ensembles that rehearse fewer than 3 hours per week
- MS ensembles performing grade 1-2 music
- MS ensembles that are the only group of its kind offered at the school

### CLASS II: Middle School Advanced; High School Novice or Intermediate

*Class II Sight-reading music level are grades 1.5 and 2*

#### **Middle School Advanced Level Ensembles (Grades 6-8)**

- Advanced level MS ensembles from schools that offer a sequential program
- MS ensembles with complete or nearly complete instrumentation
- MS ensembles playing more challenging repertoire (Grade 2, 3, 4)

#### **High School Novice and Intermediate Level Ensembles (Grades 9-12)**

- Novice level HS ensembles in which most students have less than 3 years experience
- HS ensembles comprised mostly of freshman (Grade 9)
- Ensembles from small high schools
- HS ensembles with incomplete instrumentation
- HS ensembles performing less demanding repertoire (Grade 3 and below)
- Intermediate level HS ensemble from schools that offer a sequential program
- HS ensembles that are the only group of its kind offered at the school

# **Rural Ensemble Clinic**

## **PURPOSE & MISSION**

Rural Ensemble Clinics are not to be for ratings, but rather to give an exceptional learning experience for students who would not otherwise have one. Adjudication will be given for the express purpose of making the ensemble aware to new musical ideas and concepts that they might not have otherwise been exposed to in a Rural setting.

## **SCHOOLS QUALIFYING**

If a school is located in a Rural area, away from a major city hub, they can qualify for this experience. Rural School Representative for their Area will be able to help clarify for those who have questions if they qualify.

It is our goal to include choirs, bands and orchestras in these clinics

## **ENSEMBLE REGISTRATION**

Available Festivals will be posted at [www.CMEACentral.org](http://www.CMEACentral.org) . Directors must be NAFME/CMEA members. Registration Deadlines and Fees will be set forth on the website.

## **CLINICIAN SELECTION**

All clinicians are selected through invitation of the Specific Area Representative or the Rural Ensemble Representative to the Central Section Board

## **PROCEDURE OF FESTIVAL**

Students arrive (preferably watch an ensemble) then warm up on stage, perform 1-2 pieces and get feedback from the clinicians. The opportunity is about students getting a chance to learn from a clinician, not so much about a performance.

## **HOSTING**

The hosts are selected by the Area representatives on the Rural School Committee. If someone is interested, they can reach out to their area representative or to the Rural Schools Representative.

The first Rural Ensemble Clinics began in the Spring of 2018. CMEA Central Section is working to better and provide more opportunities to the Rural Ensembles in its section.

**CLASS III: High School Advanced***Class III Sight-reading music level are grades 2.5 and 3***High School Advanced Level Ensembles (grades 9-12)**

- Advanced level HS ensembles from schools that offer a sequential program
- HS ensembles performing advanced level repertoire (grade IV, V, VI)
- HS ensembles with complete or nearly complete instrumentation
- Open Classification: Director elects to have a group evaluated at a highest level

**Festival Classification Rubric**

ITEM	CLASSIFICATION I	CLASSIFICATION II	CLASSIFICATION III
<b>School Level</b>	Elementary Middle School: Beginning	Middle School: Advanced High School: Novice or Intermediate	High School: Advanced
<b>Size of School</b>	Up to 499	500 - 999	1000 and up
<b>Size of Program</b>	Small	Medium	Large
<b>Number of Groups</b>	Elementary: 1 or more Middle School: 2 or more	Middle School: Only Group Middle School: 2 or more High School: 2 or more	High School: 2 or more
<b>Placement in Program</b>	Elementary: All Groups Middle School: Intermediate	Middle School: Only Group High School: Freshman High School: Intermediate	High School: Highest of all
<b>Instrumentation/ Voicing</b>	Partial	Nearly Full	Full
<b>Music Level Performed</b>	Grade 1 -2	Grade 2 - 3	Grade 4 and Up
<b>Days of Rehearsal per Week</b>	1 - 2	3 - 4	5
<b>Hours of Rehearsal per Week</b>	1 - 3 hours	3 - 5 hours	5 hours and up
<b>Predominate Grade Level</b>	Elementary: All Middle School: 6 - 7	Middle School: 7 - 8 High School: 9 - 10	High School: 11 - 12
<b>Percent Taking Private Lessons</b>	Under 25%	25% - 50%	50% or higher
<b>Ensemble Festival Experience</b>	0 - 1 years	2 years	3 or more years
<b>Director's Years of Experience</b>	1 - 3	4 - 6	7 or more

*Select the Classification that best describes the ensemble for each item.  
The classification most selected should determine the ensemble's classification.*

## DIRECTOR PREPARATION FOR FESTIVAL

Join or renew your membership to NAFME/CMEA. [www.nafme.org](http://www.nafme.org). All directors must be current members of CMEA on the day of the Festival in which they want to participate.

### LARGE GROUP FESTIVAL

- Go to [www.CMEACentral.org](http://www.CMEACentral.org), find the large group festival registration link.
- Determine the Classification of your ensemble using the classification document/ rubric. Classification is solely determined by the director's best, honest evaluation of their ensemble. Classification Level determines what will be performed in the sight-reading room.
- Fill out the CMEA Central Section Large Group Application completely. Download the signature page. Click Submit
- Register each ensemble individually
- Fill out then print the signature and fee page and have them signed by an administrator and the director.
- Procure a check for the fees. (Caution - it may take several weeks for some schools/districts to cut a check. It is suggested that you do not have your check mailed directly by the finance office. Rather, get the check and send it yourself with the completed signature page. It is not uncommon for checks to arrive in the Festival Coordinators mail and they have no idea what ensemble it belongs to.
- May include the fees for multiple ensembles in one check
- **Application and check must be delivered or postmarked by six (6) weeks before the date of the festival to the festival coordinator**
  - Festival Hosts are mandated to schedule ensembles based on the order that the signature page and fees are received – better to get it in early.
  - Late Fees (\$50.00) begin the day after the forms are due.
- Begin to prepare your ensemble. Choose your music wisely. The music should be “ART” music not “Pop” music. Common practice is to select 3 pieces of music for performance that are of contrasting styles and tempo. For high school choirs, minimum performance requirement is 10 minutes worth of contrasting styles. Typically this is done with 3 pieces. The total time for the performance along with entry and exit, must stay within the time allotted for each Ensemble which is determined by each Festival Site Host.
  - 30 min time slot – up to a 24 min performance
  - 25 min time slot – up to a 20 min performance
  - 20 min time slot - up to a 16 min performance
  - 15 min time slot – up to a 12 min performance
- If the music selected is long (multi movements, etc.), a director may choose to perform just 2 selections. However, they should still be of contrasting style and stay within the time constraints of the festival.
- **Intermediate and Advanced High School Vocal ensembles** will perform one *a cappella* selection as part of their festival program. Adjudicators are instructed to lower the rating by one grade if an *a cappella* selection is not included in the performance.
- *Be sure that you can procure extra scores for music that is older and possibly out of print before you commit to learning the music for Festival Performance.*
- Resources for finding selections for your ensembles are, but not limited to:
- Successful Directors in your area.
- JW Pepper - [www.jwpepper.com](http://www.jwpepper.com) Directors can search for music by grade level and listen to audio recordings

- Southern California School Band and Orchestra (SCSBOA) Approved Festival List – [www.scsboa.org](http://www.scsboa.org)
- Read the Performance Standards and be familiar with the adjudication score sheets for your type of ensemble. Use the Performance Standards and Adjudication sheets to help prepare your group. Being familiar with the **Philosophical Foundation** for Adjudicators and how the adjudicator is expected to adjudicate will greatly enhance your preparation for Festival. All of this information is contained in the CMEA Central Section Festival Handbook, available at [www.CMEACentral.org](http://www.CMEACentral.org).
- *Adjudicators are charged with matching what they see on the score with what they are hearing from the Ensemble and score/rate accordingly.*
- Don't expect a Superior rating if your ensembles try to perform music that is too advanced and doesn't meet the Superior Standard.
- Try to select music that best suits the strengths of your ensemble
- Once the music has been selected, order 3 copies of each score for the judges to use to adjudicate. Without original scores, the judges will only be allowed to do a non-rated (comments only) assessment. See Copyright section of the Festival Handbook for additional information on legal copying resources.
- Try not to procrastinate with this task. Order early so that publishing delays can be avoided.
- Number each measure of each score and put the name of your school on the score
- Can't decide between a few selections? Order scores from J.W. Pepper on approval. You can send the (unmarked) scores back to J.W. Pepper for full credit (less shipping costs.)
- Continue to provide opportunities for your ensemble to **PRACTICE SIGHT-READING.**
- Articles for Sight Reading preparations can be found at [www.CMEACentral.org](http://www.CMEACentral.org)
- Teaching and practicing fundamentals daily and being positive about the opportunity of getting to perform new music is essential to a successful sight-reading experience.
- If the director enjoys the challenge of sight reading new music with their ensemble – their students will!
- Within three to four weeks before the festival the Festival Host will send information regarding the festival day that will include a schedule and other Festival specific information.
- Schedule your transportation
- The Site Host will either send you a google form to fill out with the information below or ask you to email the following:
  - Titles of your music with composer/arranger in the order of performance
  - Seating Charts
  - Arrival/Departure times
  - Rosters of your ensembles (for school site emergencies)

## DAY OF FESTIVAL

- Have your students wear to the festival clothing that is uniform in style. Not necessarily matching exactly – but presenting a cohesive look.
- Upon arrival, check in and submit scores
- **Declarations:** Directors are allowed to attach notes, written on school letterhead, to the judges on the scores informing them of specific issues for the group. These notes should not make excuses for poor preparation of the group. Rather, they are for situations that are out of your control. (The Solo Horn player broke their left hand yesterday, first chair trombone player had their appendix removed a week ago, left all the trumpet mutes at school,

Substitute Accompanist etc.) No excuses – just reasons to let the judges be informed. It is best not to declare unless absolutely necessary.

- If early, go to the performance venue and listen to other groups
- Go to warm-up room and carefully warm-up/tune.
- Suggestion: Use this time to remind or reinforce elements or ideas in the music.
- Be careful not to over-tax your group.
- Walk to Performance Stage and set-up. Department on and off the stage is being observed and rated by the judges – be sure your students understand the importance of this.
- You may do a short warm-up for purposes of getting a feel for the performance hall. Remember the judges are listening and observing.
- Suggestion: Tune Carefully in Warm-up and not on stage (Unless absolutely necessary)
- Wait until announced or head judge gives you the “go ahead” to perform your first piece.
- Pause between pieces to give adjudicators time to give oral and written comments (The head judge will tell or wave to you to continue when they are ready)
- Depart the stage to go to the sight-reading room.
- Read the Sight-reading Information in the Festival Handbook for detailed information as to how this room is run.
- After Sight-reading there will be at least a 15 – 30 minute delay before your score sheets, rating and scores will be ready.
- Go to Festival Headquarters to pick up your Festival Packet. (Festival Packets may only be picked up by directors.) Most recorded comments from each judge are being uploaded through the internet to the director by the end of the day of your performance.
- **If there is a question about your rating** – you must inform the Festival Host immediately. All Protests must be completed while the judges are still on campus on the day that you performed.
- Please, **do not** use social media to air your complaints. Use the Protest Procedure and Evaluations.
- Having your ensemble listen to other ensembles is an important educational part of a festival and provides an audience to the groups performing. Try to schedule some time for this. Know your group and be sure they are adequately supervised while listening.

## **FOLLOW UP**

- Submit the Adjudicator and Festival Evaluations. A link to these evaluations will be emailed to each participating director immediately following the festival.
- These Evaluations ARE read and acted upon. Your voice is important to the CMEA Central Section Board as we strive to provide the best possible Festival Experience for the directors we serve
- It's okay to give out positive comments as well.
- Order your medals and plaque using the form in your packet (Not mandatory)

## **SOLO AND ENSEMBLE FESTIVAL**

- Let your students know 3 - 4 months ahead of the time, the date of the solo and ensemble festival, so that they can begin to prepare their solos and organize ensembles
- In General, solos are done by students who are taking private lessons.
  - Be sure that soloists secure an accompanist

- Small ensembles, in general, are organized by directors. Directors help guide the ensemble to appropriate literature and rehearsal times. Ensembles are limited to up to 12 members.
- The music for solos/ensembles should be no longer than about 6 minutes. Each entry only has 10 minutes from portal to portal. The longer the music – the less time the student(s) have for judge commentary.
- The Music should be “ART” music not “POP” Music
- Set a deadline for your students to commit to participating in the Festival that is 6 weeks before the festival.
- Each soloist or ensemble should fill out a form that includes their name(s), grade, instrument/voice, type of ensemble, title/composer etc. See sample in Appendix

## **ENTRY**

- Central Section Solo & Ensemble Festivals have a website based entry process. The registration portal opens in January.
- After entering your students, print out signature page and get the signature of an administrator and the director.
- Each solo or ensemble entry is \$20.00. Some schools pay for all the entries – others have the student(s) pay for them. Either way, secure one check for all entries and send it along with the signature page to the Festival Coordinator.
- Remember that you are not signed up until the fees and signature page is in the hands of the Festival Coordinator.
- Both form and fee need to be delivered to or postmarked by four (4) weeks before the festival to the Festival Coordinator.
- Late Fees begin the day after the application is due. \$20.00 per school/director. (The website automatically generates late fees to the Signature page.)
- The Solo/Ensemble Festival Host will send out a schedule one to two weeks before the festival.
- Students who are late to sign-up, but are sooner than the day of the festival must inform their director who will contact the Festival Host to see if they can be scheduled. \$40.00 needs to be collected for each late entry.
- Students who do not sign up and want to perform may come with \$40.00 the day of the festival and the Festival Host will try to place the student in open spots due to cancellations.
- There is No Guarantee of an open spot the day of the festival.

## **DAY OF FESTIVAL**

- Have the student bring a “clean” copy of what they are performing to give to the judge. It is best practice to give the judge an original and the student use the copy. Students will not be “docked” if they can’t provide original copies.
- There will be no copying services available at the festival.
- Students should dress appropriately – showing the adjudicator how seriously they consider their performance.
- Students should arrive about an hour before their scheduled time to locate their performance room and to warm-up (practice with accompanist) etc.
- Caution your students about over playing/singing before their performance. They need to “SAVE their BEST” for the actual performance.
- Be ready to go into the adjudication room 5 minutes before their assigned time
- Ratings will be posted at Festival Headquarters about every hour.
- Most Solo/Ensemble Festivals have Medals for sale at Headquarters.



- Command Performance, Superior and Excellent medals can be purchased by the student as soon as their rating is known.
- \$5.00 Cash or checks made out to “CMEA Central Section” are acceptable ways to purchase medals.
- Directors can also purchase medals using the Medal and Plaque order form at a later date.
- Students earning a Command Performance will be asked to perform their piece again for the public or return for a Command Performance Recital.
- Directors can either pick up their students Award certificates and adjudication forms at the end of the festival or the festival host will deliver/mail them to the director within the following week. Students are not allowed to pick up their forms and certificates.

#### **FOLLOW UP**

- Complete adjudicator and festival evaluations. Directors will be sent via email a link to the evaluations.
- Order medals



# CMEA CENTRAL SECTION FESTIVAL INSTRUMENTAL SIGHT-READING

- **The Ensemble enters room quietly and finds places in set-up ..... (2-3 minutes)**
  - Director selects music from the 2 selections in their Classification Level and informs adjudicator.
  - All music brought in by students will stay closed, under their chairs
  - Percussionist bring their own performance equipment (Snare drum, crash or sus. cymbals)/sticks/mallets/toys into the Sight-Reading room. Bass Drum, xylophone/marimba/bells, and maybe timpani will be in the room. Rating will not be lowered if something in the sight-reading music is not available to perform on.
  - Sight-reading room helpers' pass out music folders to the ensemble members
  
- **Adjudicator instructs and encourages students ..... (1 minute)**

*Please open your folders and remove (music selection). Does everyone have the right part for their instrument? Percussion are you set? Are there any problems? Have Fun!*
  
- **Prepare, discuss, and talk about the selection ..... (up to 8 minutes)**
  - Below is a basic guide for using the time
    - Director and students study the music (1-2 Minutes)
    - While the director is studying, students are silently looking it over also, applying the system that the director has practiced in the classroom. Students should literally finger their way through the piece.
    - The director talks them through the piece, acquainting them with as many of the details as time allows (2-3 minutes)
    - Questions from Students to the Conductor (2 minutes)
    - Students can quietly discuss the music among themselves – without leaving their chairs (1 minute)

*(Student/Director can do and cannot do at this time are listed below)*
  
- **Warm-up ensemble for “SR” piece ..... (1 minute)**

*(Consider playing a memorized scale in the same key as selection, quick tune)*
  
- **Perform Selected Piece! ..... (up to 5 minutes)**
  
- **Feedback by “Sight Reading” Adjudicator ..... (5+ minutes)**

*Depending on the performance time of the selected sight-reading piece, and the preparation time used the feedback and/or clinic could be lengthier*
  
- **Return music to folders, Pass folders in, Exit room**

**Total Time: 23 minutes**

➤ **What the director MAY do:**

- Talk about the piece.
- Point out the key signatures
- Review time signatures
- Run quickly through the procedure used to practice sight reading in the classroom
- Provide as much detail as possible that will allow your students to successfully read the music

➤ **What the students MAY do:**

- Practice a difficult rhythm
- Count
- Clap
- Tap
- Sing any part of the work
- In the last minute, confer quietly with other students

➤ **What the director MAY NOT do:**

- Perform the piece or phrase
- Sing
- Count
- Conduct
- Tap
- Verbally correct any incorrect rhythm or note.
- Do anything other than use descriptive words
- Mark the score

➤ **What the students MAY NOT do:**

- *The students may not play the sight-reading music at any point during the preparation time*
- Make any marks on the music

# CMEA CENTRAL SECTION FESTIVAL VOCAL SIGHT-READING PROCEDURE

- There will be a choice of 2 selections for each classification and type of choral ensemble. The director will select one.
  - The director and students will have one minute to study the score silently.
  - The director and students will have up to five minutes for study, discussion and singing.
- Ground rules for the five minute study time:
  - The director may not sing any melodic or rhythmic part(s) to the students during this time.
  - The keyboard may be used only once during the five minutes to establish the key.
  - The director and students may do any or all of the following:
    - Discuss the selection pointing out key and/ or meter changes, form of the selection or potential trouble spots, etc.
    - The students may break into sections to work through their individual parts. Students may practice parts aloud within their selections. The director may “rehearse” the different sections without singing or demonstrating as outlined above.
    - The choir may sing through selected areas of the music to check for accuracy. The director may call attention to mistakes, but he/ she may not vocally demonstrate the correction for the choir. Students may go back into sections to work again.
- Performance:
  - Immediately before singing, the choir may use a keyboard to sing a scale and/ or arpeggio to establish the key and to sing their starting pitches.
  - During the performance, no demonstration either vocal or rhythmic may be given by the director. The director may call out rehearsal numbers or letters as needed.
  - Should the director find he/ she must stop the ensemble, the director should restart the ensemble at the closest rehearsal number or letter to the point where the ensemble stopped.
  - If time permits, oral comments about the performance and the rehearsal process may be given by the adjudicator.
  - Sight-reading is a closed performance situation in which no one is allowed in the room except the adjudicator, an assistant or secretary, the Festival Site Host, the performing ensemble and the director. Other Adults may enter at the invitation of the Director



## SIGHT-READING PERFORMANCE STANDARDS (large group festivals)

### **I – Superior**

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

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

### **II – Excellent**

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

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

### **III – Good**

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

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

### **IV – Fair**

This rating describes a performance that shows some obvious weaknesses.

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

### **V – Poor or Needs Improvement**

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

- This rating is rarely used even by the most critical judges. It indicates a performance in which the students reveal almost a complete lack of preparedness and understanding. The selections they attempt at sight are barely recognizable and such a group will often give up before it is even completed.

# ADJUDICATOR

Philosophy

Guidelines & Standards

Procedures

Adjudication Approval

&

Apprentice Program

# ADJUDICATION PROCEDURES AND POLICIES

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

## I. ADJUDICATOR SELECTION – PHILOSOPHICAL FOUNDATION

- The adjudicator is considered by the students to be a master teacher and a figure of authority. His/her actions, attitude and comments must contribute to the improvement and encouragement of the performers.
- There are no restrictions as to the difficulty level of selections performed. It is recognized that the adjudication will reflect the quality of the performance, including the quality of the music selected and its suitability to the individual/ group.
  - This judgment lies solely with the adjudicator. In addition to these factors, the adjudicator must take into consideration the experience, size of group, number of rehearsal hours per week, etc. as indicated on the provided adjudication form. If this information is not provided, the adjudicator should ask for it from the director or student before the performance begins.
  - It is strongly recommended that art music, as opposed to popular music, be performed at all festivals. The music chosen should allow a group to demonstrate its ability to perform in a variety of styles and tempos.
- When persons are asked to adjudicate, they should have extensive experience in listening to performers of the level they are to judge. That is the only way a judge can interpret the standards and reasonably apply them to students of different levels and backgrounds.
  - Some of the adjudicators set their standards so high that it is impossible for even the better school groups to meet them. The standards held by those adjudicators may be based on performances comparable to those of college-level or professional musicians and nothing heard in the school situation can please them. Sometimes adjudicators lapse into a state of uncritical generality, giving nothing but high ratings in order to encourage the students. Or, the performances may be so much better than an adjudicator expected from young musicians that the adjudicator thinks everything is wonderful. In failing to be sufficiently critical of a below-standard performance, an injustice is done to those who have achieved higher standards, the truly “Superior” performances.
  - Adjudicators must realize their responsibility for interpreting and maintaining proper standards of performance, but they should not forget the importance of stimulating and leading encouragement, especially to weaker performers. The mark of a truly outstanding adjudicator is not how well he/ she works with advanced students, but how much help and encouragement he/ she can give to students who have not yet attained excellence. An adjudicator should be a person who sincerely wishes to encourage young musicians by recognizing their achievement and to improve their performances by pointing out, in a positive manner, how they can strengthen their weaknesses. In short, an adjudicator should be a teacher. In this way, the adjudicator can maintain and improve the standards of music education in the schools.

## II. ADJUDICATOR GUIDELINES AND STANDARDS

The following information is provided to all CMEA Central Section Adjudicators so that adjudication procedures throughout CMEA Central Section are consistent and meet agreed-upon standards.

### **CMEA Central Section Adjudicator Sheets (Instrumental)**

- Only CMEA Central Section adjudicator sheets will be used at the Section’s Festivals (See Appendix A).

- All applicable boxes should be completed on the adjudicator sheet, including the Rating (Final Rating) box, except in the case of a director requesting "comments only." In that situation, the adjudicator will make no reference, either verbal or written, as to what the overall rating would have been were one assigned. There are three 30 point captions on the score sheet: Quality of Sound, Technique and Musicality. The fourth category "Other Factors" is worth 10 points. Each caption is broken down by score needed to receive a specific rating in that caption. For instance, 27-30 points is a superior, 24-26 is an excellent etc. **When completing the score sheet, it is required that a written statement be included in the comment section of each caption justifying the score given.** Directors may not have access to the recorded comments until long after the directors "Ratings Protest" window has expired. Carefully add the numerical score at write it at the bottom along with the assigned rating for that score. It is important that the Rating (Final Rating) assigned be consistent with the individual caption ratings found on the sheet. In other words, if a preponderance of the ratings on the sheet are at the Excellent Level, then the overall rating should be Excellent. CMEA Central Section adjudicator sheets are designed so that the Final Rating is determined by a combined calculation of specific ratings in areas on the adjudication sheet (See Appendix A).

### **CMEA Central Section Adjudicator Sheets (Choral)**

- Only CMEA Central Section adjudicator sheets will be used at the Section's Festivals (See Appendix A).
- All applicable boxes should be completed on the adjudicator sheet, including the Rating (Final Rating) box, except in the case of a director requesting "comments only." In that situation, the adjudicator will make no reference, either verbal or written, as to what the overall rating would have been were one assigned.
- There are two 30 point captions on the score sheet: Quality of Sound and Technique, a 35-point category: Musicality and a fourth category: "Other Factors" is worth 5 points. Each caption is broken down by score needed to receive a specific rating in that caption. For instance, in 30 point categories, 27-30 points is a superior, 24-26 is an excellent etc. **When completing the score sheet, it is required that a written statement be included in the comment section of each caption justifying the score given.** Directors may not have access to the recorded comments until long after the directors "Ratings Protest" window has expired. The Choral scoresheet was designed to give the director maximum information on their ensembles' performance. Each caption has a small box for giving each selection an overall rating, and a larger space to write specific comments on the performance of each piece. Carefully add the numerical score and write it at the bottom along with the assigned rating for that score. It is important that the Rating (Final Rating) assigned be consistent with the individual caption ratings found on the sheet. In other words, if a preponderance of the ratings on the sheet are at the Excellent Level, then the overall rating should be Excellent. CMEA Central Section Choral adjudicator sheets are designed so that the Final Rating is determined by a combined calculation of specific ratings in areas on the adjudication sheet (See Appendix A). There is a second page of the score sheet, that provides the adjudicator with an opportunity to jot down overall strengths and weaknesses. There is a staff for writing music there also. Most directors will look at the score/rating first and then glance at the 2<sup>nd</sup> page for an overall explanation of the rating.

### **CMEA CENTRAL Section Performance Standards**

- CMEA CENTRAL Section Performance Standards will be used at all section festivals (see Appendix A).
- Adjudicators should have extensive experience in Listening to performers of the level they are to judge. An adjudicator can only assess these standards if he/she can apply them to students of different levels and backgrounds.
- Adjudicators must realize their responsibility for interpreting and maintaining proper standards of performance, but they should not forget the importance of providing encouragement, especially to weaker performers.
- Adjudicators should be careful to balance critique with encouragement.
- When hearing groups from different grade levels, the adjudicator must remember that it is just as possible for an elementary or middle school group, or a small ensemble, to earn a high rating. Similarly, a high school group or a large ensemble, may earn a lower rating. So, too, is the case for students performing at solo and ensemble festival.

## Consistency of Ratings

- Adjudicators at Large Group and Solo and Ensemble Festivals must be adept at assigning ratings that are consistent with CMEA Central Section Performance Standards.
- **Large Group Festivals**
  - Subject to the availability of rooms, each event will have four adjudicators, three of whom will evaluate the performance of each group. The fourth adjudicator will be the sight-reading/clinic judge.
  - Adjudicators are expected to work individually when completing adjudication sheets. However, adjudicators are encouraged to confer between pieces as necessary in order to maintain consistency in the Overall Rating being assigned by the panel. Such discussion should be done discretely so that the audience does not hear what ratings a given group might be assigned. Split ratings such as I, II, and III, or II, III, IV should be avoided. The aforementioned aside, each individual adjudicator is responsible for assigning the rating he/she feels is most appropriate for a given performance. Each adjudicator's assigned rating is final.
  - One of the 3 judges shall be designated as a "Head Judge". The Head judge will be responsible for being sure that enough time is given between pieces for each judge to make verbal and written comments. The Head Judge will collect all 3 completed rating sheets and check to see that there isn't a final score gap of more than 10 points between the highest and lowest scores before handing them to the Festival recorder. Effort should be made to avoid extreme "split ratings".
  - Intermediate and Advanced High school choral groups are to perform one *a cappella* selection. Adjudicators are to lower the rating one grade if an *a cappella* number is not performed.
- **Solo and Ensemble**
  - One adjudicator is assigned to each event and will judge performances of no more than seven minutes within a ten-minute time schedule. Comments will be written on adjudication forms provided and ratings assigned unless the performer indicates otherwise. The adjudicator must, as time permits, speak with the student(s) following the performance.
  - The adjudicator may award command performances to those considered to be exceptional with distinction. The command performance is a separate rating and is awarded a rating that is above a superior rating.

## Protest Procedure

- Any protest regarding ratings must be made by the Director directly to the Site Host **before the end-of-the-day that the group performs and before the adjudicators leave for the day.** Upon receiving a protest from the Director, the Site Host will contact the adjudicators to inform them of the protest. Regardless of the outcome, the decision of the adjudicators is final.

## Adjudicator Written Comments

- All comments written on adjudication sheets should be neat and legible.

## Consistency between Verbal or Recorded and Written Comments

- At both Large Group and Solo/Ensemble Festivals, written, verbal or recorded comments should be consistent with the ratings assigned.
- Participants at Festival will be more willing to understand the reasons for a lower rating when the adjudicator points out the conditions that brought about the overall rating.

## Adjudicator Final Ratings and the Overall Rating for Large Group Festivals

- The categories to be considered in determining the rating are specified on the adjudication form, and it is the responsibility of the adjudicator to limit judging to these categories.
- Persons who listen to many performances of standard works will be aware of the fact that there may be several different interpretations of the same work, each of them valid. An adjudicator may not prefer one



interpretation over another as long as the performance is logical and does not violate the rules of style and good taste.

- CMEA Central Section Large Group adjudication sheets have been designed for directors to be able to see justification for the score given in each scored category. Categories are as follows: Quality Of Sound, Technical Accuracy, Musicality and Other Factors. The Final Rating is determined by a combined calculation of all four Categories on the adjudication sheet (See Appendix A).
- When hearing groups or soloists from different grade levels, the adjudicator must remember that it is just as possible for a middle or elementary school group or a small group to receive a high rating as it is for a large group or one from a higher-grade level to receive a lower rating.
- At Large Group Festivals, each adjudicator's Final Rating (Not Score) is combined with those of the other two adjudicators to determine the Overall Rating. The Overall Rating Chart is included in this handbook (Appendix A).
- Groups have the option of performing at any festival for "comments only." This applies to solo and ensemble as well as large group festivals. For non-rated performances (comments only), the adjudicator will make no reference, either verbal or written, to what the rating would have been were one assigned.

### **Adherence to the Schedule**

- It is important that all adjudicators adhere to the printed performance schedule. The Site Host will inform adjudicators of any adjustments to the printed schedule.

### **Seating of Adjudicators for Large Group Festivals**

- Adjudicators should be seated separately in the performance hall so that adjudication can be appropriately recorded.

### **Music Selection**

- CMEA Central Section does not use a "required" list of musical selections.
- Art music, as opposed to popular music, is expected at all festivals. The music chosen should allow a group to demonstrate its ability to perform in a variety of styles and tempos.
- There are no restrictions as to the difficulty level of selections performed by a given group. It is recognized that the adjudication will reflect upon the quality of the performance, including the quality of the music selected and its suitability to the group.
- Intermediate and Advanced high school choral groups are required to perform one a cappella selection. Adjudicators are to lower the rating one rating level if an a cappella number is not presented.

## **III. LARGE GROUP PROCEDURES FOR THE ADJUDICATOR**

- All Adjudicators must arrive at least 30 minutes before the start of the festival.
  - During this time, the Site Host will go over with the judges the itinerary/procedures for the day.
  - Instructions will be given as to how to run the recording device to be used.
  - The judges will be shown a short 7 minute CMEA Central Section Adjudicator video.
    - The purpose of this video is to remind the Adjudicator of CMEA Central Sections' Philosophical Foundation for Adjudicators. The Video helps to ensure that all Festivals in CMEA Central have judging that is consistent and meet with agreed upon standards.
- Festivals are scheduled by the Site Host using the following minimum time limits:
  - High School Instrumental- 30 minutes
  - Middle School Instrumental- 25 minutes
  - High School Choral- 20 minutes
  - Middle School Choral-15 minutes
- Original Conductor scores must be provided for each selection to be adjudicated, with measures numbered. Adjudicators are instructed to judge ensembles without original conductor scores for comments only.
- Ratings include (highest to lowest): Superior (I); Excellent (II); Good (III); Fair (IV); and Needs Improvement (V). See Appendix A for CMEA Central Section Performance Ratings.

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

#### **IV. SOLO AND ENSEMBLE PROCEDURES FOR THE ADJUDICATOR**

- All Adjudicators must arrive 30 minutes before the start of the festival.
  - During this time, the Sight Host will go over with the judges the itinerary/procedures for the day.
  - The judges will be shown a short 7 minute CMEA Central Section Adjudicator video.
    - The purpose of this video is to remind the Adjudicator of CMEA Central Sections' Philosophical Foundation for Adjudicators. The Video helps to ensure that all Festivals in CMEA Central have judging that is consistent and meet with agreed upon standards.
- Festivals are scheduled so that ten (10) minutes are allowed for each performance including entry and exit. If this time limit is exceeded, the adjudicator will stop the performance. This will not necessarily have an adverse bearing on the rating.
- Command Performances cannot be given to students who had their performances stopped due to time. Reason: The adjudicator has not heard the end of the piece.
- Use of a "live" accompanist is the recommended and preferred way to perform solos and/or ensembles. Electronics- i. e. CD's/MP3's etc. can be used if an accompanist cannot be secured. However, the students must provide all the necessary equipment needed to run such electronic equipment. Students who perform without accompaniment should be encouraged by the adjudicator to use an accompanist in the future.
- The solo part or score (ensembles) should be provided to the adjudicator, with measures numbered. Scores for all entries should be labeled with either the student or ensemble's name or the name of the school.
- The maximum number of students allowed in either an instrumental or vocal ensemble is twelve (12).
- Memorization is not required, but is encouraged. The rating will not be affected either way.
- There are no instrumentation restrictions for solo and/or ensembles. If an Adjudicator is asked to judge a solo or ensemble of instruments that are outside their area of expertise, it is acceptable to judge and rate solely on the musicianship of the performance.
- The solo and ensemble festival adjudicator should provide verbal feedback at the end of the performance, as time permits. It is helpful to students if the adjudicator provides two or three comments/suggestions to the performers. It is important that students be complimented for what was best in their performance.
- A Command Performance is the highest possible rating: performed nearly flawlessly, with exceptional musical distinction.
- Ratings include (Highest to Lowest): Command Performance (CP); Superior (I); Excellent (II); Good (III); Fair (IV); and Poor (V). See Appendix A for CMEA Central Section Performance Ratings.

#### **V. SIGHT-READING PROCEDURES FOR THE ADJUDICATOR**

If you like to get in there and work with ensembles, this is the place to adjudicate! A sight-reading adjudicator needs to be comfortable working in front of ensembles "providing clinics" to each ensemble, encouraging them, and giving them strategies for improving their music literacy. Adjudicators need to be positive and friendly. Adjudicators need to be able to put the ensemble at ease.

At the time of this publication, there is no numerical scoring, ratings are given in each caption and the most assigned rating becomes the overall rating.

Sight Reading ratings are never published. The rating is for the directors and students' eyes only.

The rating at this time does not count in their overall rating. Ensembles who earn a unanimous superior in performance but choose not to participate in Sight Reading will have their overall rating reduced to a superior.

Sight Reading Adjudicators are required to familiarize themselves with the "Sight-Reading Procedures" portion of the Festival handbook for the type of Ensemble being adjudicated

## VI. JAZZ FESTIVAL PROCEDURES FOR THE ADJUDICATOR

- All Adjudicators must arrive at least 30 minutes before the start of the festival.
  - During this time, the Sight Host will go over with the judges the itinerary/procedures for the day.
  - Instructions will be given as to how to run the recording device to be used.
  - The judges will be shown a short 7 minute CMEA Central Section Adjudicator video.
    - The purpose of this video is to remind the Adjudicator of CMEA Central Sections' Philosophical Foundation for Adjudicators. The Video helps to ensure that all Festivals in CMEA Central have judging that is consistent and meet with agreed upon standards.
- All bands are given twenty-five (25) minutes "portal to portal" for set-up and performance.
- Jazz Adjudicators will adjudicate without scores.
- Ratings include (highest to lowest): Superior (I); Excellent (II); Good (III); Fair (IV); and Needs Improvement (V). See Appendix A for CMEA Central Section Performance Ratings.
- Groups always have the option of performing at any festival for comments only. This applies to solo and ensemble as well as large group festivals. For NON-RATED performances (comments only), the adjudicator will make no reference, either verbal or written, to what the rating would have been were one assigned.

## VII. TOP FIVE LIST OF MAKING PRODUCTIVE RECORDED COMMENTARY

- 1) **Use a positive and constructive tone when making your recorded commentary.** In addition to identifying musical issues during a performance, it is important to reinforce good teaching through the adjudication process. For example, if a band has good basic sound, you might say "Students, terrific work has been done in your ensemble to develop good characteristic tone production. Congratulations!" If there is *little* to praise musically, congratulate the efforts of the students.
- 2) **When identifying a musical issue in the performance, always provide a solution.** It is not enough to say "Students, you are playing out-of-tune at measure 59." Instead, say "Students, somebody is playing an incorrect fingering at measure 49, causing the intonation to be adversely affected." Or, "Students, issues with left hand positions are causing the F-sharps to be out-of-tune at measure 59. Try tucking the left elbow to the left, bringing the wrist away from your body, and arching the fingers so that you can play precisely in-tune." Such specific commentary will help colleagues focus instruction after the festival. In addition, students will learn from the festival experience.
- 3) **Avoid continually repeating the same musical issue over and over.** If a given performance has the same musical flaw throughout the performance, simply refer to it as a continuing issue once, and then move on to other commentary. Avoid repeating the same comment over and over. For example, if a concert band has a trumpet player who is over-blowing, identify the problem and provide a solution. Then, when the problem is heard again later in the performance, simply acknowledge that the problem is a recurring one that needs to be addressed during class.
- 4) **Consider the use of a private note to the director.** Sometimes it is advisable to communicate some adjudicator comments for the director's ears only. CMEA Central Letterhead and envelopes are provided to each adjudicator. A simple private note can be written and sent to the director via the Site Host. Usually all adjudicators on the panel will notice the issue – just one of them should write the note. Care should be taken to avoid saying anything on the adjudication recording that might usurp the authority of the director, or reflect poorly upon his/her work with students.
- 5) **Specific Performance Errors vs. Attainment of Musical Performance Concepts.** Part of the adjudicator's job is to identify specific performance errors such as wrong-fingerings, a missed slur, etc. In addition, it's important to address student understanding of musical performance concepts such as Tone Production, Intonation, Blend, Balance, Rhythm, and Interpretation. Work to give students a

summary of how they are doing in these areas through the recorded adjudicator commentary. Adjudication should identify specific performance errors and provide an assessment of how the students understand fundamental musical concepts.

## ADJUDICATOR COMMENTS

- Each large group festival adjudicator will be provided a Recording device and will be given instruction as to how to use it for each performing ensemble. This should be used for running commentary to the ensemble. Comments that are specific to the performance can be made as the performance is in progress. The judge should appraise the performance in terms of categories on the adjudication form. Comments should include both positive and negative remarks about aspects of the performance with educational solutions/problems, and must justify and clarify check marks and ratings. Judges should acquire a vocabulary with which they can record their impressions and suggestions clearly and concisely. This does not mean simply to point out such obvious things as “this instrument played a B- flat instead of a B natural in the third measure of Z”, but to call attention to fundamental characteristics of the group, i.e. the presence or lack of good tone quality, intonation, precision of execution, phrasing, etc.
  - Adjudicators are to give constructive and positive criticism through written, recorded or verbal comments. The adjudicator should keep the focus of the comments on the student(s) and try to convey a sense of sincere encouragement. Comments should not only point out problems but must include ways that can solve the problems.
    - Verbal comments must be consistent with the rating awarded.
    - Scores must be consistent with the rating awarded, and must be backed up in writing on the scoresheet with constructive comments, especially in the case of low marks.
  - Adjudicators must clarify their ratings through written and verbal comments on electronic recordings. Participants will be more willing to accept a lower rating when the adjudicator points out the conditions which brought about the rating and offers concrete suggestions for improvement. In terms of educational value, critical comments are the most important contribution made by the adjudicator, but in the minds of participants and often of the directors, the rating is too often the ultimate goal. Failure to make clear the basis for rating negates the valuable results which are intended.
  - The adjudicators must be capable of expressing themselves legibly, concisely and diplomatically. They should avoid writing a comment which a director cannot read to either the students or administrators without a loss of prestige. This requires care but is well worth the effort.
    - *Blank paper and envelopes are provided by the site-chair for you to write a private note to the director if there are issues that need to be brought to the directors’ attention in a private way.*
  - The adjudicator must translate what is heard in terms of categories on the adjudication form. Care must be taken to assure that comments are consistent with the rating and scores. A director will certainly be dissatisfied if comments are generally full of praise while the rating is low, or if the form, is filled with “Outstanding” and “Superior” marks while the comments are generally negative.
  - ***The adjudicator should be aware that all recordings will be listened to by the students and their teacher.***

## VIII. HEAD JUDGE (Large Group Only)

One of the three adjudicators shall be selected to be the “Head Judge” for each festival. This judge should be placed in the middle of the three adjudicators.

- Responsibilities:
  - Signaling each ensemble when to begin their performance
  - After each selection, be aware when all judges have completed their comments and are ready for the next selection to be performed and then signal the director to continue.

- After the performance has been completed and judges are finished with their recordings, writing and scores/ratings, collect all scoresheets and be sure that there is no more than a 10 (less is better) point score between them. If there is, all three adjudicators need to talk it out and get the scores in compliance.
- There may be an issue with the directors teaching that is affecting the ensembles performance. The head judge is to be sure that a private note is written to the director
- Adjudicators are allowed to, after a performance, get together and collaborate about a performance that had issues to be sure that they are “hearing the same thing” and how to address it.

In the unfortunate event that an ensemble is clearly headed to a fair or poor rating, at the head judges direction and in agreeance with the other adjudicators, they can stop scoring and go to comments only. Write a letter to the director advising on how to acquire the skills needed to be a better educator. It is acceptable for one of the judges to go up on stage and for the balance of the time run a short clinic.

We never want to have students quit because of a bad experience, not of their own making.

## IX. ADJUDICATOR APPROVAL

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

Individuals wishing to become new CMEA Central Section Festival adjudicators must complete the Adjudicator approval process outlined on the following pages. Individuals placed onto the "List of Approved Adjudicators" can be approved to adjudicate at Large Group Festivals (Instrumental and/or Choral) and Solo and Ensemble Festivals, Sight-reading (Instrumental and/or Choral) only, Solo and Ensemble Festivals only, depending upon the individual's specific teaching background and qualifications, as determined by the Festival Chairman (First Vice President).

### **Adjudicators should exhibit the following characteristics:**

- Exceptional musicianship and teaching skills necessary to be considered an authority to students and directors
- Strong interpersonal skills, enabling the individual to communicate well with students and their directors through recorded and live commentary
- A clear understanding of the CMEA Central Section Performance Standards (Appendix A)
- An understanding of the procedures necessary to successfully adjudicate at CMEA Central Section festivals

## IX. ADJUDICATOR APPRENTICE PROGRAM

The Adjudicator Apprentice Program provides directors with the opportunity to serve the Association's membership by receiving training from experienced adjudicators. Candidates who successfully complete the program will earn adjudicator approval, qualifying them to adjudicate at the appropriate CMEA Central Section Festivals. Send/e-mail Adjudicator Apprentice Applications to the current CMEA Central Section 1<sup>st</sup> Vice President. Check the CMEA Central Section web-site ([www.CMEACentral.org](http://www.CMEACentral.org)) for current 1<sup>st</sup> Vice President information and an On-line Fillable Application.

### Requirements for Entry into the Adjudicator Apprentice Program are:

- 1) Minimum of seven (7) years of school music teaching experience in the areas of Band and/or Orchestra or Choir (Approval to adjudicate at Large Group and Solo and Ensemble Festivals; Approval to adjudicate Sight-Reading)
- 2) Minimum of seven (7) years of private studio teaching experience on a given instrument (Certification to adjudicate at Solo and Ensemble Festivals only)
- 3) Consistent high quality performance (Superior Ratings) at CMEA Central Section festivals by large ensembles directed by the applicant wishing to serve as an adjudicator and/or consistent high quality performance at CMEA Central Section festivals by small ensembles and soloists taught by the applicant wishing to evaluate at solo and ensemble festivals
- 4) Equivalency to the above may be accepted upon approval by the Festival Chairman (First Vice President)
- 5) Watch the CMEA Central Section Adjudicator Video

### Program Requirements:

Applications (see Appendix C) are accepted by the Festival Chairman (First Vice President) through November 1<sup>st</sup> of each year. At that time, applicants will be notified by letter of acceptance or non-acceptance into the program.

- **Instrumental and/or Choral Large Group Festival Certification Ensemble and Solo and Ensemble Festival Approval:**
  - Applicants for Large Group Festival (Instrumental and/or Choral) and Solo and Ensemble Festival Approval must attend at least one full-day Large Group Festival and one full-day Solo and Ensemble Festival with the assigned training adjudicators and assess groups in writing and on the applicable recording device used at the festival. The training adjudicator will collect all written and recorded comments and send these to the Apprentice Program Chairman, (Current CMEA Central Section 1<sup>st</sup> Vice President)
- **Solo and Ensemble Festival Approval:**
  - Applicants for Solo/Ensemble Festival only Approval must attend at least one full-day Solo and Ensemble Festival with the assigned training adjudicator (s) on the desired specialty (woodwind, brass, strings, percussion) and assess performances in writing. The training adjudicator will collect all written comments, and send these to the Apprentice Program Chairman, (Current CMEA Central Section 1<sup>st</sup> Vice President)
- **Sight-Reading Approval Only:**
  - Applicants for Sight-reading Approval must attend at least one full-day large group festival that offers sight-reading with the assigned training adjudicator and assess groups in writing. The training adjudicator will collect all written and recorded comments, and send these to the Apprentice Program Chairman, (Current CMEA Central Section 1<sup>st</sup> Vice President)
- **Adjudicator Approval:**
  - All written and recorded comments will be evaluated by the Apprentice Program Chairman prior to June 1<sup>st</sup>. Applicants will be notified by letter of their status by July 15<sup>th</sup>. Applicants who receive approval may be placed on the "List of Approved Adjudicators" for the following year. The CMEA Central Section Festival Chairman (First Vice President) may choose to require future training for any apprentice he/she believes needs more training before becoming approved.





## ADJUDICATOR APPRENTICE PROGRAM

The Adjudicator Apprentice Program provides directors with the opportunity to serve the Association's membership by receiving training from experienced adjudicators. Candidates who successfully complete the program will earn adjudicator certification, qualifying them to adjudicate at the appropriate CMEA Central Section Festivals. Send/e-mail Adjudicator Apprentice Applications to the current CMEA Central Section 1<sup>st</sup> Vice President. Check the CMEA Central Section web-site ([www.CMEACentral.org](http://www.CMEACentral.org)) for current 1<sup>st</sup> Vice President information and an On-line Fillable Application.

### Requirements for Entry into the Adjudicator Apprentice Program are:

- 1) Minimum of seven (7) years of school music teaching experience in the areas of Band and/or Orchestra or Choir (Certification to adjudicate at Large Group and Solo and Ensemble Festivals; Certification to adjudicate Sight-Reading)
- 2) Minimum of seven (7) years of private studio teaching experience on a given instrument (Certification to adjudicate at Solo and Ensemble Festivals only)
- 3) Consistent high quality performance (Superior Ratings) at CMEA Central Section festivals by large ensembles directed by the applicant wishing to serve as an adjudicator and/or consistent high quality performance at CMEA Central Section festivals by small ensembles and soloists taught by the applicant wishing to evaluate at solo and ensemble festivals
- 4) Equivalency to the above may be accepted upon approval by the Festival Chairman (First Vice President)
- 5) Watch the CMEA Central Section Adjudicator Video

### Program Requirements:

Applications (see Appendix C) are accepted by the Festival Chairman (First Vice President) through November 1<sup>st</sup> of each year. At that time, applicants will be notified by letter/e-mail of acceptance or non-acceptance into the program.

- **Instrumental and/or Choral Large Group Festival Certification Ensemble *and* Solo & Ensemble Festival Certification:**
  - Applicants for Large Group Festival (Instrumental and/or Choral) and Solo and Ensemble Festival certification must attend at least one full-day Large Group Festival and one full-day Solo and Ensemble Festival with the assigned training adjudicators and assess groups in writing and on the applicable recording device used at the festival. The training adjudicator will collect all written and recorded comments and send these to the Apprentice Program Chairman, (Current CMEA Central Section 1<sup>st</sup> Vice President)
- **Solo and Ensemble Festival Certification:**
  - Applicants for Solo/Ensemble Festival only certification must attend at least one full-day Solo and Ensemble Festival with the assigned training adjudicator (s) on the desired specialty (woodwind, brass, strings, percussion) and assess performances in writing. The training adjudicator will collect all written comments, and send these to the Apprentice Program Chairman, (Current CMEA Central Section 1<sup>st</sup> Vice President)
- **Sight-Reading Certification Only:**
  - Applicants for Sight-reading certification must attend at least one full-day large group festival that offers sight-reading with the assigned training adjudicator and assess groups in writing. The training adjudicator will collect all written and recorded comments, and send these to the Apprentice Program Chairman, (Current CMEA Central Section 1<sup>st</sup> Vice President)
- **Adjudicator Certification:**
  - All written and recorded comments will be evaluated by the Apprentice Program Chairman prior to June 1st. Applicants will be notified by letter of their status by July 15<sup>th</sup>. Applicants who receive certification may be placed on the "List of Approved Adjudicators" for the following year. The CMEA Central Section Festival Chairman (First Vice President) may choose to require future training for any apprentice he/she believes needs more training before becoming certified.





## CMEA CENTRAL SECTION FESTIVAL ADJUDICATION APPRENTICE PROGRAM

### APPLICATION (Due November 1<sup>st</sup>)

*(Contact CMEA Central 1<sup>st</sup> Vice President if deadline has passed)*

Name: \_\_\_\_\_ NAFME/CMEA Membership #: \_\_\_\_\_

Home Address: \_\_\_\_\_  
Street City Zip

Cell Phone: \_\_\_\_\_ Home Phone: \_\_\_\_\_

School: \_\_\_\_\_ Work Phone: \_\_\_\_\_

E-mail Address (Primary): \_\_\_\_\_

E-mail Address (Secondary): \_\_\_\_\_

Type of adjudication for which you are applying (please check all applicable):

Band & Orchestra/Solo & Ensemble      Choral      Sight Reading      Solo & Ensemble

\_\_\_\_\_  
Instrument(s)

Number of years of public/private school instrumental/choral music teaching experience: \_\_\_\_\_

Number of years of private studio instruction experience: \_\_\_\_\_

Please give the CMEA Central Section 1<sup>st</sup> Vice President a short resume that will show your experiences which qualifies you for this program. Applications will be reviewed annually after November 1<sup>st</sup>, and each applicant will be notified of his/her status in the Festival Adjudication Apprentice Program.

Teaching History:

Performance History/Honors:

Any Additional Information:

Mail/E-mail Completed Application To: Current CMEA Central Section 1<sup>st</sup> Vice President  
[www.CMEACentral.org](http://www.CMEACentral.org)

## Master Adjudicator Qualifications

- Must have successfully adjudicated for 5-7 years.
- The 1<sup>st</sup> VP assigns the Apprentices to the Master Adjudicator, contacting them both as well as the coordinators.
  - The Festival Coordinators will have the panels for most festivals by November and can be helpful in selecting out qualified Master Adjudicators

## Pre-Festival Responsibilities

- Must Contact the Apprentice at least 2-3 weeks before the festival.
  - In that Contact Discuss the following:
    - Reading of the entire Adjudicator Handbook
    - Viewing of the Adjudicator Video
    - Expect them to study the score sheet(s) they will be using.
  - Apprentice should contact you back when they have done the above
    - Ask the apprentice what their personal philosophy of festival adjudication is
      - Does what they say match up with CMEA Centrals Philosophy?
      - How do you think you would respond in various scenarios
    - Appropriate attire
    - What time to get there (Hour before first group?)

## Day of Responsibilities

- Introductions
- Going over the score sheet(s)
  - How does all the information on the sheet about the group effect how you will be listening to that group?
- Becoming familiar with the recording device
  - What to say at the beginning of the track for each group
- As much as possible look over the apprentices written sheet and give feedback
  - Is it legible?
  - Do the comments written match with the score that is given in each category?
    - Suggest how to be clearer if needed
- If time allows, touch base with the apprentice between groups
  - Discuss what they thought about the group they just heard.
- During breaks/lunch, as much as possible listen to some of the recordings
  - You know which groups may have been difficult to adjudicate. Listen to those recordings to hear how they are handling those challenges
  - Suggest ways to word issues that will help the students to grow and give them hope.
    - Remember students will listen to these recordings – not these recordings – but eventually.
- The Head Judge is assigned to be sure that there is never more than a 10 point spread.
  - Be sure the Apprentice judges scores are falling in that range as well
    - Note if the scores are fairly consistent with the other judges in the panel
- At the end of the day, collect all score sheets and arrange to get a digital copy/flash drive whatever of the recordings.
  - Destroy all copies of any music that was used by the apprentice (unless they were originals)

## Within 2 Weeks

- Listen to enough recordings with the matching score sheet in hand to determine whether you feel the apprentice is ready to judge or needs more practice.
  - Be able to justify your finding
  - Ask: Would you want this person adjudicating one of your own groups?
- Contact the CMEA Central 1<sup>st</sup> VP.
  - Tell him your findings with justification
  - Send copies of the sheets and recordings to him so that he can confirm your findings
  - May need to have some discussion with the 1<sup>st</sup> VP after he has perused the materials.
- The 1<sup>st</sup> VP makes the final decision. You are finished!
  - The 1<sup>st</sup> VP contacts the Apprentice with the decision
    - Be ready tell let the apprentice know what could be better going forward – even if approved to judge.

## Other Things of Note

Master Adjudicators should be given a stipend of \$200.00 - \$300.00 (at Least). The 1<sup>st</sup> VP will be responsible for that check getting to the Master Adjudicator within a month of the day of the festival they adjudicated.

The Festival Coordinator needs to know early so they can have the treasurer cut extra amounts for food in the check for hosts

It may be wise to have the apprentice do their apprenticing in a county that they are not from.

The Festival Host should be given well in advance notice so that they can ask their participating directors to bring a 4<sup>th</sup> score of all their selections. The 4<sup>th</sup> score can be copied and any copies will be destroyed at the end of the festival and not given back to the directors.

Also, Festival Hosts will need to prepare a 4<sup>th</sup> score sheet and have a fourth recording device available.

The apprentice will not be paid. No hotel or mileage. Lunch the day of festival and any snacks/breakfast provided to the other adjudicators will be provided to them as well.

Apprentices should expect to do a full day of adjudicating. Exception may be if they want to do 2 half days so that they can apprentice different grade levels or disciplines.

# FESTIVAL SIGHT-READING 101

## *Tips on How to Prepare and Perform Sight-Reading at Large Group Instrumental Festivals*

Contributing Writers: Karl Fitch, John Vorwald, Bill Ingram and Steve McKeithen

### **Why Sight-Reading Is Important**

The CMEA Central Section Board has decided to once again embrace the philosophy and spirit of the California State and NAFME National standard of sight-reading by requiring the activity at our festivals. We strongly believe that the skill of sight-reading is crucial in the development of every student through their journey as an enabled and skilled musician in our schools. A student with the ability to read music confidently and independently, will be far more likely to continue to play their instrument, or sing, by themselves or in an ensemble setting beyond their public school experience. If our ultimate goal is to truly educate children to be supporters and practitioners of the Arts and to keep music in their lives, then we must embrace the idea that a student with the ability to read music on their own is paramount in that end goal.

### **What is Sight-Reading**

It is the process of reading and performing a work of music without having seen it before. It is a tool by which students become confident in their own musical skills – to the point of being able to recognize and perform whole patterns at once. The discovery of new music can be very enjoyable for the students and the director. Sight Reading is a skill that can take them to a place where they are not dependent on someone else reading it to them first.

### **Classroom Preparation for Sight-Reading – Teaching Fundamentals!**

Most of us are doing the fundamental things in our classroom every day. Tell your students that reading new music for the first time isn't any different than reading a book for the first time. They wouldn't ask someone else to read a book to them first so that they could "hear how it goes". They would just read it! Reading, involves using words and symbols you already know, streaming them together in a different order to form a story. Music reading is just the same concept applying the knowledge of their instrument and music symbols to discover a "new story". Of course, in an Instrumental Ensemble, different instruments have different parts of the story. Put new music in front of your music students regularly. Include a sight-reading activity as part of their daily warm-up routine. Lay a foundation of scales, arpeggios, rhythm and short melodic melodies (chorales). Students need to practice the skill of sight reading and must go through the process regularly for them to be calm and confident when they enter the sight-reading room. Try to avoid letting your students listen to a recording or sing the music for them before they start new music. Here are a few things you can try:

- Teach Scales
- Rhythm – foundational for an ensemble to begin and end the piece together. Use a system for counting subdivisions. Count while fingering. Whole class rhythm exercises can be used to teach, concert pitch and chords.
- Method books for the whole class
- Use chorales to help teach phrasing.
- Resources:
  - Download [www.sightreadingfactory.com](http://www.sightreadingfactory.com) One year subscription is \$34.99. If you have a television or projector screen, 8 measure or longer sight-reading exercises can be displayed though this cloud- based program or print and pass out
  - "[Rhythm Workouts](#)" by Gary Scudder is a fantastic resource. Consecutively works through more and more complicated rhythms and rests with easy to understand explanations.
  - "[The Sight Reading Book for Band](#)" by Jerry West. Wingert Jones Publications. 3 different levels.
  - Easier compositions in your library. High schools borrow music from Middle schools, Middle Schools from Elementary. Pass it out, read it, pass it in and put it back (return it). Some publishers will allow you to order music on approval – read it, send it back. (Will cost you shipping)

***The secret to being a good sight-reader – is having read it before.***

In other words, you know your scales and know how to count rhythm. You know what common music terms mean and you know your fingerings/sticking/bowing patterns on your instrument. All because you have encountered, learned and practiced them in class.

## How to Sight Read

- Practice
  - Students need to practice sight-reading (See classroom preparation for Sight-Reading-Teaching Fundamentals)
- Verbal Systems
  - Below are three verbal sight-reading systems that work for some teachers. Adopt one or create your own. Tell students to apply the formula and then finger through everything as you take 2-3 minutes to study your score

### 1.) STARS

**S** = Key Signature  
**T** = Tempo  
**A** = Accidentals  
**R** = Rhythms/Repeats  
**S** = Style

### 2.) PKRSD

**P** = Pulse  
**K** = Key Signature  
**R** = Rhythms  
**S** = Style  
**D** = Dynamics

### 3.) TKTTRS

**T** = Title  
**K** = Key Signature  
**T** = Time signature  
**T** = Tempo  
**R** = Road Map  
**S** = Stylistic Markings

## Director Sight Reading Preparation

- Practice Sight-Reading Scores.
- Open up your score at the same time your students turn their music over. You need the practice as well.
- Upon opening up a score you need to be able to within 2 - 3 minutes of private study:
  - Discover where your students may have a glitch in their reading.
  - Use one of the Verbal sight-reading systems above (or create your own) to give a heads up in “your director talk” to your students: Be methodical and clear
    - Examples: We’re in concert Eb – trumpet your “Bb’s” are first valve. Flutes there is an accidental “Db” at measure 7-pinky only. Clarinets you have the melody at measure 20. Trumpets you take the melody over at measure 29. Baritones you have a counter melody at measure 40. The phrases are mostly 4 measures long. There is a sudden *pp* at measure 55. There is a syncopated rhythm at measure 17. Key change at letter “D”. Form is ABA – fast-slow-fast. The title is “Cops and Robbers” what do you think the music is going to try to express? Most all notes followed by a rest – end on the rest. Etcetera.
- Sight Reading Conducting is not the same as “Performance” conducting.
  - Right Hand may be more subdivided – especially if there are syncopated rhythms. Style should be indicated.
  - When practicing rhythm only with your ensemble, conduct the exact rhythm with your baton. Could they figure out the rhythm by watching you conduct?
  - Size of pattern to help indicate dynamics
  - Left hand may be needed to emphasize longer notes, indicate phrasing and of course cue.
  - Whole body to help with dynamics
- Project confidence and expect that your students will do well. They trust you. Be positive. Convince them that they are virtually back in the music room at school and there is no reason to not be confident. Tell them to have fun.

## CMEA CENTRAL SECTION Sight-reading Guidelines and Procedures

The CMEA Central Section Festival Sight-Reading Evaluation room is closed to the public. Only the adjudicator, room helpers, the host, the director and the students are permitted in the room. Anyone else is admitted by the invitation of the director only. The scoresheet has no numerical scores and categories are assigned simple ratings. The sight-reading rating assigned is never distributed and is not included as part of the performance rating. However, the rating is recorded as part of CMEA Central Sections records. Ensembles who choose not to perform in Sight-Reading cannot receive a Unanimous Superior rating.

The following categories are judged:

- TECHNICAL ACCURACY (Articulation --- Bowing, Correct Notes, Note Values, Rhythm Figures, Signatures)
- FLEXIBILITY (Balance, Precision, Response to Director)
- INTERPRETATION (Expression, Phrasing, Style, Tempo)
- MUSICAL EFFECT (Confidence, Fluency, Intonation, Tone)

## PROCEDURE

1. Students should enter the Sight-Reading room in a disciplined, quiet and orderly manner. *The sight-reading adjudicator is watching.*
2. Students find their seats and place their performance music under their chairs. It is acceptable to move your top players deeper into the section to help support weaker players. (Top 3 trumpets reseat into sitting next to 2<sup>nd</sup> and 3<sup>rd</sup> part players.) Be sure percussionists know which instrument they will be playing before going in.
3. While the students are taking their seats, the adjudicator will ask the director to quickly peruse and choose one of the two sight reading selections in the classification that the director chose at registration. *In 2020 directors may choose any music in any classification to sight read - regardless of registration classification.*
  - a. Classification I – Grade .5 and 1 music
  - b. Classification II – Grade 1.5 and 2 music
  - c. Classification III – Grade 2.5 and 3 music
4. The adjudicator will give instructions to the students, setting the tone for a positive and encouraging experience.
5. Room assistants will pass out the sight-reading folders. The students are not to open the folders but need to be sure they have received the correct folder for their instrument.
6. The adjudicator will issue these instructions:  
*Please open your folders and remove (music selection). Does everyone have the right part for their instrument? Percussion are you set? Are there any problems?*
7. The adjudicator will hand the conductor the score at this time.
  - a. The conductor will have up to 8 minutes to study the score and instruct the group. The adjudicator will inform you when it's time to start sight-reading. It's okay to use less time in the review.

### During the eight minutes of review

Study the score for a minute or two. While the director is studying, students are silently looking it over also, applying the system that the director has practiced in the classroom. Students should literally finger their way through the piece.

- The director talks them through the piece, acquainting them with as many of the details as time allows (2-3 minutes)
- Questions from Students to the Conductor (2 minutes)
- Students can quietly discuss the music among themselves (1 minute)

*During the 8 minutes of review, follow these guidelines:*

#### **What the director MAY do:**

Talk about the piece.

- Point out the key signatures
- Review time signatures
- Run quickly through the procedure used to practice sight reading in the classroom
- Provide as much detail as possible that will allow your students to successfully read the music

#### **What the director MAY NOT do:**

Perform the piece or phrase

- Sing
- Count
- Tap
- Conduct
- Mark the score
- Verbally correct any incorrect rhythm or note.
- Do anything other than use descriptive words

### What the students MAY do:

- Practice a difficult rhythm
- Count
- Clap
- Tap
- Sing any part of the work
- In the last minute, confer quietly with other students

### What the students MAY NOT do:

- *The students may not play the sight-reading music at any point during the preparation time*
- Make any marks on the music

8. You may warm-up your ensemble. *Suggestion: play a memorized scale in the key of the sight-reading piece.*
9. Perform the Sight-Reading piece.  
*The director may call out rehearsal numbers or letters if needed. Other than that, all communication needs to be done through conducting.*  
Listen to each other and the director, watch the director, GO FOR EVERY NOTE AND MARK ON THE PAGE – don't give up and Count, Count, Count!!!!
10. Feedback from the adjudicator and/or mini clinic will begin. Let your students know that the adjudicator may want to engage with them and it's okay to respond back!
11. At the conclusion of the adjudicators feedback, all music will be placed back into the folder and carefully closed. Follow instructions as to how to pass in the music.
12. Exit the room quietly and in an orderly fashion. *It is the final impression you will leave with the adjudicator before he assigns your rating*

### Final Thoughts

When preparing to sight-read at festival, the most important thing to remember is that there needs to be a relaxed, non-threatening atmosphere, having a similar feel to your own music room.....sure, you are physically in a different place, but as their director, you can take fear and worry out of the picture. Be confident of your own musical abilities. If you enjoy the challenge of sight-reading as a director – they will learn to enjoy it also.

Many directors have said that their students look forward to Sight-Reading during a rehearsal. It gives them a chance to play something different from the current music that they have been preparing for a performance. They liked the challenge and when they held it together, they were extremely proud of their efforts. It was just fun for them! The more they sight-read, the more confident they got and the more they wanted to do it. When the director approaches sight-reading with a positive, can-do attitude, the students will more likely be successful.

Compiled by,  
Peggy Biller  
CMEA Central Section, Kern County Festival Coordinator