

A close-up photograph of the headstock of a double bass. The headstock is made of dark wood and features a large, ornate scroll at the top. Below the scroll, there is a metal plate with two large, ornate tuning pegs. The background is a plain, light-colored surface.

# CMEA Bay Section Handbook 2017



Dear Music Educator,

The mission of the Bay Section of the California Music Educators Association is to promote the advancement of music education, cultivate social and educational interaction among its members, and to assist its members in seeking individual and collective growth as musicians, educators, and conductors. CMEA Bay Section serves thousands of music educators and students, encompassing fifteen Northern California counties through an extensive system of music festivals, and an annual conference held each winter.

This Handbook contains our Bay Section constitution and bylaws, festival organization, procedures, rules, regulations, and adjudication standards. As music education evolves, the necessity to review and amend policy in order to reflect the advances in our profession are vital in upholding the mission of our organization.

It is our expectation that this Handbook will continue to serve our membership and help to achieve our goals as a professional development organization.

CMEA Bay Section Handbook Committee, 2017:

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Rita Zigas-Brown, *President*

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# SECTION I: CONSTITUTION

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## ARTICLES OF INCORPORATION

of the

## BAY SECTION of CALIFORNIA MUSIC EDUCATORS ASSOCIATION

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I. Name

The name of this corporation shall be BAY SECTION OF CALIFORNIA MUSIC EDUCATORS ASSOCIATION

II. Purpose

The specific and primary purposes for which this corporation is formed are as follows:

- A. To promote the advancement of music education.
- B. To cultivate social and educational intercourse among its members.
- C. To assist its members in seeking individual and collective growth as musicians, as educators, as conductors, and as administrators.

To carry out the foregoing purpose, the corporation shall have the power to lease, purchase, hold, have, use, and take possession of, and enjoy in fee simple or otherwise, any real or personal property necessary for the uses and purposes of this corporation, and to sell, lease, mortgage, deed in trust, lien, or dispose of the same at the pleasure of the corporation, for the uses and purposes for which said corporation is formed, and to buy and sell real or personal property and to apply the proceeds of sale, including any and all income, to the uses and purposes of the corporation.

III. Pursuant to General Nonprofit Corporation Law

This corporation is one which does not contemplate pecuniary gain or profit the members thereof.

IV. Time Limitation

The existence of this corporation is to be perpetual.

V. Principal Office

The county in the State of California where the principal office for the transaction of the business of this corporation is to be located is Santa Clara County.

VI. Directors

The persons who are to act in the capacity of directors until the selection of their successors and who shall be known as directors shall constitute the number of directors of the corporation, until changed by an amendment to the articles or by a bylaw increasing or decreasing the number of directors as may be desired.

VII. Membership

The authorized number and qualifications of members of this corporation, the different classes of membership, if any, the property, voting and other rights and privileges of each class of membership, and the liability of each or all classes

to dues, or assessments, and the method of collection thereof shall be set forth in the Bylaws of this corporation.

#### VIII. Bylaws and Amendments

The Bylaws of this corporation may be adopted by a majority vote of the directors and may be amended or repealed by any means provided in the Bylaws.

## BYLAWS

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### ARTICLE I – Scope

The Bay Section of the California Music Educators Association hereinafter “CMEA Bay Section” shall be comprised of members from the following regions/areas of California:

- |                |           |   |
|----------------|-----------|---|
| <b>North:</b>  | Area I    | Marin, Sonoma, Mendocino Counties                             |
|                | Area VII  | Napa, Solano Counties   |
| <b>East:</b>   | Area II   | Contra Costa County   |
|                | Area III  | Alameda County  |
| <b>West:</b>   | Area VI   | San Mateo, San Francisco Counties                             |
| <b>South:</b>  | Area V    | West Santa Clara County                                       |
|                | Area VIII | East Santa Clara County                                       |
| <b>Valley:</b> | Area IV   | Alpine, Calaveras, San Joaquin, Stanislaus, Tuolumne Counties |

### ARTICLE II – Membership

#### Section 1 – Membership

Membership in Bay Section is automatic with membership in CMEA – The California Music Educators Association (known as CMEA) and NAfME – The National Association for Music Education (known as NAfME).

#### Section 2 – Qualifications

The qualifications, privileges, and apportionment of dues shall be identical to that of CMEA as set forth in the CMEA Constitution.

#### Section 3 – Dues

Dues must be remitted directly to the national office of NAfME.

## ARTICLE III – Government

### Section 1 – Officers

All elected and appointed officers of the CMEA Bay Section Board of Directors must be current members of CMEA in order to hold office.

### Section 2 – Executive Committee

- A. The Executive Committee of CMEA Bay Section shall be the President, President-Elect, Past President, Secretary, Executive Treasurer, Executive Secretary and Adjudication Director. In addition, the Executive Committee will include any special appointed positions deemed necessary.
- B. The Executive Committee shall be responsible for policy development.
- C. Policies developed by the Executive Committee may be taken into consideration by the Board of Directors.

### Section 3 – Board of Directors

- A. The Board of Directors shall be comprised of the Executive Committee, a representative from each of the designated geographical areas (Area Representative), and a representative from the following areas, to be known as “Special Representatives”:
  - 1 – Band
  - 2 – Choral
  - 3 – Jazz
  - 4 – Orchestra
  - 5 – Classroom/General Music
  - 6 – Higher Education
  - 7 – Medals
  - 8 – Multicultural/World Music
  - 9 – Technology
  - 10 – Public Relations
  - 11 – *Tempo* Editor
  - 12 – Webmaster
  - 13 – Festival Coordinator – Large Groups
  - 14 – Festival Coordinator – Solo and Ensemble
  - 15 – Conference Host
  - 16 – Student NAFME(Higher Education Representative shall serve as advisor)
- B. The Board of Directors shall be responsible for establishing the policies of the organization.
- C. Area Representatives as well as Band, Choral, Jazz and Orchestra Representatives may have designated assistants. Such assistants shall be appointed by the Board of Directors.

#### **Section 4 — Festival Committee**

- A. The Festival Committee shall be comprised of the President (Chairperson in second year of term), President-Elect (Chairperson in first year of term), Past-President, Executive Treasurer, Recording Secretary, Executive Secretary, Adjudication Director, Solo and Ensemble and Large Group Coordinators, Band, Choral, Jazz, and Orchestra Representatives, Medals Representative, Public Relations Representative, *Tempo* Editor, Webmaster, and Area and Assistant Area Representatives.
- B. The Festival Committee will involve other board members as needed in the festivals.
- C. The Festival Committee shall be responsible for periodic updating of the festival related sections of the CMEA Bay Section Handbook.
- D. The Festival Committee shall be guided by the responsibilities and duties as prescribed in the festival related sections of the CMEA Bay Section Handbook and as designated by the Board of Directors.
- E. The Festival Committee shall be responsible to the Board of Directors in all matters regarding festivals in CMEA Bay Section.

#### **Section 5 — Conference Committee**

- A. The Conference Committee shall be comprised of the President (Chairperson in first year of term), President-Elect (Chairperson in second year of term), Past-President, Executive Treasurer, Recording Secretary, Executive Secretary, Adjudication Director, Band, Choral, Jazz, and Orchestra Representatives, Public Relations Representative, *Tempo* Editor, Webmaster, Technology Representative, Higher Education Representative, Classroom/General Music Representative, Multicultural/World Music Representative, Medals Representative, and Student NAFME Representative, and the Conference Host.
- B. The Conference Committee shall be responsible for planning and organizing any CMEA Bay Section Conference.
- C. The Conference Committee shall be responsible to the Board of Directors in all matters regarding conferences in CMEA Bay Section.

#### **Section 6 — Terms of Office**

- A. Executive Committee  
The terms of office for members of the Executive Committee shall be as follows: President – two years; President-Elect – two years; Past President – two years; Recording Secretary – two years, all commencing on even numbered years.



B. Board of Directors

The term of office for members of the Board of Directors (excluding the Executive Committee) shall be as follows: Medals Representative, Band Representative, Orchestra Representative, Classroom/General Music Representative, Multicultural/World Music Representative, Large Group Festival Coordinator, and Representatives from Areas II, IV, VI, and VIII shall be for two years commencing on even numbered years. Public Relations Representative, Jazz Representative, Choral Representative, Higher Education Representative, Student NAFME Representative, Solo and Ensemble Festival Coordinator, and Representatives from Areas I, III, V, and VII shall be for two years commencing on odd numbered years.

C. Members of the Board of Directors shall take office on the first day of July, following their election or appointment.

D. No elected or appointed office of the Board of Directors shall be occupied by any one person for more than two consecutive terms, with the following exceptions:

1. Executive Secretary, Executive Treasurer and Adjudication Director,  
*as noted in paragraphs E, F, and G. (Page 9)*
2. Other positions with Board approval.

E. The responsibility of the Executive Secretary is to oversee all clerical activities of CMEA Bay Section. The Executive Secretary shall be a member of the Executive Committee and Board of Directors. The Executive Secretary shall be appointed by the Bay Section Board of Directors for a three-year term, with an indefinite number of terms, pending Board approval. The Executive Secretary shall receive remuneration, with the amount determined by the Board of Directors.

F. The responsibility of the Executive Treasurer is to oversee all of the financial activities of CMEA Bay Section. The Executive Treasurer shall be a member of the Executive Committee and Board of Directors. The Executive Treasurer shall be appointed by the Bay Section Board of Directors for a three-year term, with an indefinite number of terms, pending Board approval. The Executive Treasurer shall receive remuneration, with the amount determined by the Board of Directors.

G. The responsibility of the Adjudication Director is to oversee all adjudication activities for CMEA Bay Section. The Adjudication Director shall be a member of the Executive Committee and Board of Directors. The Adjudication Director shall be appointed by the Bay Section Board of Directors for a three-year term, with an indefinite number of terms, pending Board approval. The Adjudication Director shall receive remuneration, with the amount determined by the Board of Directors.

## **ARTICLE IV – Elections and Appointments**

### **Section 1 – Nominating Committee**

On or before April 1, a Nominating Committee consisting of the Executive Committee shall meet and select a roster of candidates for each of the offices to be filled by the Board of Directors.

### **Section 2 – Nomination by Petition**

Nomination for any opening on the Board of Directors, except Student NAFME Representative, may be made by petition containing the signatures of at least ten active members of CMEA Bay Section. Such petitions must be received by the President of Bay Section by March 15 of the year in which the election is to take place.

### **Section 3 – Election of President-Elect and Secretary**

On or before March 15, the Nominating Committee shall present for election to the general membership, the names of candidates for the office of President-Elect and Secretary.

### **Section 4 – Administrative Appointments**

The appointment of Executive Secretary, Executive Treasurer and Adjudication Director will take place on a three-year rotating basis.

On or before April 1, the President shall present for appointment to the Board of Directors, the names of qualified candidates for each of the offices of Executive Secretary, Executive Treasurer, and Adjudication Director.

### **Section 5 – Other Appointments**

On or before April 1, the President shall present for appointment to the Board of Directors, the names of qualified candidates for each of the offices of Large Group Festival Coordinator and Solo and Ensemble Festival Coordinator, Public Relations Representative, *Tempo* Editor, Webmaster, Medals Representative, Multicultural/World Music Representative, and Technology Representative.

### **Section 6 – Appointment of Area Representatives and Assistant Area Representatives**

On or before April 1, the representatives to the Board from each area involved will submit names to the President, to present for appointment to the Board of Directors, the names of qualified candidates for each of the offices of Area Representative and/or Assistant Area Representative.

### **Section 7 – Election of Special Representatives**

On or before March 15, of even numbered years, the Nominating Committee shall present for election to the general membership, the names of qualified candidates for each of the following offices: Band Representative, Orchestra Representative, and Classroom/General Music Representative.

On or before March 15, of odd numbered years, the Nominating Committee shall present for election to the general membership, the names of qualified candidates for each of the following offices: Jazz Representative, Choral Representative, and Higher Education Representative.

### **Section 8 — Appointment of Assistant Special Representatives**

On or before April 1, the President shall present for appointment to the Board of Directors, the names of qualified candidates for each of the following offices: Assistant Band Representative, Assistant Choral Representative, Assistant Jazz Representative, Assistant Orchestra Representative, and Student NAFME Representative.

### **Section 9 — Conference Host**

On or before April 1, the President shall present for appointment to the Board of Directors the Conference Host for approval to represent the Conference site for the following year.

### **Section 10 — Festival Site Hosts**

Festival Site Hosts shall be recommended by their respective Area Representatives for approval by the Board of Directors to represent each festival site each year.

### **Section 11 — Other Special Representatives**

Any recognized music education organization desiring representation on the Board of Directors from any area of CMEA Bay Section, may submit such a request, along with the name of a candidate as Special Representative for said organization for approval by the Board of Directors. If representation is approved by the CMEA Bay Section Board of Directors, that nominee will be a candidate for the office of Special Representative in that category as a non-voting member.

### **Section 12 — Balloting Committee**

The Balloting Committee shall be the same as the Executive Committee of the CMEA Bay Section Board of Directors. The final appointments will be made by the President with the approval of the Board of Directors.

### **Section 13 — Special Elections and Appointments**

- A. President – In the event that the President is unable to fulfill these duties, the office shall be filled by the President-Elect.
- B. President-Elect – In the event that the President-Elect is unable to fulfill these duties, an election shall be held to fill the vacated office.
- C. President and President-Elect – In the event that vacancies occur in the office of both the President and President-Elect, the Past-President shall serve in this capacity until an election can be held.
- D. Past President – In the event that the Past President is unable to fulfill this office, an appointment to fill the position will be made by the Board of Directors until the next regularly scheduled election is held.

- E. Recording Secretary – In the event that the Recording Secretary is unable to fulfill the duties of this office, a new recording secretary shall be appointed by the President, with Executive Committee approval, to serve out the unexpired term.
- F. Executive Secretary, Executive Treasurer, and Adjudication Director – In the event that the Executive Secretary, Executive Treasurer, or Adjudication Director is unable to fulfill the duties of that office, a replacement for that position shall be appointed by the President, with Executive Committee approval, to serve out the unexpired term.
- G. Area and Special Representatives – In the event that any Representative is unable to fulfill the duties of that office, a new Representative will be appointed by the President, with Executive Committee approval, to serve out the unexpired term.
- H. Nominating Committee – The Executive Committee of CMEA Bay Section shall act as the Nominating Committee for all special elections.

#### **Section 14 – Special Circumstances Related to Elections**

- A. The Executive Committee, with the approval of the Board of Directors, may postpone the regularly scheduled election if there are special circumstances warranting such an action.
- B. Special Circumstances might include budget limitations to properly present the election, limited candidate response, or outside events which make the election untimely.
- C. The postponed election may be rescheduled for not earlier than thirty days and not more than ninety days from the regularly scheduled election. Additional postponement requires another Board of Directors approval.

### **ARTICLE V – Meetings**

#### **Section 1 – Board of Director Meetings**

The Board of Directors shall meet when called by the President or upon joint request of not less than four members of the Board. A majority of the members of the Board shall constitute a quorum for the transaction of business.

#### **Section 2 – Executive Committee Meetings**

The Executive Committee shall meet when called by the President or upon request of not fewer than three members of the Executive Committee.

#### **Section 3 – General Meetings**

Meetings of the total membership shall be held at the time and place designated by the President and Board of Directors.

#### **Section 4 — Financing of Meetings**

The locality which acts as host to the membership shall provide facilities necessary for the meeting. The CMEA Bay Section Recording Secretary shall notify the membership of the meetings, and CMEA Bay Section shall bear the expense of such meetings.

#### **Section 5 — Attendance**

In the event that any Officer or Representative is absent from three meetings of the Board of Directors, including any committees of which that person is a member, according to the provisions of these Bylaws, that person may be removed from that Office by the Board of Directors.

### **ARTICLE VI – Amendments**

The Constitution and Bylaws may be altered or amended by a majority vote of the members voting in the annual election, provided that formal written notice of such contemplated action shall have been given the active members at least 60 days before such election; or provided that the proposed amendment receives the approval of the Board of Directors and that formal notice of such contemplated amendment shall have been given the active members at least 24 hours before such election.

### **ARTICLE VII – Associated Organizations**

Other statewide organizations whose primary interests are music education and whose members are required to belong to CMEA may become Associated Organizations upon approval of the CMEA Bay Section Board of Directors. Such organizations may request participation at conferences, and announcements through the Bay Section newsletter, *Tempo*. Representation of such organizations at Board meetings shall be through duly-elected members of the Board.

### **ARTICLE VIII – Duties of Officers**

#### **Section 1 — President** –The President shall, among other duties:

- A. Serve as executive head of CMEA Bay Section.
- B. Preside at general meetings and meetings of the Board of Directors and Executive Committee.
- C. Have the power to appoint committees not otherwise provided for in the Bylaws.
- D. Make appointments as provided herein, with the approval of the Board of Directors.
- E. Call special elections when deemed necessary.



- F. Supervise the organization and implementation of CMEA Bay Section music festivals and conferences in the capacity of Chairperson. During the first year of office, the President shall serve as Chairperson of the Conference Committee. During the second year of office, the President shall serve as Chairperson of the Festival Committee. (*Article III, Sections 4 and 5 of the Bylaws*)
- G. Represent CMEA Bay Section at the CMEA State Board meetings as scheduled.
- H. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 2 — President-Elect** –The President-Elect shall, among other duties:

- A. Assume the duties of President in the case of disability or absence of the President.
- B. During the first year of office, serve as Chairperson of the Festival Committee. During the second year of office, the President-Elect shall serve as Chairperson of the Conference Committee. (*Article III, Sections 4 and 5 of the Bylaws*)
- C. Chair special assignments as made by the President.
- D. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 3 — Past President** – The Past President shall, among other duties:

- A. Assume the duties of President in the case of disability or absence of the President and President-Elect. In the event that vacancies occur in the office of both the President and President-Elect, the Past President shall serve in those capacities until an election can be held.
- B. Chair special assignments as made by the President.
- C. Chair the committee appointed to review, and if necessary revise, the CMEA Bay Section Handbook.
- D. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 4 — Executive Secretary** – The Executive Secretary shall, among other duties:

- A. Prepare all materials for festivals and other CMEA Bay Section related activities.
- B. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 5 — Executive Treasurer** – The Executive Treasurer shall, among other duties:

- A. Receive and record all applications for festivals, conferences, honor groups, and other CMEA Bay Section related activities.
- B. Receive and deposit all monies from CMEA Bay Section events into a commercial checking account and/or other accounts as directed by the Executive Board and/or Board of Directors.

- C. Oversee the filing of Federal and State documents and the payment of any fees assessed by those tax agencies. Present the filings to the Executive Committee for the Secretary's records.
- D. Oversee and maintain the insurance needs of CMEA Bay Section.
- E. Prepare all financial statements for CMEA Bay Section using generally accepted accounting practices. Present financial statements at each Board meeting.
- F. Handle all monies associated with CMEA Bay Section festivals and conference activities.
- G. Produce checks for approved receipted expenditures. All checks must be signed by two designated Executive Board members.
- H. Record and monitor all festival payments on the online festival registration tool.
- I. Respond to member's inquiries about expenses and payments.
- J. Provide a summary of the most recent financial report for each *Tempo* posting.
- K. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 6 — Adjudication Director** – The Adjudication Director shall, among other duties:

- A. Hire on a contractual basis all adjudicators for all festivals at a rate of remuneration which is set by the CMEA Bay Section Board of Directors.
- B. Assign adjudicators to various festivals according to the evaluations made as to each adjudicator's specialty and competency.
- C. Maintain the highest possible standards of adjudication as they pertain to the encouragement of better musical performance by students. Such maintenance shall include, but not be limited to, a review of the standards of adjudication as described in the "Adjudication Guidelines" document.
- D. Recruit competent adjudicators and maintaining an up-to-date list of names and records of experience.
- E. Maintain an on-going system of adjudicator evaluation.
- F. Communicate to the CMEA Bay Section Board of Directors and the Festival Committee in all matters regarding adjudication.
- G. Contribute regular articles to *Tempo* regarding activities and events of Bay Section.
- H. Periodically review and update the CMEA Bay Section "Adjudication Guidelines" document.
- I. Present a written evaluation of all adjudicators for review to the Executive Committee at the conclusion of each school year.
- J. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 7 — Recording Secretary** – The Recording Secretary shall, among other duties:

- A. Keep records of CMEA Bay Section, including correspondence, reports to the Board of Directors, and copies of minutes following each meeting.
- B. Handle correspondences of CMEA Bay Section as directed by the Board of Directors.
- C. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 8 — Medals Representative** – The Medals Representative shall, among other duties:

- A. Acquire, distribute and account to the Area Representatives for all medals and plaques sold at various festivals or by mail order.
- B. Collect, account and deposit with the Executive Treasurer all receipts of medals and plaques for each festival.
- C. Study and recommend to the Board possible changes in criteria for issuing awards, or in the type, number, or design of the various awards themselves.
- D. Communicate to the CMEA Bay Section Board of Directors and the Festival Committee in all matters regarding the responsibilities of the Medals Representative.
- E. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 9 — Public Relations Representative** – The Public Relations Representative shall, among other duties:

- A. Promote the activities and image of CMEA Bay Section and maintain social media sites.
- B. Provide for visual and audio documentation of major CMEA Bay Section events, except festival events.
- C. Arrange and organize exhibitors for the Winter Conference.
- D. Serve as historian for CMEA Bay Section.
- E. Upon completion of term shall complete the obligations of the office as stated in *Article VIII Section 19 of the Bylaws*.

**Section 10 — Tempo Editor** – The *Tempo* Editor shall, among other duties:

- A. Design, publish, and distribute the CMEA Bay Section newsletter (*Tempo*).
- B. Solicit and edit articles/items for *Tempo* which are relevant to the goals and interests of the organization and its membership.
- C. Design, publish, edit, and distribute the Winter Conference Program and the Conference Performance Groups' Programs.
- D. Design, layout, and produce all CMEA Bay Section forms, special notices, or communications.
- E. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 11 — Webmaster** – The Webmaster shall, among other duties:

- A. Maintain the CMEA Bay Section website, and update same as required.
- B. Maintain domain registry.
- C. Assist other Board members in web-based areas.
- D. Contribute periodic articles to *Tempo* regarding activities and events of CMEA Bay Section.
- E. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 12 — Festival Coordinators** – The Festival Coordinators shall, among other duties:

- A. Secure festival Site Host contracts from Area Representatives.
- B. Work effectively with the Executive Treasurer and Executive Secretary.
- C. Regularly communicate with Site Hosts and Area Representatives.
- D. Coach inexperienced Site Hosts and Area Representatives.
- E. Prepare festival templates, as needed.
- F. Oversee and maintain online festival registration tool.
- G. Be well-versed in CMEA Bay Section festival rules.
- H. Respond to member inquiries by email and telephone.
- I. Refer any issue not addressed in the Handbook to the Executive Committee and/or Board of Directors.
- J. Prepare reports for each Board meeting.
- K. Collect and distribute Festival Evaluations.
- L. Contribute regular articles to *Tempo* regarding activities and events of CMEA Bay Section.
- M. Follow specific procedures as outlined in this Handbook for Large Group or Solo and Ensemble festivals, as they apply.
- N. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 13 — Special Representatives** – The Special Representatives shall, among other duties:

- A. Coordinate activities pertaining to their respective areas.
- B. Arrange conference sessions and workshops for their respective areas.
- C. Serve as organizing Chairpersons for said areas at the Winter Conference.
- D. Arrange special festival sites for their special areas if directed by the Board of Directors to do so (e.g., Jazz Solo/Combo Festival).
- E. Contribute regular articles to *Tempo* regarding activities and events of CMEA Bay Section.
- F. Select Band, Choral, Jazz, and Orchestra sight-reading materials for their areas of responsibility.

- G. Carry out activities as described in the Music Festival Sections II and III of this Handbook.
- H. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 14 – Assistant Special Representatives** – The Assistant Special Representatives shall, among other duties:

- A. Assist the Special Representatives, as requested.
- B. Assume the duties of the Special Representative, should the Special Representative be unable or unwilling to continue.
- C. Oversee all aspects of the Conference Band, Choral, Jazz, and Orchestra performance groups.
- D. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 15 – Area Representatives** – The Area Representatives shall, among other duties:

- A. Represent all the music teachers in the area of CMEA Bay Section for which they have been appointed.
- B. Attend all meetings of the Board of Directors and the Festival Committee.
- C. Attend the CMEA Bay Section Conference and complete duties as assigned by the Conference Chair.
- D. Serve as liaison between the CMEA Bay Section Board of Directors and recognized associated organizations within their respective areas.
- E. Secure festival sites within the area for which appointed.
- F. Provide support to the Site Hosts regarding scheduling of festivals.
- G. Arrange for pre-festival, and post-festival procedures in the *Music Festival Sections II and III of this Handbook*.
- H. Represent the Board of Directors at each festival when policies or festival procedures are involved. Note: This is not the Site Host's responsibility.
- I. Contribute periodic articles to *Tempo* regarding activities and events of CMEA Bay Section.
- J. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.

**Section 16 – Assistant Area Representatives** – The Assistant Area Representatives shall, among other duties:

- A. Assist the Area Representative for their appointed area, as directed.
- B. Attend the Bay Section Conference and complete duties as assigned by the Conference Chair.
- C. Upon completion of term shall complete the obligations of the office as stated in *Article VIII, Section 19 of the Bylaws*.



**Section 17 – Conference Host** – The Conference Host shall be responsible for:

- A. Obtaining all facilities necessary for the CMEA Bay Section Conference.
- B. Coordinating all physical aspects of the Conference, including but not limited to, required meeting areas, performance and rehearsal areas, dining facilities, personnel to assist in the operation of the conference, and acting as the person communicating with the facility owners.

**Section 18 – Site Host** – The Site Host shall be responsible for:

- A. Obtaining all facilities necessary for the specific festival they are hosting.
- B. Scheduling performers/groups.
- C. Preparing and disseminating all necessary correspondence.
- D. Coordinating all physical aspects of their festival, including but not limited to, required meeting areas, warm-up, performance, and sight-reading/clinic areas, headquarters, areas for posting ratings, required meals for adjudicators, personnel to assist in the operation of the festival, and acting as the person communicating with the facility owners.
- E. Following specific instructions in *Section II of this Handbook*.

**Section 19 – Outgoing Officers, Directors, Coordinators, and Representatives** –

The Outgoing Officers, Directors, Coordinators, and Representatives shall be responsible for training successors and turning over a complete record of activities from the prior term to the new officer, director, coordinator, or representative.

## **ARTICLE IX – CMEA Bay Section Activities**

Festivals, conferences, and other activities in CMEA Bay Section will be operated according to responsibilities and job descriptions as outlined in the Bylaws.

## **ARTICLE X – Incorporation Information**

**Section 1 – Date of Incorporation**

The Bay Section of California Music Educators Association was incorporated on September 1, 1961.

**Section 2 – Date of Passing of Bylaws**

The Bylaws of the Bay Section of California Music Educators Association were passed on September 1, 1961.

## SECTION II: FESTIVAL ORGANIZATION AND RESPONSIBILITIES

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### FESTIVAL REGISTRATION FORMAT

- I. All festival information will be available at the beginning of August via the CMEA Bay Section website and the online registration tool. Information will appear in the August/September issue of the *Tempo* newsletter.
- II. All registration for festivals must be submitted via the online registration tool.
- III. Festival acceptance and time preference will be made on a first come, first served basis (based on registration date and receipt of fees). Ensembles from within the region hosting the preferred festival will be considered for entry before ensembles from outside the region, up to a date determined by the Board of Directors.
- IV. Festival fees not paid by due date will result in cancellation of performance entry.
- V. If a director needs to cancel registration at a festival, he/she must enter the cancellation on the festival registration online tool. This is not the responsibility of the Site Host.

### AREA REPRESENTATIVE RESPONSIBILITIES (Refer to Bylaws Section I , Article VIII, Sections 15 and 16)

- I. The Area Representative/Assistant Area Representative attends all meetings of the Board of Directors and of the Festival Committee, acting as the Representative of the school music teachers for the area from which appointed.
- II. **Pre-Festival:** The Area Representative acts as the Festival Committee's representative in supervising and assisting the Site Host in preparation for the festival. The Area Representative must be thoroughly familiar with the sections of this Handbook which pertain to festival procedures, especially the section entitled, "The Site Host."  
The Area Representative:
  - A. Secures festival sites, Site Hosts, and completes contracts with appropriate signatures and anticipated expenses for all festivals. (Except Jazz – the Special Representative for Jazz will handle Jazz Festival site hosts and contracts.)  
Visits each festival site and discusses with the Site Host the requirements for hosting a festival, including scheduling, expense factors, piano tuning, etc.
  - B. Schedules a meeting with the Site Host in the fall of the year for the purpose of reviewing thoroughly and in detail the appropriate procedures for festivals as they appear in this Handbook.

- C. Receives from the Executive Secretary and distributes to each Site Host such materials as the following:
  - 1. Festival Checklist from Handbook
  - 2. Adjudication Forms
  - 3. Certificates
  - 4. Command Performance Cards (Solo and Ensemble) and Gold Seals
  - 5. Festival Evaluation Forms
- D. Receives from the Medals Representative a sufficient supply of medals/plaques for each festival, mail-order forms, and an inventory sheet for the number of medals/plaques received.
- E. Receives from the Special Representatives sight-reading music with routing instructions (Large Group Festivals).
- F. Assists the Site Host in obtaining needed equipment for festivals from other schools in the area, as necessary.
- G. Makes a final check just prior to each festival to ensure that all requirements and procedures are followed; ascertains that the site staff is correctly informed as to all procedures and requirements.

### III. **General Festival Duties**

The Area Representative:

- A. Attends each festival in appointed CMEA Bay Section area and assists as needed. (A Board member must be present at all festivals.)
- B. Stands ready to make decisions in matters of policy as the official representative of the Festival Committee.
- C. Reports any problems or complaints to the Festival Committee that arise at festivals which cannot immediately be resolved.
- D. Is responsible for medals and sight-reading music distribution and collection. Collects medal money. *(See: IV. A. 1 and 2)*

### IV. **Specific Festival Duties**

The Area Representative:

- A. Takes medals to the festival (unless previous arrangements have been made), helps the Site Host set up the medal sales area, instructs and helps students and adult volunteers operate the medal sales during the day, and periodically collects money to prevent a large accumulation of funds.
  - 1. At the conclusion of the festival, the Area Representative or designee collects all monies generated from medal/plaque sales. Within 24 hours, the Area Rep reconciles money and remaining medals, and updates the inventory sheet.
  - 2. Shall return the remaining medals, money (cash converted into a personal or cashier's check), and the inventory sheet to the Medals Representative by or at the next scheduled meeting.

- B. Before taking the sight-reading music to festival, the Area Representative will check to see that all parts are included and in the proper folders. No later than the morning of the festival, the Area Representative will deliver the Sight-Reading music for the festival (unless previous arrangements have been made).
  1. At the end of the festival, checks that the music is in score order and ready for use at the next festival. Boxes it in the original carton and takes, or ships it (NOT BY MAIL) to the next Area Representative according to the routing instructions. If this is the last festival, it is delivered to the originating Special Representative (unless previous arrangements have been made).
  2. The next site must receive the sight-reading music material before the next festival.
- C. After each festival, makes certain that the following are collected and delivered:
  1. To the Executive Secretary:
    - a. All unused festival materials
  2. To the Medals Representative:
    - a. All unsold medals/plaques
    - b. A cashier's check, money order, or personal check for the total amount of all medals sold
    - c. Inventory and accounting sheet for the medals
  3. To the Large Group or Solo and Ensemble Festival Coordinator:
    - a. Festival Evaluation Forms
- D. At the end of the school year, participates in an evaluation meeting of the Festival Committee at which time he/she should:
  1. Present any recommendations regarding festivals.
  2. Be able to present sites and Site Hosts for the following year's festivals.

## SPECIAL REPRESENTATIVE RESPONSIBILITIES

(Refer to Bylaws Section I , Article VIII, Sections 13 and 14)

- I. The Special Representatives attend all meetings of the Board of Directors and of the Festival Committee acting as a representative of his/her area of responsibility and/or organizations.
- II. Refer to Section III of this Handbook and to the "Adjudication Guidelines" document for Special Representative responsibilities at these festivals.

### III. **Special Duties**

Special Representatives:

A. Band, Choral, Jazz, and Orchestra Representatives shall:

1. Select music for the sight-reading events (if held). They will be assisted, when possible, by those who are to be the sight-reading adjudicators as identified

by the Adjudication Director.

- B. The Jazz Representative, in conjunction with the appropriate Area Representative, will obtain sites and Site Host(s) for Bay Section Jazz Festivals.

## **SITE HOST RESPONSIBILITIES**

(Refer to Bylaws Section I , Article VIII, Sections 18)

### **I. General Considerations**

- A. Each festival site is supervised by its host, 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 which pertain to the type of festival to be hosted. This Site Host and the Area Representative are expected to work closely together through all stages of the festival.
- B. The Site Host shall complete the Festival Host Contract. This contract allows permission, and district authorization for the use of necessary facilities with an administrative signature, for use of the site in which the festival will be held. The completed contract, including any applicable fees shall be delivered to the Area Representative.
- C. An honorarium will be awarded to the Site Host following the successful operation of the festival. This honorarium is to be considered separate from the operating expense money, for the Site Host's personal use, and is only to be paid when all duties have been completed.

### **II. Preliminary Planning**

- A. The Area Representative shall schedule a meeting with the Site Host in the fall of the school year for the purpose of reviewing thoroughly and in detail the appropriate procedures for the type of festival to be hosted as they appear in this Handbook. A "walk-through" of the facilities is necessary at this time in order to determine adequacy and optimum use.
- B. A specific determination should be made of the custodial time needed, availability of chairs, stands, risers, pianos, tables, etc.
- C. CMEA Bay Section will reimburse each Site Host up to a specific amount for festival expenses. Upon completion of the festival, a detailed financial accounting with receipts is required in order to be reimbursed. School and/or district resources should be utilized as much as possible.
- D. Many student volunteers will be needed as indicated in subsequent sections. A determination should be made of the availability of this kind of help, and other kinds of voluntary help wherever possible.



### III. Festival Checklist

#### A. ALL LARGE GROUP FESTIVALS WILL REQUIRE:

- ☐ Parking facilities (including bus access)
- ☐ Festival headquarters (phone, computer with printer, Wi-Fi access, table space, restricted counter)
- ☐ Student snack bar away from performing areas (optional)
- ☐ Information booth (central location apart from headquarters)
- ☐ Lunch/dinner for adjudicators, Site Host(s) and CMEA Festival Officials
- ☐ First-Aid kit
- ☐ Custodial time as needed for festival (student help to be used wherever possible to reduce costs)
- ☐ Main performance areas (Consider the following: auditorium, small theatre, multi-use room, gymnasium.)
  - ☐ Size of room and performance area to accommodate the largest ensemble
  - ☐ Acoustics of room and performance area are good
  - ☐ Performance set-up, including:
    - Band, Orchestra – chairs, stands, percussion equipment and piano
    - Choral – piano, risers
    - Jazz – piano, stands, chairs, sound system
  - ☐ Audience seating
  - ☐ Time factor and traffic flow for performing ensembles (from warm-up to performance to clinic, etc.)
  - ☐ Sound contamination from other sources
  - ☐ Adjudicators' table locations
  - ☐ Public address system for Announcer
  - ☐ Door control/audience control
  - ☐ Ventilation
- ☐ Warm-up rooms (i.e., a large classroom, band or choral room, etc.)
  - ☐ Adequate size, without audience
  - ☐ Acoustics, soundproofing
  - ☐ Access to performance area
  - ☐ Equipment:
    - Choral – piano, risers (not essential)
    - Band, Jazz, Orchestra – stands and chairs to accommodate the largest participating ensemble.
- ☐ Clinic/Sight-Reading room. One per event (i.e., library, large classroom, band or choral room, etc.)

- ☐ Adequate size for the largest participating ensemble
- ☐ Acoustics, soundproofing
- ☐ Access from performance area
- ☐ Equipment:
  - Choral – piano, risers (not essential)
  - Band, Jazz, Orchestra – stands and chairs to accommodate the largest participating ensemble, percussion as needed
- ☐ Technician to convert adjudication recordings to digital format for distribution
- ☐ Area and materials needed to post ratings
- ☐ Medal sales booth near rating board
- ☐ Optional: Site Host may also choose to arrange for a group photographer, although none are endorsed by Bay Section. Site Host may also choose to arrange for a professional audio and/or video recording engineer, although none are endorsed by Bay Section.

B. SOLO AND ENSEMBLE FESTIVALS WILL REQUIRE:

- ☐ Parking facilities
- ☐ Festival headquarters (computer with printer)
- ☐ Student snack bar away from performing areas (optional)
- ☐ Lunch for adjudicators, Site Host(s) and CMEA Festival Officials
- ☐ First-Aid kit
- ☐ Custodial time as needed for festival (student help shall be used wherever possible to reduce costs)
- ☐ Performance rooms for each event (classrooms are acceptable)
  - ☐ Size of room and performance area to accommodate the largest group
  - ☐ Audience seating
  - ☐ Adjudicator's table (not a student desk), location to be isolated from audience
  - ☐ Performance area large enough for largest ensemble, with chairs, stands, and piano
- ☐ Warm-up rooms – one for each performance room (practice rooms, small classrooms)
  - ☐ Size (can be small)
  - ☐ Piano in every room desirable, but essential in vocal warm-up rooms
- ☐ Area and materials needed to post ratings in central location
- ☐ Medal sales booth near rating board

C. ITEMS RECEIVED BY THE SITE HOST

*(from the Executive Secretary via the Area Representative):*

- ☐ Festival Checklist from Handbook
- ☐ Late registration forms (Solo and Ensemble only)
- ☐ Adjudication forms
  - ☐ Large Group Festivals – three for each entry, plus one each for groups that sight-read.
  - ☐ Solo and Ensemble Festivals – one for each entry
  - ☐ Extra adjudication forms with festival materials
- ☐ Certificates (include extra certificates)
- ☐ Command Performance Cards and Gold Seals for Solo and Ensemble Festivals
- ☐ Festival evaluation forms for directors

D. ITEMS RECEIVED BY THE SITE HOST

*(from the Medals Representative via the Area Representative):*

- ☐ Adequate supply of medals and plaques
- ☐ Medal mail-order forms
- ☐ Medal inventory sheet
- ☐ Price list

E. ITEMS RECEIVED BY THE SITE HOST *(from Special Representatives):*

- ☐ Large Group Festival sight-reading music and folders (band, jazz, orchestra)
  - ☐ Choral music will be sent electronically and must be printed by Site Host
- ☐ Complete routing instructions of the sight-reading music (band, jazz, orchestra)

F. ITEMS RECEIVED BY THE SITE HOST *(from Adjudication Director):*

- ☐ List of Adjudicators, including addresses, phone numbers, and Adjudication Director phone number and address

G. SCHEDULING PROCEDURES:

- ☐ All: Access to all information needed for scheduling will be provided by the Festival Coordinator. This includes pertinent information such as size of ensemble, experience, hours of rehearsal per week, etc. This information is to be transferred to the Adjudication Forms for their use during adjudication.
- ☐ All: Scheduling and mailing deadlines must be met to enable directors to plan transportation, resolve conflicts, etc.
  - ☐ Make the schedule as early as possible after receipt of entry forms. (Solo and Ensemble Festival scheduling to occur once events have been configured).
  - ☐ Plan to distribute schedule and information at least three weeks prior to the festival.

- ☐ Large Group Festival Scheduling:
  - ☐ Instrumental Festivals – Groups are to be scheduled at 30-minute intervals.  
 8:00 a.m.– 5:00 p.m. – Maximum of 15 ensembles per day.  
 3:00 p.m.–10:00 p.m. – Maximum of 11 ensembles per day.  
 1:00 p.m.–10:00 p.m. – Maximum of 15 ensembles per day.
  - ☐ Choral Festivals – Groups are to be scheduled at 25-minute intervals.  
 8:00 a.m.– 5:00 p.m. – Maximum of 17 ensembles per day.  
 3:00 p.m.–10:00 p.m. – Maximum of 13 ensembles per day.  
 1:00 p.m.–10:00 p.m. – Maximum of 17 ensembles per day.
  - ☐ Vocal Jazz Festivals – maximum of 14 groups per day.  
 Groups are to be scheduled at 30-minute intervals.
  - ☐ Jazz Combo Festivals – maximum of 22 groups per day.  
 Groups are to be scheduled at 20-minute intervals.
  - ☐ Allowances in the time schedule must be made for mid-morning break (10 minutes), mid-afternoon break (10 minutes), as well as a lunch/dinner break of up to 60 minutes.
  - ☐ Sight-Reading/Clinic events scheduled at 25-minute intervals for choral ensembles, and 30-minute intervals for instrumental ensembles.
  - ☐ Intervals between warm-up, performance, clinic/sight-reading, and photo should be in sequence. This will mean at least a two-hour block (instrumental) and one and half-hour block (choral) from warm-up until the conclusion of the ensemble photo.
  - ☐ In planning the sequence of ensembles, allowances should be made whenever practicable for:
    - ☐ Age level, experience, size of ensemble, etc.
    - ☐ Distance traveled by ensembles
    - ☐ Requested performance time
    - ☐ Date of registration and receipt of fees
    - ☐ Directors with multiple performing ensembles must be scheduled a minimum of two performance slots between ensembles.
    - ☐ All efforts should be made to schedule clinics consecutively as well as sight-reading.
    - ☐ Accompanist conflicts
  - ☐ Printed schedule should contain:
    - ☐ Festival name and location (host school)
    - ☐ Dates of the festival
    - ☐ Name of performance school and name of ensemble
    - ☐ Classification of performance ensemble
    - ☐ Name of performance director

- ☐ Solo and Ensemble Festival Scheduling:
  - ☐ May include up to ten events, with one room and one adjudicator for each room, designated as string, brass, woodwind, vocal, and percussion. Some mixing may be unavoidable but will depend upon the size of the festival and the skills of the adjudicator. There shall be no more than forty entries per event.
  - ☐ Performances are spaced at 10-minute intervals, allowing up to 5 minutes performance time and 5 minutes of oral and written comments by the Adjudicator.
  - ☐ Allowances in the time schedule must be made for mid-morning break (10 minutes), and a mid-afternoon break (10 minutes), as well as a 60-minute lunch break.
  - ☐ In planning the sequence of performers, allowances should be made whenever practical for:
    - ☐ Requested performance time
    - ☐ Conflicts between an accompanist who will accompany more than one performer(s)
    - ☐ Conflicts where performers and directors are in several events at the same times
    - ☐ Distance from the festival
    - ☐ Avoidance of scheduling all students from one school in the same event. Students should have the benefit of adjudication by a variety of adjudicators. Adjudicators should also evaluate a variety of students (essential in cases of a large number of students from the same school.)
  - ☐ Printed information should contain a memo to directors including the following rules and regulations:
    - ☐ A deadline for sending change requests to Site Host
    - ☐ All directors upon sign-in must give cancellations to festival staff
    - ☐ No changing of students to different events
    - ☐ No adding students through cancellations without informing the Site Host
    - ☐ Directors may not pick up their school packets until all of their performances are completed and the ratings have been posted.

#### H. COMMUNICATIONS – ALL FESTIVALS (No later than three weeks before a festival):

- ☐ Communications shall contain:
  - ☐ Letter of welcome (instruction sheet)
  - ☐ Complete performance schedule
  - ☐ Directions to the site



- ☐ Map of site with facilities marked
- ☐ Information on snack bar facilities (if applicable)
- ☐ Cell phone contact for use on the day of the festival
- ☐ Communications shall be sent to:
  - ☐ Each participating director
  - ☐ Festival Committee Chairperson  
(President – festival season in even years,  
President-Elect – festival season in odd years)
  - ☐ Area Representative (if not participating in festival)
  - ☐ Executive Treasurer
  - ☐ Each Adjudicator
  - ☐ Appropriate Special Representative(s) (Band, Choral, Jazz, Orchestra)
  - ☐ Large Group or Solo and Ensemble Festival Coordinator
  - ☐ Adjudication Director

I. IMMEDIATE PRE-FESTIVAL CHECK LIST (One week before festival):

- ☐ The following shall be checked during this final week.
  - ☐ Confirm with school office that Intercom will be off
  - ☐ Confirm with school office that bells will be turned off
  - ☐ Custodial help (availability and briefing) and services (heating/cooling)
  - ☐ Student help (briefing)
  - ☐ Notify and coordinate with campus office regarding increased activity
  - ☐ Equipment for all rooms (double-check before the day of the festival)
  - ☐ All pianos tuned and in good working order
  - ☐ Headquarters:
    - ☐ Telephone and/or cell phone operable
    - ☐ Availability of materials (pencils, manila envelopes, marking pens, all forms, etc.)
    - ☐ Computer with printer and Wi-Fi access (Large Group Festivals)
    - ☐ Staff is thoroughly trained in procedures for downloading adjudicator's recordings and uploading files for directors' retrieval
  - ☐ Pre-label all entry information at top of adjudication sheets
  - ☐ Prepare certificates
  - ☐ Snack bar
  - ☐ Signs (large and numerous)
  - ☐ Bus parking
  - ☐ First-Aid kit
  - ☐ Arrangements for adjudicators' lunch/dinner

- ☐ Medal sales table with medals and cash box
- ☐ Ratings board (large format)
- ☐ Information table
- ☐ Name tags for student helpers, directors, adjudicators, officials  
(filled out ahead of time, if possible)
- ☐ Contact person responsible for opening facility the morning of the festival

J. DAY OF THE FESTIVAL CHECKLIST:

1. Briefing for adjudicators (at least 1/2 hour before festival begins and shall be conducted by the Head Adjudicator and assisted by the Area Representative):
  - ☐ Have refreshments ready
  - ☐ Distribute pre-printed name tags
  - ☐ Distribute extra copies of schedules with changes and/or cancellations
  - ☐ Solo and Ensemble Festivals – provide a number of Command Performance cards for each adjudicator
  - ☐ Provide several pencils for each adjudicator
  - ☐ Provide sheets of paper and small envelopes to each adjudicator for private, written comments to the director
  - ☐ Distribute Adjudication Forms to each adjudicator
  - ☐ Have a copy of the Handbook available.  
(Site Host and Area Representative should be able to answer questions about adjudication standards, etc.)
  - ☐ Provide adjudicator stations with adequate lighting and writing space
  - ☐ Provide information about lunch
  - ☐ Have guides escort adjudicators to their stations
  - ☐ Inform adjudicators that observers will be allowed to observe the sight-reading sessions or clinics only with the consent of the Sight-Reading Adjudicator and the ensemble's director.
- ☐ Recommended volunteer personnel at Large Group Festivals – ensure festival positions are staffed for the duration of the festival (especially while host ensemble(s) are performing: *(See Duties: pages 33-36)*)
  - ☐ Headquarters Staff/Information Booth Personnel
  - ☐ Computer Technician
  - ☐ Medal Sales Personnel
  - ☐ Group Guides
  - ☐ Runners
  - ☐ Door Monitors
  - ☐ Adjudicators' Aides
  - ☐ Stage Set-up Crew

- ☐ Announcer
- ☐ Sight-Reading/Clinic Aides
- ☐ Snack Bar Personnel
- ☐ Storage Monitor (if storage rooms available)
- ☐ Clean-up Crew
- ☐ Recommended volunteer personnel at Solo and Ensemble festivals:  
(See *Duties: pages 33-36*)
  - ☐ Headquarters/Information staff table
  - ☐ Medal Sales personnel
  - ☐ Runners
  - ☐ Event Chairperson/Adjudicators' Aide (one per room)
  - ☐ Door Monitors (one per room)
  - ☐ Snack Bar Personnel
  - ☐ Clean-up Crew

#### K. POST-FESTIVAL CHECKLIST

(To be completed within a school week after the festival):

- ☐ Submit an itemized financial report with receipts to the Executive Treasurer.
- ☐ Complete the online Rating Summary Sheet that clearly shows which adjudicator gave which rating.  
Send to:
  - ☐ Each participating director
  - ☐ Each adjudicator
  - ☐ Adjudication Director
  - ☐ Festival Committee Chairperson (President – festival season in even years, President-Elect – festival season in odd years)
  - ☐ Medals Representative
  - ☐ Appropriate Special Representative (Large Group festivals only)
  - ☐ Executive Treasurer
  - ☐ The appropriate Festival Coordinator
- ☐ Return all unused material to the Area Representative.
- ☐ Send letters of appreciation on behalf of CMEA Board and Site Host to:
  - ☐ Administration (school and district)
  - ☐ Adjudicators
  - ☐ Anyone else who should receive recognition and/or appreciation

#### L. FINANCIAL ASPECTS:

1. CMEA Bay Section will reimburse each Site Host up to a specific amount for festival expenses. Upon completion of the festival, a detailed financial accounting with receipts is required in order to be reimbursed. Whenever possible, utilize district-supplied materials and volunteer help to reduce festival site expenses.
  - a. Appropriate expenditures are:
    - 1) Meals for Adjudicators, Site Host(s) and Festival Committee Representatives
    - 2) Refreshments for Directors and Adjudicators
    - 3) Miscellaneous office supplies: manila envelopes, marking pens, pencils, paper, tags, etc.
    - 4) Postage (district can help by paying postage)
    - 5) Tuning of piano(s), unless such expense can be covered by the host district (very desirable)
    - 6) First-Aid kit
  - b. Any expenses exceeding the Site Host's budget must have prior approval of the Executive Board.
  - c. Within one week after the festival, an itemized financial accounting including receipts shall be submitted to the Executive Treasurer. Only after this is complete can a reimbursement check be issued.
2. A snack bar for participants can be a highly profitable undertaking for a student/parent organization.
  - a. Hot food, sandwiches, candy, soft drinks, bottled water, etc., can be sold.
  - b. Availability of food should be mentioned in the mailing so directors can tell their students and plan accordingly.
3. An honorarium, based upon the festival type/size hosted, is given to the Site Host as compensation for the effort taken in organizing and conducting a festival. This honorarium is awarded when all duties of the Site Host have been completed and Area Representative approval has been given. This honorarium is for the personal use of the Site Host.
4. When necessary, additional festival expenditures will be encumbered by CMEA Bay Section pending Board approval.

#### M. COMMUNICATION PROCEDURES:

1. Communication to participants and adjudicators in any festival is an essential part of the Site Host's duties. It must be done at least three weeks prior to the festival, as many schools must make certain arrangements well in advance (i.e., transportation).

- a. Instructions to directors must be explicit, especially at Solo and Ensemble festivals, because of the number of participants and events.
  - 1) No changing students from one event to another
  - 2) No schedule changes the week preceding the festival
  - 3) Director sign-in and sign-out procedures
  - 4) Mailing of packet to no-show directors (Solo and Ensemble festivals)
2. Each adjudicator should receive a letter of welcome with information regarding assignment, briefing, names, addresses and phone numbers of other adjudicators.

#### N. DAY OF THE FESTIVAL:

1. It is important that the Site Host have no specific duties, other than that of directing their own ensemble(s). The Site Host should be available for problem solving and monitoring schedules and office activities.
2. Complaints from participating directors should be directed to the Board Representative, not the Site Host. The former is the official representative of the Festival Committee, while the latter is contributing time, work, and facilities, and is not responsible for policy, adjudication, etc.
3. At headquarters, be sure the telephone is operable, intercom is turned off, all materials needed are there, including: pre-labeled manila envelopes for directors' materials, sign-in sheet, certificates, adjudication forms, (both pre-typed), ample supply of sharpened pencils, CMEA Bay Section Handbook, rating summary sheets, etc.
4. The importance of adhering to the schedule cannot be over emphasized. Performers scheduled at the end of the day should not be inconvenienced by earlier delays. Adjudicators and performers should be reminded that performances and/or comments must be stopped on schedule without penalty. It should be noted that an extended meal time is a common cause of delays thereafter

#### O. DUTIES OF VOLUNTEER PERSONNEL AT FESTIVALS:

1. **Festival Headquarters Staff:** A well-organized festival headquarters is essential to the proper function of a festival. Headquarters personnel need to understand the function of each part of the festival and be able to work efficiently. A separate Information Booth is ideal for fielding logistics questions from the participants and the public. An adult and several responsible students should be on duty at all times (including during Site Host's ensemble(s) performance to make sure that the following things are accomplished:
  - a. Directors initial the sign-in sheet placed on the counter.
  - b. Directors know the locations of various events.
  - c. Inform the director of any last minute schedule changes.

- 1) Large Group Festivals: Assign a guide to each ensemble. Receive three (3) copies of the scores from the director and have them delivered by runner to the adjudicators at the appropriate event.
- d. As completed Adjudication Forms and recorded comments (Large Groups only) are returned from adjudicators via runners, enter the ratings on a copy of the master schedule, noting Command Performance or Unanimous Superior eligibility. At Large Group Festivals only, enter ratings on a master Rating Summary Sheet, including the composite rating, the sight-reading rating (if applicable), and plaque eligibility. It is important to keep an accurate record of which adjudicator gave which rating. Musical scores should also be received via the runner at this point.
  - 1) A computer technician is needed to transfer adjudicators' recorded comments and cleared from each portable data storage device to the appropriate school's "Drop Box".
- e. Type the rating on the pre-printed certificate. Place a gold Command Performance or Unanimous Superior seal on the certificate, if earned. If a group or individual performs for comments only (no rating), type the word "Participant" or "Comments Only" in place of a rating.
- f. Post ratings on the "rating board" at regular intervals as soon as possible. Use letters to indicate Superior (S), Excellent (E), Good (G), Fair (F), and Comments Only (CO). No numeric ratings, pluses, or minuses are to be used.
  - 1) Large Group Festivals – Do not post ratings for an ensemble until all ratings for that ensemble have come to headquarters and have been double-checked for errors. Post the rating given by each adjudicator, composite rating, sight-reading rating (if any), and plaque eligibility.
  - 2) Ratings at festivals should be posted with a marking pen so they are easily readable.
- g. There will be no changing of ratings by adjudicators once the ratings have been tabulated.
- h. Notify adjudicators (via runner) about late cancellations as directors arrive during the day.
- i. Notify Medals Sales personnel of performing group ratings.
- j. There should be a large manila envelope for each ensemble (Large Group Festival), or school (Solo and Ensemble Festival), pre-printed with identification and should contain the following:
  - 1) All completed Adjudication Forms of individuals from that school (Solo and Ensemble) or ensemble (Large Group), including sight-reading, if any (three performance and one sight-reading).
  - 2) Completed certificates
  - 3) Musical scores (Large Group Festival only)



- 4) Medal mail-order form
  - 5) Festival Evaluation form
  - k. When a school or ensemble(s) envelope is assembled and completed, and the director has completed the Festival Evaluation Form, the director shall sign for the envelope and will be considered checked out.
2. **Computer Technician:** Large Group Festivals – Responsible for maintaining all electronic files of each adjudicator’s recorded comments. Files must be transferred from each portable data storage device to the appropriate school’s “Drop Box”. Upon completion of each transfer, the recorded comments should be deleted from the portable storage device, which is then returned to the appropriate adjudicator.
  3. **Medal Sales:** Two or more volunteers on duty to sell medals to students receiving ratings of Superior (blue medal); Excellent (red medal); and Unanimous Superior pin. Command Performance pins for Solo and Ensemble festivals will be awarded free of charge.
  4. **Group Guides:** Large Group Festivals – Assigned at festival headquarters to accompany and guide a specific director and performing ensemble through warm-up, performance, sight-reading/clinic, and photos (if available).
  5. **Runners:** Several students are needed to carry scores, forms, etc., from headquarters to the adjudicators in each event, and to return completed forms, recorded comments, scores, etc., to headquarters when the adjudicators are finished with them. They must not discuss ratings, comments, etc., while the materials are in transit. The runners are a vital link between headquarters and performing events.
  6. **Adjudicators’ Aides:** Escort adjudicators to their events, stay with them through the day, keep them supplied with sharp pencils, information, scores, forms, etc., upon request. Act as co-hosts and helpers.
  7. **Door Monitors:** Large Group Festivals – At least one at each audience door, allowing no one to enter or leave except between selections. It is the responsibility of the door monitors to keep order. They must be capable of being firm in carrying out their duties, mindful that the performing event is the whole reason for the festival.

Solo and Ensemble Festivals – One for each event. Remains at the door, closing it when the performance begins and allowing no one to enter or leave during a performance. At Solo and Ensemble Festivals they may also act as Adjudicator Aide and monitoring performance times.
  8. **Stage Set-up Crew:** Large Group Festivals – A few volunteers should be on duty in the performance area to assist directors in quickly setting up chairs, stands, risers, percussion equipment, to save on set-up time and allow for maximum performance time.

9. **Announcer:** Large Group Festivals – A volunteer to introduce each performing ensemble with name of school, city, director, titles, and composers of selections, etc. Announcer should check with the performing director to ensure correct pronunciation.
10. **Sight-Reading/Clinic Aides:** Large Group festivals – Distribute music according to instrumentation or voices involved. Collect music when ensemble has finished. Help the Adjudicator/Clinician stay within the allotted time (25 minutes for choral groups, 30 minutes for instrumental groups). Help the director with arranging stands, chairs, etc. Keep unauthorized people from entering.
11. **Event Chairperson/Adjudicator Aide:** Solo and Ensemble Festivals – One for each event. Meets performers at the warm-up room or at the entrance to the performance room, takes care of music for the Adjudicator. May act as Announcer, introducing performer, selection, and school. Responsible for keeping event on time.
12. **Snack Bar:** *(Section II: III. L. 2. page 32)*
13. **Storage Monitor:** Large Group Festivals (only if storage areas are provided) – Monitor and properly provide security to instruments being stored.
14. **Clean-up Crew:** A group of volunteers to make sure the campus is cleaned and ready for instruction 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.

# SECTION III: FESTIVAL RULES AND REGULATIONS FOR THE DIRECTOR

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## PREFACE

A major purpose of the festival is to afford groups, their directors, and individual students an opportunity to listen to one another in an atmosphere of mutual involvement with the art of music. Every student and director should therefore, make the attempt to do so. Not to do so would destroy this important feature of CMEA Bay Section music festivals.

Rules and regulations for festivals are designed to make these events more meaningful, enjoyable, and efficient. Directors are urged to contact their Area Representatives when a situation arises which appears to be worthy of special consideration.

All students participating in CMEA Bay Section festivals and all performing members of any size ensemble must be enrolled in their respective school's music program at the time of the festival. For Large Group festivals, teachers whose assignments include multiple schools may combine students from their respective schools to form an ensemble, with prior approval from the Executive Committee. Inability to comply with this rule due to emergency or extenuating circumstances beyond the control of the director will result in a "comments only" performance and void the opportunity for the group to perform for a rating.

All group sponsors must be a member of CMEA, otherwise, a non-member fee will also be due with the application. If a student attends a school in which there is no music program, the school principal must sign the application in lieu of the music teacher. Entry fees are stated on the application, and are subject to change from year to year. The fees are intended to make the festival self-supporting and are established to cover expenses only.

Any deviation from the rules and regulations must have prior approval from the CMEA Bay Section Board of Directors.

The following sections are to aid the director in understanding the workings and the requirements of a festival.

## LARGE GROUP FESTIVALS: BAND, ORCHESTRA, CHORAL

### I. **Entry**

- A. Band, choral, band/orchestra, and orchestra festivals are held in the spring of each year with at least one festival in each area. All festival information will be available at the beginning of August, and updated as changes occur via the CMEA Bay Section website and the online registration tool. Information will appear in the August/September issue of the *Tempo* newsletter.

1. Open to all elementary, middle, and high school large ensembles within the appropriate CMEA Bay Section Region/Area.
  2. String orchestras, as well as full orchestras may participate in Band/Orchestra festivals.
- B. All registration for festivals must be submitted via the online registration tool.
  - C. Festival acceptance and time preference will be made on a first come, first served basis (based on registration date and receipt of fees). Ensembles from within the region hosting the preferred festival will be considered for entry before ensembles from outside the region, up to a date determined by the Board of Directors.
  - D. Entries are to be submitted before the deadline.
  - E. Festival fees not paid by due date will result in cancellation of performance entry.
    1. NO REFUNDS will be made after the deadline date for applications if a school or director decides to cancel one or more ensembles.

## II. **General Requirements**

- A. All participants in CMEA Bay Section Large Group Festivals must be enrolled in their respective school's music programs at the time of the festival or the ensemble **MUST BE DISQUALIFIED FROM RECEIVING ANY RATING, BUT MAY PERFORM FOR "COMMENTS ONLY."**
- B. Directors participating in the festivals are required to become members of NAfME-CMEA in order to help support the organization. Dues for NAfME membership, must be paid online through the NAfME website.
- C. Music performed should reflect the versatility of the ensemble in playing or singing different styles and tempos.
- D. All large groups are encouraged to perform full-ensemble music and should avoid using any selection which features a soloist in any extended capacity.
- E. The Festival Committee requires that art music as opposed to pop music be performed by participants in all festivals or **ALL** performance adjudicators **ARE REQUIRED TO LOWER THE RATING BY ONE GRADE.**
- F. Multiple-school performing ensembles serving in place of individual school ensembles are acceptable provided they are regularly instructed by the same teacher, and have prior approval of the Executive Committee.
  1. Those multiple-school ensembles with selective or restrictive membership ("Honor," "All-County," "Youth Symphony," etc.) are ineligible.
  2. Questions concerning eligibility should be referred to the Festival Committee through the Area Representative for review and decision well in advance of the festival.
- G. There are no restrictions as to the grade of difficulty of music performed. However, it is recognized that the adjudication will reflect the quality of the music selected and its suitability to the ensemble as well as the quality of the performance. This judgment lies solely with the adjudicator's capacity as a musician and professional

educator. In addition to experience, the adjudicator also relies upon what is revealed about the ensemble from the Classification selected by the director and appearing on the Adjudication Form.

- H. The use of any electronic devices such as tuners, computers, etc., unless specifically called for in the arrangement, are not permitted or ALL performance adjudicators ARE REQUIRED TO LOWER THE RATING BY ONE GRADE. Recordings, tapes, CD's, etc., shall not be used for accompaniment purposes. Electronic instruments performed by students may be used to substitute for instrumentation without penalty.

### III. **Specific Requirements**

- A. Three copies of each instrumental score or choral octavo to be performed must be given to site headquarters staff upon the director's registration. The name of the school should appear on each copy to facilitate return. Measures must be numbered as an aid for adjudicators' reference.
  - 1. EACH ADJUDICATOR NOT RECEIVING A FULL SET OF SCORES AND/OR NOT NUMBERED SCORES IS REQUIRED TO LOWER THE RATING BY ONE GRADE.
- B. Recommended number of selections and performance times (maximum time permitted for performance will be strictly enforced)
  - 1. Band, Jazz Ensembles, and Orchestra: three or less with a maximum music time of 17 minutes.
  - 2. Choral: three or less with a maximum music time of 13 minutes
  - 3. Vocal Jazz: three or less with a maximum music time of 15 minutes.
  - 4. Jazz Combo: three or less with a maximum music time of 15 minutes.
- C. All choral music shall be performed from memory or ALL performance adjudicators ARE REQUIRED TO LOWER THE RATING BY ONE GRADE.
- D. Choral ensembles may be accompanied by any person, provided that such accompaniment is purely that and not an integral part of the musical composition. If it is an integral part of the composition, such accompaniment must be performed by a student and not an adult or professional pianist. If it is purely an accompaniment and is played by someone other than a student, the adjudicator shall disregard this person's performance in the evaluation of the group's performance. Students are encouraged to accompany whenever possible.

### IV. **Procedures**

- A. At least three weeks before the festival, directors will receive a performance schedule, maps, and other specific information concerning the festival.
- B. Upon arrival at the site, the director registers and submits music scores for the adjudicators (*see III. A. above*). A student guide will accompany the director and ensemble through all stages of the festival including storage (if provided), warm-up, performance, and clinic or sight-reading. The guide will be responsible for keeping

the ensemble on schedule.

1. Each instrumental ensemble will be instructed by the Site Host in regard to available storage facilities for instrument cases, etc.
  2. There will be no storage area for choral groups.
- C. Each choral ensemble will be assigned to a warm-up room 25 minutes before its performance. Each instrumental ensemble will be assigned to a warm-up room 30 minutes before its performance.
- D. Each choral ensemble (except Vocal Jazz) has 25 minutes total time in the performance area (maximum music time 13 minutes). Vocal Jazz groups have 30 minutes total time in the performance area, which includes a clinic given immediately after the performance at the site of the performance. Each instrumental ensemble has 30 minutes total time in the performance area (maximum music time 17 minutes). These time limits include entry, tuning (instrumental), performance, and exit. Time will be called by the head adjudicator if the performance runs longer than the allotted amount. This will have no bearing on the adjudicators' ratings if the ensemble stops as requested. Should the request to stop go unheeded, ALL performance adjudicators ARE REQUIRED TO LOWER THE RATING BY ONE GRADE
- E. Sight-Reading or a clinic is scheduled immediately after the performance. This session is held in a separate room from that of the performance (except Jazz Combo, Vocal Jazz, and Jazz Solo, who will remain in the performance area), and is conducted by an Adjudicator/Clinician. With the consent of the sight-reading adjudicator and the ensemble's director, observers will be allowed to observe the clinic or sight-reading. Sight Reading times are 25 minutes for choral ensembles and 30 minutes for instrumental ensembles.
1. Four adjudicators will be utilized. Three adjudicators will be present in the performance event for each performance, while a fourth will preside over the clinic/sight-reading event. Adjudicators will rotate from performance to clinic/sight-reading according to a pre-determined schedule.
  2. All elementary, middle, and high school performing ensembles have the option to participate in either clinic or sight-reading. All groups electing NOT to sight-read are ineligible for the Unanimous Superior plaque (except Vocal Jazz, Jazz Combo, and middle school vocal ensembles in Classification 1)  
*See chapter entitled Sight-Reading (pages 44-49).*
- F. Non-rated festivals for large groups, if the need is indicated, will occur upon recommendation of the Festival Committee and as the wishes of the directors are made known. These festivals will be organized the same as rated festivals described above, except that no ratings will be given.

## V. **Ratings, Certificates, and Awards**

- A. **Certificates:** At all Large Group festivals, each participating ensemble will receive a certificate along with the adjudication sheets. The certificate will show the composite rating derived from the average of the three ratings given by the



performance adjudicators.

1. An ensemble which performs for Comments Only will also be issued a standard certificate indicating that it was a participant.
- B. **Medals:** Members of ensembles receiving a composite performance rating of Superior are eligible to purchase a medal with a blue ribbon. Members of ensembles receiving a composite performance rating of Excellent are eligible to purchase a medal with a red ribbon.
- C. **Unanimous Superior Plaques:** In recognition of receiving Superior ratings from the adjudicators, eligible ensembles may purchase a Unanimous Superior Plaque.
- D. **Comments Only:** Any ensemble performing at a rated festival may request that it be adjudicated for "Comments Only." All requirements and procedures remain the same, except that no rating will be given to the ensemble or posted.
- E. Ratings will be posted at regular intervals. Students should be encouraged to listen to other ensembles rather than linger near the rating board waiting for ratings to be posted.
- F. UNDER NO CIRCUMSTANCES MAY THE RATINGS BE CHANGED ONCE FINALIZED BY THE HEAD ADJUDICATOR.

VI. **Adjudication** (See "Adjudication Guidelines" document)

## JAZZ FESTIVALS

I. **Entry**

- A. All festival information will be available at the beginning of August via the Bay Section website and the online registration tool. Information will appear in the August/September issue of the *Tempo* newsletter.
- B. All registration for festivals must be submitted via the online registration tool.
- C. Festival acceptance and time preference will be made on a first come, first served basis (based on registration date and receipt of fees).
- D. Festival fees not paid by due date will result in cancellation of performance entry.

II. **Requirements**

- A. The instrumentation for a large group jazz band shall be no less than nine players, and will include a minimum of two woodwinds and three brass, plus rhythm section.
- B. Original compositions or special arrangements may be used.
- C. See chapter entitled Large Group Festivals: Band, Orchestra, and Choral (pages 37-41) for additional information.

III. **Procedures**

- A. See chapter entitled Large Group Festivals: Band, Orchestra, and Choral (pages 37-41) for additional information.

#### IV. **Ratings, Certificates, and Awards**

- A. See chapter entitled Large Group Festivals: Band, Orchestra, and Choral (*pages 37-41*) for additional information.

#### V. **Adjudication** (*See “Adjudication Guidelines” document*)

#### VI. **Jazz Combo**

- A. This event will follow the general outlines of the Large Group Festivals: Band, Orchestra, and Choral (*pages 37-41*) with the following exceptions:
  - 1. No less than three performers; no more than eight.
  - 2. Improvisation is mandatory for all performers.
  - 3. Student-oriented and student-organized ensembles are encouraged.
  - 4. 25 minutes total time is allowed for each ensemble, performances should include two or three selections and be no longer than 15 minutes, utilizing the remaining time for adjudicator critique.
  - 5. Arrangements of selections are highly encouraged, i.e. a short intro, backgrounds/changes in rhythm section texture behind solos, and an ending for each tune.
  - 6. There will be no sight-reading.
  - 7. This event will be evaluated by two adjudicators, whose average score will determine the final rating.

#### VII. **Vocal Jazz Ensemble**

- A. This event will follow the general outlines of the Large Group Festivals: Band, Orchestra, and Choral (*pages 37-41*) with the following exceptions:
  - 1. A rhythm section may be used.
  - 2. Improvisation is required.
  - 3. Microphones will be provided (a minimum of 8 and up to 16).
  - 4. Performance should not exceed 15 minutes in a 30-minute time slot.
  - 5. There will be no sight-reading.
  - 6. A clinic by one of the three performance adjudicators will take place immediately after the performance at the same site as the performance.

#### VIII. **Solo Jazz**

- A. All participants must be regularly enrolled as a member of a respective school's music program.
- B. A student soloist entering this event will be judged as to his/her ability to improvise jazz choruses on:
  - 1. **A selection of his/her choice** under the following performing conditions:
    - a. The soloist will perform with a three member rhythm section that will be provided.

- b. The soloist may perform with a lead sheet containing the melody and chord changes.
  - c. The soloist will provide four copies of the lead sheet, three (3) of which are for the rhythm section and one (1) copy for the adjudicator.
  - d. The lead sheets shall:
    - 1) Be only one chorus in length.
    - 2) Contain the melody of the song with chord changes and any special rhythm figures.
    - 3) Have the tempo clearly marked.
    - 4) Have metric and/or stylistic indications shown which would be necessary to insure that the rhythm section will be able to provide the proper accompaniment while they are sight-reading their parts.
  - e. The soloist will perform the selection as follows:
    - 1) Play one chorus from the “head” (main melody).
    - 2) Play three or four choruses which are entirely improvised.
    - 3) Conclude with another chorus of the “head” (main melody).
2. **A mandatory selection** which shall:
- a. Be announced to the director and forwarded to the participants.
  - b. Be performed in the same manner as the selection chosen by the soloist. (*VIII. B. 1. page 42*).
- C. Performances should be no longer than 8 minutes within a 15-minute time slot, utilizing the remaining time for adjudicator critique.
- D. This event will be evaluated by only one adjudicator, whose score will determine the final rating.
- E. Soloists earning a Command Performance distinction will be awarded a Command Performance pin, free of charge.

Any deviation from the above rules and regulations must have prior approval from the Jazz Representative and Choral Representative and/or the CMEA Bay Section Board of Directors.

## **SIGHT-READING: BAND, ORCHESTRA, CHORAL, AND JAZZ**

### **I. General**

- A. Sight-reading is not required; however, all ensembles that elect not to sight-read are ineligible for the Unanimous Superior plaques (except Jazz Combo, Vocal Jazz, and middle school Vocal ensembles, Classification 1). All other ensembles must earn four Superior ratings in order to qualify for a Unanimous Superior distinction. Jazz Combo, Vocal Jazz, and middle school Choral ensembles Classification 1 are not required to sight-read and must earn a minimum of three Superior ratings (two for Jazz Combo) in order to qualify for a Unanimous Superior distinction.

- ## II. Music

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- E. For Band/Orchestra festivals two separate sets of sight-reading folders shall be assembled; one for Concert Band and one for String/Full Orchestra. A single folder will be assembled for Jazz Bands.
- F. It is permissible for a director to perform the same sight-reading selection with multiple groups from the same school, as long as the groups are registered in the same classification. This is permissible because the responsibility for interpreting notes and rhythms is placed solely on the students.

### III. Procedures

- A. **Choral:** After the ensemble is seated the adjudicator will explain the sight-reading procedures and attendants will distribute the music. There will be no piano accompaniment at any time during the sight-reading. All performances will be sung a cappella. The piano/keyboard will ONLY be used by the director to establish tonality and give beginning pitches.

#### 1. Rhythmic Reading Instructions

- a. Study Period. The ensemble will be given one minute to silently study the rhythmic example. During this time, they may not perform or practice any of the rhythms, but may talk about the rhythms among themselves.
- b. First Performance – Non-Adjudicated. At the cue of the adjudicator, the ensemble will perform the rhythmic example. The director will set and maintain the indicated tempo of the example. It will be the choir director's decision as to the method of rhythmic presentation (clap and say, say, or sing syllables). It is recommended that the director choose a method(s) that clearly demonstrate mastery of note duration.
- c. At the conclusion of the first performance the director has 1 minute to provide feedback to the ensemble. He/she may not perform any of the rhythms, but may talk about specific rhythmic figures and provide verbal direction for improvement.
- d. Second Performance – Adjudicated. The ensemble will then perform the example for adjudication, with the director setting and maintaining the tempo.

NOTE: The adjudicator has the option to waive the second performance if the first performance is of a Superior level.

#### 2. Melodic Reading Instructions

- a. Study Period. The director will be given 5 minutes to study the melodic example with his/her ensemble; the director may elect to use less time. During these 5 minutes, the director will instruct the students as he/she would like, within the following guidelines:
  - 1) There is to be no vocalizing (singing or humming) of the melodic example, by the director or choir, during the five minute study period.
  - 2) The director may choose to have students read silently through the

example without vocalizing. To facilitate this internal reading, the director may play the scale and tonic chord of the melodic sight-reading example followed by the beginning pitch for each section at anytime during the 5 minute study period.

- 3) The establishing of tonality and giving beginning pitches will occur only once during the study period.
  - 4) During the study period the director may indicate key or time signatures. The director may also point out certain difficult passages and talk about them.
  - 5) The director may not LEAD the chorus through the example by any vocalization (singing or humming) or by using Curwen hand signs.
  - 6) The choir may practice the rhythms aloud and the melody silently and may use Curwen hand signs.
- b. First Performance – Non-Adjudicated. At the end of the study period, tonality will be re-established by the director, and each section will be given their beginning pitch. Students may hum their beginning pitch before starting to sing. During this performance the director will conduct the choir and may tap, snap, or clap a steady pulse, but may NOT sing, speak, tap, snap, or clap exact rhythms for the choir.
  - c. At the conclusion of the first performance the director is allowed 1 minute to discuss problem areas with the choir, however, there is to be no vocalizing (singing or humming). At this time ONLY the director may use Curwen hand signs as a problem-solving tool.
  - d. Second Performance – Adjudicated. Following the first performance and director's comments, tonality will be reestablished and each section will be given their beginning pitch. This second reading should be continuous. At the conclusion of the second reading, the choir will remain seated until all of the music has been handed in and counted.

NOTE: The adjudicator has the option to waive the second performance if the first performance is of a Superior level. If he/she chooses to waive the second reading, or after the second reading if deemed necessary, the adjudicator will give the ensemble feedback, identifying things they did well, areas for improvement and give suggestions for how to improve.

3. For both the rhythmic and melodic sight reading session, if a director, or any member of the ensemble breaks the no singing/clapping rule, the adjudicator is REQUIRED TO DEDUCT 5 POINTS from the total score and the adjudicator will designate that on the score sheet.

- B. **Instrumental:** Ensembles shall be responsible for seating themselves. When the ensemble is settled, the director should signal the adjudicator who will alert the room assistant to distribute the music folders. While this is happening, the adjudicator shall read and explain the following statement to the ensemble:

1. The following dialogue(s) must be read verbatim:

*“Welcome (insert name of ensemble and school) to the sight-reading portion of today’s festival! Do not open the sight-reading music folders until instructed to do so. If you open the sight-reading folder before instructed to do so, your ensemble will incur a FIVE-POINT DEDUCTION from your sight-reading score.*

*Your director will have exactly two minutes to choose and study the piece of music you will sight-read. After the two-minute director study time, you will have five minutes to prepare. During this five-minute period, the director cannot sing nor clap rhythms. Students may sing, clap, finger and/or bow their instruments, but may not play their instruments. Not following this procedure will result in a FIVE-POINT DEDUCTION from your sight-reading score.*

*When the five minutes is up, you will play through the piece as best as you can. Your director is allowed to cue, sing, and/or call out numbers if needed, while you are playing. It is also acceptable to regroup after stopping and restarting, but an ensemble doing this will not score as highly as one going from start to finish without stopping.”*

When the director is ready to select the music:  
*“Please begin your two minutes music selection and director study time.”*

When exactly two minutes have passed:  
*“You may now open your folders. Please take out (name of the piece to be performed). If you do not have it, please raise your hand and we will give you your music.”*

Once everyone has music:  
*“Remember the director may not sing or clap. Students may sing, clap, finger and/or bow your instrument, but not play. Your five minutes begins now”*

When exactly five minutes have passed:  
*“Ok, it’s time to play through the piece as best as you can. Please begin when ready.”*
2. The ensemble performs the sight-reading selection. During the performance the adjudicator evaluates the performance using the Sight-Reading Performance Rubric.
3. Upon completion, the adjudicator may give brief clinical comments to the ensemble regarding their performance. Comments should pertain to highlights of the musical performance (positive and negative), tips related to sight-reading, procedural issues, etc. However, the clinic should not involve a rehearsal of the selection.
4. At the end of the session, the adjudicator shall instruct students to put the music back in the folder, close the folders and pass them into the room assistant.



#### IV. **Adjudication**

- A. The main features of performance are outlined on the Sight-Reading Adjudication Form.
- B. Particular attention should be given to the ability of the group to learn while reading, i.e., the correction of an error on a repeat, correction of improper balance through listening, recovery after a trouble spot, etc.
- C. Refinements such as: fine tone, crisp attacks, attention to dynamics, etc., will be considered by the adjudicator.
- D. There will be no specified penalty for calling out rehearsal numbers while performing, but the adjudicator will be aware of an inability of the group to read at sight without such help.
- E. It is acceptable to regroup after stopping and restarting, but an ensemble doing this will not score as highly as one going from start to finish without stopping.
- F. The adjudicator shall take into consideration the group's age level and Classification in assigning ratings and giving comments.

#### V. **Ratings, Certificates, and Awards**

- A. See chapter entitled Large Group Festivals: Band, Orchestra, and Choral (*pages 37-41*)

Any deviation from the above rules and regulations must have prior approval from the CMEA Bay Section Board of Directors.

## **SOLO AND ENSEMBLE FESTIVALS**

#### I. **Entry**

- A. Solo and Ensemble Festivals are held in February/March of each year with at least one festival in each region. All festival information will be available at the beginning of August via the CMEA Bay Section website and the online registration tool. Information will appear in the August/September issue of the *Tempo* newsletter.
- B. All registration for festivals must be submitted via the online registration tool.
- C. Festival acceptance and time preference will be made on a first come, first served basis (based on registration date and receipt of fees.) Entrants from within the region hosting the preferred festival will be considered for entry before entrants from outside the area, up to a date determined by the Board of Directors.
- D. Entries are to be submitted before the deadline.
- E. Festival fees not paid by due date will result in cancellation of performance entry.
  - 1. NO REFUNDS will be made after the deadline date for entry forms if a school or director decides to cancel one or more entries.

- F. The director should follow directions carefully on the entry form so that any conflicts (students participating in more than one performing ensemble, one accompanist for several entrants, etc.) may be given due consideration in scheduling.
  - 1. If the director does not heed instructions on the entry form, and the Site Host is unable to contact him/her when scheduling, that director forfeits their right to ask for changes at the festival.
  - 2. Directors must observe deadlines for schedule changes. (*III. C. page 50*)
- G. The director should indicate whether respective students are to be scheduled in sequence or spaced among students from other schools.
- H. Directors may be allowed to purchase adjacent performance slots to accommodate longer works.
- I. A director's fee will be charged to all non-members for each festival entered.

## II. Requirements

- A. Eligibility: All participants must be regularly enrolled in their school music program and/or registered by a CMEA Bay Section Member.
- B. For Solo and Ensemble Festivals only, it is not necessary for students to attend the same school in order to participate as an ensemble.
- C. While soloists and choral ensembles are encouraged to perform from memory, no rating penalty shall be assessed for performing with music. Adjudicators may choose to commend a memorized performance as an enhancement of the performance.
- D. With the exception of a large percussion ensemble, no ensemble may be conducted in any manner, or the adjudicator IS REQUIRED TO LOWER THE RATING BY ONE GRADE.
- E. Ensembles, including duets, are defined as follows:
  - 1. **Vocal** – two or more parts, with or without accompaniment, performed with no more than three singers on each part. If there are more than three on a part, the adjudicator IS REQUIRED TO LOWER THE RATING BY ONE GRADE.
  - 2. **Instrumental** – two or more parts, with no doubling (one player per part). If doubling is done, the adjudicator IS REQUIRED TO LOWER THE RATING BY ONE GRADE.
- F. There are no restrictions as to instrumentation in solos or ensembles. However, participants must recognize that in the case of some instruments (harp, recorder, etc.), specialists are not available and the adjudicator must necessarily judge on the basis of musicianship alone.
- G. Recordings, tapes, CD's, computers, etc., shall not be used for accompaniment purposes, or the adjudicator IS REQUIRED TO LOWER THE RATING BY ONE GRADE.
- H. In all cases, participants must use art music as opposed to contemporary or pop music or the adjudicator IS REQUIRED TO LOWER THE RATING BY ONE GRADE.

- I. Any person may play the accompaniment for any soloist or ensemble, provided such accompaniment is purely so and not an integral part of the composition. If it is an integral part, such accompaniment must be performed by a student and not an adult or professional pianist. If it is purely an accompaniment, and is played by someone other than a student, the adjudicator shall disregard this person's performance in the overall evaluation. Students are encouraged to accompany whenever possible.

### III. **Procedures**

- A. Ten minutes is allowed for each performance, including entry, setup, performance of not more than five minutes, adjudicator's comments, and exit. If this time limit is exceeded, the adjudicator **MUST STOP** the performance. However, this will have no adverse bearing on the rating. To avoid the shattering effect stopping may have on a student, directors are urged to time their entries and make recommendations accordingly. It is recommended that cuts in the music be made to delete repeated sections or lengthy rests, so that a variety of the selection may be performed.
- B. Three weeks before the festival, directors shall receive notification of scheduling, maps, and specific information concerning the festival.
- C. A director must make changes with the Site Host no later than one week before the festival. There will be no changes in the schedule the week preceding the festival.
- D. Upon arrival at the site, directors (or their students if the director chooses not to attend) must register at festival headquarters. This is vital, as it is the only way the festival staff has to notify the adjudicators of any last-minute cancellations.
  1. The responsibility for notification of cancellation of student soloists or ensembles lies with the participating director. The director should notify the Site Host at least the week prior to the festival.
- E. A warm-up room will be scheduled for each soloist and ensemble, ten minutes before performance time. Vocal events will have pianos. No storage rooms will be provided at Solo and Ensemble festivals.
- F. Performance will immediately follow warm-up. It is the responsibility of the student to be at the proper warm-up and performance areas on time. The latecomer will be cancelled, or placed in a later opening if cleared by festival officials. The schedule will not be moved ahead if a cancellation occurs.
- G. The student must present a copy of the solo or score, to the adjudicator upon entering the performance area. All measures must be numbered. The performer(s) should pick up this music upon leaving the performance area after performing. If no music is provided, the adjudicator **IS REQUIRED TO LOWER THE RATING BY ONE GRADE**.
- H. One Adjudicator evaluates each event, gives written comments, and will speak to or work with students after each performance as time permits.

#### IV. **Awards**

- A. Each soloist or ensemble will be awarded a certificate with the rating indicated.
- B. Ratings will be posted at a central location usually about one-half hour after performance.
- C. At Solo and Ensemble festivals, medals may be purchased by those eligible. A student who receives a Superior rating is eligible to purchase a medal with a blue ribbon. A student who receives an Excellent rating is eligible to purchase a medal with a red ribbon.
- D. The adjudicator may select performances he/she considers to be unique or special and award them a Command Performance. These students will be given a "CP" card by the adjudicator at the end of their regular performance.
  - 1. Performers who receive a Command Performance are eligible to receive a free Command Performance pin, by showing the "CP" card at the medal sales table.
  - 2. Command Performance is not a separate rating.

#### V. **Ratings and Adjudication**

- A. *(See "Adjudication Guidelines" document)*

#### VI. **Comments only**

- A. Any group performing at a rated festival may request that it be adjudicated for "Comments Only." All requirements and procedures remain the same, except that no rating will be given to the group.

Any deviation from the above rules and regulations must have prior approval from the CMEA Bay Section Board of Directors.

## SECTION IV: APPENDIX

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### PREFACE

CMEA Bay Section festivals are designed to meet the educational needs of the director and students who attend, and are not to be considered “competitive” under any circumstances.

### AWARDED RATINGS

- I. Ratings are determined and awarded as outlined below:
  - A. Large Groups: specific details of festival performance are noted on the “Performance Rubric” for each type of ensemble (Band, Orchestra, Choir, and Jazz).
  - B. Solo and Ensemble Groups: specific details of festival performance are noted in Section III of this Handbook.
  - C. Ratings will not be given at designated non-rated festivals or to groups requesting “Comments Only.”
  - D. Plus and/or minus signs will not be employed in any ratings.
  - E. The following references to final ratings will be applied only to designated rated festivals:

#### 1. **SUPERIOR**

This rating represents the finest conceivable performance for the event and the level of participants being adjudicated, worthy of being recognized as among the very best. While the adjudicator might find some minor points to criticize and make some helpful suggestions for further improvement, their comments and/or check marks would show a preponderance of “Superiors.” Comments would be generally complimentary for outstanding work

#### 2. **EXCELLENT**

This rating reflects a fine performance in many respects but not one worthy of the highest rating due to minor defects. It is, however, a performance of distinct quality. This performance usually shows the results of sound, fundamental training, but the performance lacks the polish and artistry necessary to qualify for a “Superior.” There would probably be some “Superior” and perhaps a few “Good” comments and/or check marks, but more comments and/or check marks would be in the “Excellent” area rather than the “Good” or “Fair” areas.

### 3. **GOOD**

This rating is awarded for a good performance, but one that is not excellent. The performance shows accomplishments and marked promise, but is lacking in one or more essential qualities. This rating indicates room for improvement in many of the fundamental items listed on the adjudicators' comment sheets. Such forms might show one or two marks in the "Superior," "Excellent" and/or "Fair" areas, but would show a majority "Goods" and "Fairs." There would probably not be time or space to record each separate error as it occurred, but the group would have some basically fine qualities and there should be ample opportunity for the adjudicator to make suggestions for general improvement of fundamental weaknesses.

### 4. **FAIR**

This rating describes a performance that shows some obvious weaknesses. These may reflect handicaps in the way of instruction, instrumentation, or lack of rehearsal time. This rating represents a performance that is generally weak and uncertain. There are numerous errors in most of the fundamental categories. The adjudicators' sheets will show a great many areas in need of attention and the adjudicators will probably not devote much space to pointing out specific errors. Comments should be encouraging and contain helpful suggestions for improvement. They might suggest such things as schedule and rehearsal improvements, or more careful suggestions for ensemble or individual studies and exercises that would contribute to the development of a soloist or group. (Perhaps a private note to the director with suggestions might be in order for this rating.)

### 5. **COMMENTS ONLY** *(resulting in a Non-Rated Performance)*

Soloists and/or groups always have the option of performing at any festival for "Comments Only." This is an excellent option for a newer program or one that does not meet the criteria for performance as outlined in this Handbook. This applies to Solo and Ensemble as well as Large Group festivals. The individual or group proceeds through the festival performance in the same manner as a rated group. Upon completion of the performance process the director will receive completed adjudication rating forms in his/her packet indicating points and ratings awarded as all other groups. However, postings on the on-site festival rating board and the Summary Ratings Sheets will read "Comments Only." No scores will be posted.

- F. No final ratings will be given at designated "Non-Rated Festivals" or to any groups electing to participate for "Comments Only."
- G. Assessed penalties are not negotiable.
- H. Under no circumstances will ratings be changed once they are approved by the Head Adjudicator.

## Ratings Chart

(S) Superior  
 (E) Excellent  
 (G) Good  
 (F) Fair  
 (CO) Comments Only(Non-rated)

## Schedule For Determining Final Composite Rating

Three Adjudicators – Five Ratings – Possible Combinations

Superior (S)	Excellent (E)	Good (G)	Fair (F)
SSS SSE	SEE EEE EEG	EGG GGG GGF	GFF FFF

## Unanimous Superior Plaque Eligibility

All Instrumental and Vocal (except as below):	Performance = 3 Superiors Sight-reading = 1 Superior
Vocal Jazz:	Performance = 3 Superiors Sight-reading = Not required
Jazz Combo:	Performance = 2 Superiors Sight-reading = Not required
Middle School Vocal, Class 1:	Performance = 3 Superiors Sight-reading = Not required