

SECTION III: FESTIVAL RULES AND REGULATIONS FOR THE DIRECTOR

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.

- B. Sight-reading is conducted in a separate room immediately after the ensemble's performance time. Each choral ensemble is allowed 25 minutes including entry and exit. Each instrumental ensemble is allowed 30 minutes including entry and exit.
- C. The entire personnel of the performing ensemble must sight-read (if parts are available), and the ensemble shall not be augmented with additional performers. If additional performers are added, the sight-reading adjudicator IS REQUIRED TO LOWER THE RATING BY ONE GRADE.
- D. The entire sight-reading session will be recorded, including the adjudicator's instructions, the director's discussion of the procedure with the ensemble, the actual performance and the adjudicator's comments at the end.

II. Music

- A. Sight-reading music shall be selected by a committee, assembled by the CMEA Bay Section Executive Board and overseen by the Adjudication Director.
- B. Choral ensembles will be provided with a single selection from the following:
 - High School SATB for: only choir or beginning choir (class 2)
 only choir or intermediate choir (class 2)
 only choir or advanced choir or chamber choir (class 3)
 - High School SSA for: only choir or beginning choir (class 2)
 only choir or intermediate choir or advanced choir (class 3)
 - High School TBB for: only choir or beginning choir (class 2)
 only choir or intermediate choir or advanced choir (class 3)
 - Middle School SATB for: all choirs (class 2)
 - Middle School SSA for: all choirs (class 1)
 - All levels SAB for: all choirs (class 1 or 2)
 Only choir or beginning choir (class 1)
- C. The Concert Band and Jazz Band folders shall contain six selections:
 - One grade 1 selection for Class 1 ensembles at the Elementary level
 - One grade 2 selection for Class 1 ensembles at the Middle School level
 - One grade 2 selection for Class 2 ensembles at the Middle School level
 - One grade 3 selection for Class 2 ensembles at the High School level
 - One grade 3 selection for Class 3 ensembles at the High School level
 - One grade 4 selections for Class 3 ensembles at the High School level
- D. The Orchestra Folders shall contain six selections:
 - One grade 1 selection for Class 1 String Orchestra at the Elementary level
 - One grade 2 selection for Class 1 String Orchestra at the Middle School level
 - One grade 2 selection for Class 2 String Orchestra at the Middle School level
 - One grade 3 selection for Class 2 String Orchestra at the High School level
 - One grade 3 selection for Class 2 Full Orchestra as the Middle/High School level
 - One grade 4 selection for Class 3 String Orchestra at the High School level
 - One grade 4 selection for Class 3 Full Orchestra at the High School level

- 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

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	SEE	EGG	GFF
SSE	EEE	GGG	FFF
	EEG	GGF	

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 |