

# IHSAA MANUAL: Music Regulations

## I. Introduction, Philosophy and Definitions

1. This manual is a statement of policies, procedures, regulations, standards, and instructions for the Festival Manager, adjudicators, and music directors' participation in Idaho High School Activities Association (IHSAA) sanctioned Music Festival events. The IHSAA does not sponsor any state music event.
2. In general, the IHSAA is concerned with music events which involve the students of member schools in music events at which ratings are issued, and clinics at which music education is emphasized. District music activities are scheduled and regulated by appointed music instructors and the elected Idaho Music Educators Association officers of the district in which the events occur.
3. Music activities that fall under the jurisdiction of the IHSAA are District Music Festivals and Clinics. (The term "District" is here defined as those Idaho geographic regions designated I through VI and Gem State as defined by the Idaho Music Educators Association State Board.)
4. Music Festivals:
  - a. Solo/Ensemble Festival, Large Group Festival, and IMEA State Solo Contest.
  - b. Ratings are given according to a national/state standard using rating sheets provided by the Idaho Music Educators Association.
  - c. Solo/Ensemble Festival and Large Group Festivals are organized on a district level; IMEA State Solo Contest is under the direction of the IMEA State Solo Contest Chair.
5. Clinics:
  - a. Small or large groups
  - b. May or may not conclude with a public performance
  - c. May be honor groups or workshops.

## II. Regional District Boundaries and Out-of-District Participation

1. All district Music Festivals will adhere to district boundaries
2. Any school desiring to participate in a Music Festival in another district must first secure permission to do so from its own district activities Board of Control and then also from the host district regional activities board.

## III. Approval of a Music Festival or Clinic

1. See IHSAA sanctioning guidelines elsewhere in this manual.
2. The IHSAA Board of Directors has ruled that out-of-state schools may participate in district Music Festivals or clinics by invitation only and, where appropriate, may receive a rating. These schools must pay the required entry fees, but will not be presented any awards. Such Festivals or clinics are subject to the sanction of the IHSAA Board of Directors. If out-of-state schools are members of a bistate conference or league, participation in an event is governed by those conference regulations if they are not in conflict with IHSAA standards.

## IV. Award Regulations

1. No non-school organization or individual will make any cash award to any student of an organization which is a member school of the IHSAA. Cash may be accepted as expense money for participation at any approved event.
2. District awards given at Music Festivals' or clinics' expense may be allowed if approved by the respective district Board of Control. Awards should be provided by the district music president.

## V. Eligibility

1. All students who participate in Music Festivals or clinics must be regularly enrolled students of an IHSAA member school. All students must also be enrolled and participating members of a member school's band, choir or orchestra at the time of the Festival or clinic. Home-schooled/dual-enrollment students may participate according to IHSAA regulations.
2. No postgraduate student, any director, or any other adult is eligible to participate in Music Festivals with the exception of adult accompanists of choirs.
3. Junior high school students (seventh and eighth grade level) in A-3 or A-4 IHSAA member schools may participate in high school Music Festivals or clinics. The student must be a regularly enrolled member of a participating high school music organization provided they do not belong to any like junior high school music organization. Participation at the high school Festival or clinic will be permitted provided the junior high school music students do not participate in any other junior high school Music Festivals or clinics that school year.
4. Junior high school music soloists may perform at either the high school Music Festival or the junior high school Music Festival, but not both. Junior high school music students below ninth grade level who participate as soloists at the high school Festival will not be eligible for the state solo contest sponsored by the Idaho Music Educators.

## VI. Large Groups

From each classification only one primary and one secondary large group will be permitted to participate at the district Music Festival. Exceptions must be approved by the Music Festival Manager and/or the Festival committee. Primary large groups classifications include: Band, Mixed Choir, Treble Choir, TB Choir, Madrigal Group, Chamber Choir, Full Orchestra or String Orchestra, Stage Band - Jazz Ensemble, Swing Choir - Vocal Jazz Ensemble, Show Choir (including instrumentalists).

## **VII. Required Music for Large Group Festival**

1. All large groups must perform at least one selection from an IMEA approved list of compositions. From the required list, the director must choose one selection. This selection will determine the group's classification for Festival. Copies of the IMEA required list of compositions can be obtained from IMEA District Presidents or the IMEA website ([www.ida.net/org/imea](http://www.ida.net/org/imea)).
2. Failure to perform one selection from an IMEA list will result in a one grade rating reduction for the group. Festival managers will ask directors to verify list source.
3. The current IMEA Large Group Festival List is available from District Music Presidents or on the IMEA website ([www.ida.net/org/imea](http://www.ida.net/org/imea)). Band Directors may also use the Texas "Prescribed Music List for Band (1999-2002)" which may be obtained from the University Interscholastic League, P.O. Box 8028, Austin, TX 78713-8028, or ordered from Pepper Music.
4. A commercial copy of each music score with measures numbered must be provided for each adjudicator. Failure to provide a commercial, consecutively numbered copy of the music score for each adjudicator will result in a one grade reduction in the rating for the performing group. Federal copyright law allows use of photocopies only with permission from the publisher. A letter giving such permission must be attached to any photocopies.
5. Bands must perform three selections: one selection from an IMEA approved list of compositions, one selection of comparable difficulty, and a traditional or concert march (a march movement from a suite does not meet this requirement). All three selections will be adjudicated. The maximum time allowed for each band will be 30 minutes. Orchestral transcriptions for band will be acceptable for Festival performance.
6. Choirs must perform a minimum of three selections with at least one selection to be performed a cappella. All choirs must perform at least one selection from the IMEA approved list of compositions and two other selections of comparable difficulty. All choral selections must be memorized. Any deviation from the choral rules will result in a one grade reduction in the rating of the choir. The maximum performance time allowed for each participating choral group will be 20 minutes.
7. Full or String Orchestras must perform at least two selections: one selection from an IMEA approved list of compositions and one or two selections of comparable difficulty, not to exceed the time limit. All selections will be adjudicated. The maximum performance time allowed for each orchestra will be 30 minutes. A movement from a suite or a symphony will count for one of the required selections.
8. Stage Bands/Jazz Ensembles/Jazz Choirs/Show Choirs— At a Music Festival these groups may be adjudicated by from one to three adjudicators. These groups will perform one uptempo, one ballad, and one optional number. Since the judges' comments on these type of ensembles may be directed very much toward style, interpretation and texture, a copy of the musical score for the adjudicator(s) is optional although desired.
9. Any group may elect to perform for critique only by making a prior request to the Festival Manager.

## **VIII. Sight Reading at Large Group Music Festivals (Optional in 2001; required in 2002 and following)**

1. The school music director, or someone designated by the director, will lead the group in the sight reading portion of the Music Festival.
2. At the discretion of the Festival Manager and the District President, the sight reading rating may or may not be averaged into the final Festival rating of the group.
3. The Music Festival Manager will provide an accompanist for choral groups. This person, at the discretion of the school choral director, may or may not be asked to assist.
4. Each group shall perform one selection. The difficulty level of the selection will be one difficulty lower than the group's chosen classification difficulty in the Festival.
5. Sight Reading is a closed performance setting in which no observers are allowed except the adjudicator, the adjudicator's assistant, an accompanist, the performing group, their director, and individuals who are there by special invitation of the school director.
6. Sight Reading Room Procedure:
  - a. Groups will be responsible for seating themselves, and choirs for arranging themselves on risers. When the group is read to perform, the director should signal the sight reading room assistant or adjudicator, who will give them the music. The adjudicator will then read or explain the following statement to the group: "Do not remove the music you are about to receive from the folder/envelope until told to do so. Failure of any students to abide by this request will result in a deduction of five points from your total score." The director will then pass out the music.
  - b. The adjudicator will explain that the director and the students will have two minutes to study the music. The group must maintain silence during this two minute period. On a signal from the adjudicator, the director and students will remove the music from the folder/envelope and proceed to study it for two minutes. A stopwatch will be kept by the adjudicator.
  - c. At the end of the two minute period, the adjudicator will read or explain the following statement to the group: "You will have five minutes for your director to talk you about this selection. Your director cannot sing or clap rhythms to you (choir accompanists may not play parts for the choir) but you may finger parts, sing parts, or clap rhythms if requested. You may not play your instrument at any time during this five-minute period; any student playing an instrument during this period will cause your group to forfeit five points from your total sight reading score."
  - d. The adjudicator will ask if there are any questions. When questions, if any, are answered, the adjudicator will instruct the group to remove the music from the envelopes/folders and the five-minute period will begin. At the end of the five minutes, the adjudicator will instruct the group to begin their performance.

- e. The group will perform the sight-reading selection. While the group is performing, the director may call rehearsal marks, sing lines with sections, do almost anything to keep the group together and going. It is acceptable to regroup after stopping and start again, but this will adversely affect the rating.
- f. Upon completion of the sight reading selection, the adjudicator will read or explain the following statement: "Put your part back in the envelope/folder and pass it back to me. Failure of any student to pass in a part at this time will result in a five-point deduction from your total score."
- g. If time permits, the adjudicator may give verbal comments to the group on their performance.
- h. The adjudicator will dismiss the group when the room assistant has accounted for all parts of the sight-reading selection.

### **IX. Solo/Ensemble Festival**

1. Solo and ensemble literature should be suited to the capability of the performers. Popular solos or selections from musicals are not appropriate for Solo/Ensemble Festival. Participants in the State Solo Contest must perform from the current IMEA State Solo List in their category. The current list is available from District Music Presidents or on the IMEA website ([www.ida.net/org/imea](http://www.ida.net/org/imea)).
2. Memorization is required for all vocal and piano solos and ensembles and is encouraged but optional for instrumental solos and ensembles.
3. A commercial copy of each music score with measures numbered must be provided for each adjudicator. Failure to provide a commercial, measure-numbered copy of the music score for each adjudicator will result in a one grade reduction in the rating for the soloist or ensemble. Federal copyright law allows use of photocopies only with permission from the publisher. A letter giving such permission must be attached to any photocopies.
4. Vocal soloists may enter in only one vocal category.
5. The maximum time allowed will be ten minutes for instrumental and eight minutes for vocal performances.
6. Where required, soloists and ensembles may be accompanied by any capable keyboard musician.

### **X. State Solo Regulations**

1. This will be a solo contest only-no ensembles. To qualify for participation, a student must: A) Be eligible for and participate in their District Solo/Ensemble Festival; B) Perform a solo from the current IMEA State Solo List; C) Receive a Superior (1) rating; D) Be placed in the top two soloists for the category from the District. Total time limit for each performer will be: vocal-6 minutes; instrumental-8 minutes.
2. Judges at District Music Festivals (i.e. Districts I-VI and Gem State) will prepare prioritized lists of up to six, by category of all students who have entered the State Solo Contest at the district level and receive a Superior rating. The first two on each list will represent the District at the State Solo Contest. The remainder of each list will be alternates and may be selected by the State Contest Chairperson to fill vacancies in their category not used by other Districts. In the event that there are more vacancies than alternates, the first alternate from each District will be selected. If there are more 1st alternates than vacancies, then none will be selected. It is possible that a District may send several entrants in a given category if there are not qualified entrants and alternates from other districts.
3. The following 27 categories are available: Woodwind: Flute, Clarinet, Bass Clarinet, Oboe, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone; Strings: Violin, Viola, Cello, Bass; Percussion: Snare Drum (Concert or Rudimental), Keyboard Percussion (Xylophone, Marimba, or Vibraphone), Multiple Percussion/Drum Set, Timpani; Brass: Trumpet/Cornet, French Horn, Trombone, Euphonium/Baritone, Tuba; Voice: Soprano, Mezzo, Alto, Tenor, Baritone, and Bass.
4. Students may enter more than one category, but may not participate in more than one vocal category.
5. Each soloist at the state contest will be judged by a panel of at least two judges.
6. Judges will award points to each participant using the adjudication forms provided. Selection of first, second, and third place winners in each category will be determined by the combined total of the judges panel. First, second, and third place winners will receive medals. All contest participants will receive a certificate of participation.
7. Memorization is required for all vocal solos and is encouraged but optional for instrumental solos.
8. For adjudication purposes, soloists shall furnish one published score of the solo. All measures need to be numbered and the soloist's contestant number placed on the title page. **NO STUDENT OR SCHOOL NAMES ARE TO BE WRITTEN ON THE SOLOS.** The contestant number will be used to return the scores. Photocopies are prohibited!
9. Each contestant must pay a participation fee (\$45 for 2001; only checks made payable to IMEA will be accepted). Students must secure their own transportation to the contest site. Parents, booster clubs, or schools may assist. Students should be properly chaperoned and appropriately involve in contest activities.
10. District Presidents or District Festival managers are to mail (in one packet) or fax the judges entry forms of all students (participants and alternates) from their District who qualify to the Contest manager by the first Monday of April, (postmark determines date of mailing). The contestant's individual Student Entry Forms for all participants and alternates and participants fees must follow within one week or that district's contestants will not be allowed to perform. Checks should be made payable to IMEA. Fees for alternates may be paid at a different time, but before the contestant performs.
11. Awards will be announced and medals given at the end of the event in an Awards Ceremony.
12. Directors of students in the IMEA State Solo Contest must be members of IMEA.

### **XI. Music Festivals/Clinics Fees and Expenses**

1. District Music Festival entry fees shall be determined by the IMEA Music Board of the district in which the

Festival or Clinic is held. Where required, the IHSAA Region Board also approves fees.

2. District Music Festival adjudicator fees will be as follows:

- a. 1 session—one half day - \$125.00
- b. 2 sessions—one day - \$225.00
- c. 3 sessions—in one day - \$350.00

3. The current commercial rate for adjudicators' lodging will be allowed. The current State Department of Education per diem rate will be allowed for meals. Adjudicators' travel expenses may be paid at the least expensive current commercial carrier's rate or the current State Department of Education mileage rate. For the current rate, contact the music office at the State Department of Education, the IMEA state president, or the IMEA state treasurer. Verification of adjudicator lodging and travel expenses incurred must be submitted to the Festival or clinic Manager for payment.

## **XII. District Music Festival Regulations and Regulations for Selection of Adjudicators**

1. The Festival committee shall consist of the Festival Manager and the District Music President.

2. It is recommended that all large groups be adjudicated by a panel of adjudicators (three recommended).

3. Professional care must be exercised in selection of adjudicators. Input as to who is hired should be sought from District music educators.

4. An IMEA contract form (obtainable from District Presidents or the IMEA website) should be used in hiring adjudicators. These contracts shall be sent to the adjudicator as early as possible. The contract should be completed, signed, and returned to the Festival Manager before an adjudicator is considered to be hired. Adjudicators' services may be secured by telephone; however these calls must be confirmed in writing well in advance of the scheduled event by use of official contracts. Upon receipt of the completed contract from the adjudicator, a copy of the appropriate judging forms should be sent to the adjudicator.

5. Official judging sheets are to be obtained from the IMEA website, District Presidents, or IMEA Business Manager. The District President will secure and provide to each Festival Manager one copy of each necessary Festival form. Forms may be duplicated.

6. Judging forms should be sent to participating schools at least one month prior to the Music Festival. One judging form for each Festival event should be mailed with instructions to each participating music director. Directors in turn should duplicate the forms as necessary and provide complete information for each participating student or group to be entered in the Festival.

7. Directors should be given a deadline for the return of forms to the Festival Manager that allows sufficient time for effective scheduling of Festival events.

8. The best possible performance venues should be used for Festival performances. A large, well-monitored large group warm-up room should be provided, with ample chairs, stands, or risers for participants. The room should be scheduled to facilitate the performance schedule of the Festival, one group at a time. These arrangements will insure silence and privacy for the director and students preparing to perform for adjudicators.

9. The Festival Manager should arrange an instructional orientation meeting with adjudicators prior to the beginning of the Festival to emphasize the details of Festival operation. The evening prior to the Festival is ideal or the morning the Festival begins. Adjudicators should be instructed in the desired procedures for completing the Festival judging forms. The Festival Manager will need to instruct adjudicators as to how to complete the judging forms, such as:

- a. Record only raw scores in the various categories.
- b. Assign points in each category and add scores for a point total.
- c. Adjudicators should start with a 3 or middle rating in mind and go up or down based on the performance.
- d. Half-points (.5) are allowed in every rating category.
- e. Adjudicators will not be permitted to consult concerning numerical rating scores.

10. Festival Managers are encouraged to consider arranging Festival formats so that adjudicators may discuss the musical performance with student(s) and directors. Scheduling several groups in a common pod of time without a set performance order may be considered by the Manager.

11. Equipment provided for the Festival should be of sufficient quantity to supply the needs of all events.

12. Comfortable arrangements for adjudicators needs such as transportation and per diem should be provided to insure the orderly performance of judging duties. If schedules are demanding, catered meals should be considered.

13. Professional or other high-quality tape recorders should be provided for adjudicators to make comments during performance. In addition, an audio only recording of the Festival performance should be made for the director. It is recommended that tapes or other recording media be provided by the Festival Manager and the cost included in the group entry fee.

14. No Festival entry should be required to perform before its scheduled time.

15. Groups performing for critique only must be identified to adjudicators before performing.

16. It is suggested that the Festival Manager distribute an Adjudicator Evaluation Form (obtainable from the IMEA website or District Presidents) to the participating directors. This form can provide valuable input as to the quality of Festival adjudication. This evaluation is intended to serve to aid future improvement of Festival adjudication. Outstanding work can be recognized and weaknesses noted. For reference, a copy of the evaluation form should be included with each contract mailed.

17. The Festival Manager should become familiar with rules and regulations contained in the music portion of this manual that govern the operation of an appropriate Music Festival. These

rules and regulations should be applied in a fair and consistent manner.

18. The District IMEA Board should provide that the payment of a Festival Manager's fee be part of the budgeting for all Music Festivals and Clinics.

### **XIII. Instruction to Adjudicators**

1. Proper ethics in adjudicating requires that the influence of personalities and all other types of affiliation be completely eliminated in the rendering of decisions.

2. To provide uniformity and consistency in judging, points shall be assigned to each of the eight categories of the judging form as follows:

5— A Superior performance with very few technical errors, exemplifying truly musical expression. This rating should be reserved for a truly outstanding performance.

4— An Excellent performance in many respects but not worthy of the highest rating because of minor defects in performance or interpretation.

3— A Good performance showing some accomplishment but lacking in one or more essential qualities.

2— A Fair performance with weakness in most fundamental factors.

1— A poor performance revealing an almost total lack preparation and understanding.

3. Half-points (.5) may be given in any category.

4. It is critical that adjudicators give positive critiques to group well as to students, remembering that it is much better to encourage rather than discourage. Sincerity in giving evaluations is of utmost importance. The adjudicator should be inspiring while pointing out areas of needed improvement. Opinions should be honest and given in a tactful manner effort to inspire students to strive for future improvement.

5. Generalities should be avoided. For example: "Pitch suffers in some places; at times rhythm is uneven; tone is occasionally lacking in support." If an adjudicator is astute enough to notice these problems, they should note exact instances where the problem occurred and suggest steps for correction or improvement.

6. It is important that adjudicators be on time for all events make every possible effort to keep on schedule. Completing each form before beginning the next will insure a smooth running Festival.

7. Comments and critique should be written without interrupting the performance of the group (e.g., directors need not wait a signal from the adjudicator prior to beginning to perform, continuing to perform, prepared selections).

8. Adjudicators will be familiar with the regulations about required music, so that no points are deducted for music selection based on a philosophical belief held by the adjudicator (e.g., deducting points from a band performing an orchestral transcription).

9. Memorization of the music for choral ensembles, vocal solos and vocal ensembles and piano solos shall be required and optional but encouraged for instrumental solos and ensembles.

10. The Festival Manager will advise adjudicators as to how final scores and ratings will be tabulated.

11. The adjudicators should use the judging form as indicated, being careful to fill out the various sections as completely as possible and making additional comments as needed on back of the form. The age of participants and the classification chosen by the director may determine the assignment of points for the group.

12. A high quality tape recorder will be made available for use at the adjudicator's discretion. The use of the tape recorder is often the best way to make comments as writing during the performance may cause the adjudicator to miss parts of the performance.

13. It is of utmost importance to reinforce positive instruction given by the instructor of the group. Both director and students should be complimented when excellent instruction is observed. A positive comment from the adjudicator to the students' instructor can cement a concept from a year of instruction. Above all, find those areas where positive comments can be observed and highlight them.

14. Time may be given for adjudicators to make verbal comments to directors and students. Adjudicators should be especially careful of statements made in presence of the student's director if there is a chance of any misunderstanding.

### **XIV. Suggestions to Directors**

1. Discuss with your students the reasons for preparing for and coming to Festival. Tell them about the regulations and what to expect from adjudicators.

2. Discuss proper etiquette when listening to other groups in the performance venue. Some directors assign a guided listening form to be completed while listening to another group's performance.

3. Read and re-read the regulations concerning the event you are preparing for. If you have questions, contact the Festival Manager or District President as soon as possible. Many problems can be solved if they are not saved for the week or even day of Festival/Clinic/Contest.

### **XV. Exceptions to Regulations**

Any deviation from the rules and regulations contained in the MUSIC portion of this IHSAA Manual must be approved by a committee comprised of the Festival Manager, the District IMEA Music President, and the State IMEA President. Requests for exceptions to these regulations must be made in a timely manner (at least a week before the event) so they may be discussed and dealt with fairly.