Music
(Note: Adjudication forms are available at idhsaa.org.)

I. Introduction, Philosophy and Definitions
This section 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.

1. In general, the IHSAA is concerned with music events involving 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.

2. 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.)

3. 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 under the direction of the IMEA State Solo Chair.

4. Clinics: a. May be small or large groups; b. May conclude with a public performance; c. May be honor groups or workshops.

5. Contest: A competitive event in which groups and/or individuals are evaluated and ranked against one another.

II. Regional District Boundaries and Out-of-District Participation
All District Music Festivals will adhere to district boundaries.

1. 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 from the host district regional activities board.

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 bi-state 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 State Solo Contest, All-State, District Music Festivals or clinics are required to be members of an appropriate large performing ensemble accredited class (band/percussion, orchestra, choir or show/jazz/madrigal ensemble) at an IHSAA member high school. Each student must be an active member in the division of competition or event as his/her primary participation in the ensemble (band/percussion, orchestra, choir or show/jazz/madrigal ensemble) at the time of both the district and state events. The only exception to this rule may be if a class is not offered at that school for the division of competition (for example: instrumentalist at school without an instrumental music program or vocalist at school without vocal music program). Student still must be enrolled in a large performing group accredited ensemble at their high school.

   Students from different IHSAA member schools may also participate as a combined cooperative as IHSAA sponsored music events as long as the students involved are also participating in their "home school's" music program. Combined groups must be named as such when they enter district/state events and notify festival managers prior to participation. Failure to disclose combined cooperative status may result in disqualification from the event.

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 2A or 1A 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 in 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.

5. All students who compete in the State Solo Contest are subject to IHSAA eligibility rules 8-1 through 8-1-7.

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 (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 (ida.net/org/imea). Band Directors may also use the Texas Prescribed Music List for Band 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 from an IMEA approved list of compositions; one 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 is 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 choral group will be 20 minutes.
7. Full or String Orchestras must perform at least two selections: one from an IMEA approved list of compositions and one or two of comparable difficulty. 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 up-tempo, 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
1. The school music director, or designee, 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 groups 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. Time 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 a student to pass in a part at this time will result in a five-point deduction.”
   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 (.ida.net/org/imea).
2. Memorization is required for 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 & ensemble contest, with Choral Ensembles being accepted in 2020. To qualify for participation, a student must: A) Be eligible for and participate in their District Solo/Ensemble Festival. B) Perform a solo or ensemble from the IMEA State Vocal Solo List or the Texas UIL Prescribed Music List. All instruments solos must come from the Texas List, Grade 1. Vocal solos must come from the Idaho List and vocal soloists must use the edition listed. All ensembles must come from the Texas List, Grade 1. The Texas list is updated each year by September 1st, so be sure to check it after that date for additions and deletions. C) Receive a Superior (1) rating; D) Be placed in the top two instrumental soloists or ensembles for each category or the top three vocal soloists for each category in the District. E) Students must perform the same solo or ensemble at the State Solo Contest that they used to qualify at the District Festival. Total time limit for each performer will be: vocal-8 minutes; instrumental-10 minutes; string-12 (which includes tuning). Electronic timers will be used by Room Monitors to ensure that time limits will not be exceeded. No student will be allowed to perform before their scheduled time. Digital Clocks will be provided each performance area and will be synchronized with the Tabulation Room Clock. “Smart Music” or similar computer-generated accompaniment may be used, but of the program and all equipment, (computer, speakers, microphone, extension cords, etc.) must be furnished by the student and no extra time for set up or tear down is allowed, they must stay within their time limits. Recorded, i.e. CD, MP3, etc. accompaniments are not allowed. The accompaniment must follow the performer, not vice versa. F) All ensemble members must be enrolled at the same school. G) All ensembles may only have one person on each part.

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 categories are available:
   - Woodwind: Flute, Clarinet, Bass Clarinet, Oboe, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone
   - Woodwind Ensembles: Trio, Quartet, Quintet, etc.
   - Strings: Violin, Viola, Cello, Double Bass
   - String Ensembles: Duets, Quartet, Quintet, etc.
   - Percussion: Snare Drum (Concert or Rudimental), Keyboard Percussion (Xylophone, Marimba, or Vibraphone), Multiple Percussion/Drum Set, Timpani
   - Percussion Ensembles: Trio, Quartet, Quintet, etc.
   - Brass: Trumpet/Cornet, French Horn, Trombone, Euphonium/Baritone, Tubas
   - Brass Ensembles: Trio, Quartet, Quintet, etc.
   - Vocal Ensembles: Trio through Octet. No duets. No more than one person on a part. The piece cannot be something that the students have previously performed with their school's large ensembles. Vocal Ensembles may not be led by a director.
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. Students are not allowed to perform any solo or ensemble more than once during their school career. A different State Solo or Ensemble must be learned each year they compete which means that a different State Solo Number from the official State Solo Music List must be used each year. For example, if a student performs only one movement from a concerto or one selection from a collection, they must choose an entirely new concerto or collection to play as all other movements/selections have the same State Solo number. The student's director will verify that the selection has not been performed by this student at a prior State Solo & Ensemble Contest.
8. Memorization is required for all vocal solos and is encouraged, but optional, for instrumental solos.
9. 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
Music Festivals/Clinics Fees and Expenses will be as follows:

- **Diem rate** will be allowed for meals.
- Adjudicators' travel expenses incurred must be submitted to the festival or clinic manager for payment.

10. **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 officially hired. Adjudicators' services may be secured by telephone; but 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.

6. Judging forms should be sent to participating schools at least one month prior to the festival. One judging form for each Festival event should be mailed with instructions to each participating music director. Directors in turn should 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. The room should be scheduled to facilitate the festival performance schedule, one group at a time.

9. The festival manager shall arrange an orientation meeting with adjudicators prior to the beginning of the festival. Adjudicators should be instructed in the desired procedures for completing the festival judging forms. The festival should instruct adjudicators how to complete judging forms.

10. Festival managers are encouraged to arrange festival format 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 adjudicator’s needs such as transportation, food and per diem should be provided to insure the orderly performance of judging duties.
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. The festival manager should distribute an Adjudicator Evaluation Form to the participating directors. This form can provide valuable input as to the quality of festival adjudication. 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. Rules and regs, should be applied fairly and consistently.
18. The District IMEA Board should provide that the payment of a festival managers 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 8 categories on the 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 and 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 and directors need not wait a signal from the adjudicator before beginning or continuing the performance.
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.
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