

previous year. A selection shall be defined as an entire work from which an excerpt may be performed. For example, a student may not perform movements 1 and 3 of a work one year and movements 2 and 4 in another year. It is recommended that the same selection by an individual school's solo entries shall not be performed by more than 2 entries in classes 1 and 2 and not more than 3 entries in classes 3, 4, and 5.

b. **Ensemble Events:**

- i. An ensemble (large or small) shall not sing or play a selection that was used as an evaluative festival selection from the same school in **any** previous year if an individual student, or students, performed in that ensemble.
- ii. A school shall **not** perform music for small ensembles which is also being used by a large ensemble or another small ensemble of the same voicing (SSA, SATB, etc.) or instrumentation in the same festival. (Selections in a different key are considered to be the same selection.) Thus, multiple small ensembles of the same instrumentation/voicing (SSA, SATB, clarinet trio, etc.) shall not perform the same selection in the same school year.
- iii. A small ensemble shall not perform a selection which is also being used by a large ensemble from the same school.

PENALTY: Violation of the repetition rule for solo and small ensemble event(s) shall result in disqualification of event(s) from the festival.

B. **ACCOMPANIMENT:**

1. An individual may be entered as an accompanist for **no more than 20 entries per day** at the district and/or state music festivals.

NOTE: Large ensembles and small conducted ensembles count as one entry even though they take longer to perform.

2. When a selection includes an accompaniment, the accompaniment shall be required and must be performed as indicated on the score.

Exception:

- a. If the accompaniment is written for instruments other than piano (i.e. string orchestra, string quartet, woodwind quintet, organ, etc.) a piano reduction could be used instead of the original accompaniment if one is provided by the publisher or if written permission is given by the publisher to create one.
- b. For small and large choral ensembles any second or subsequent accompaniment instruments, may be considered optional as long as the piano accompaniment is used, even if the selection does not list the accompaniment other than piano as optional.

NOTE: A recording of accompaniment may not be used, however, if a score calls for computerized programmed accompaniment performed on a synthesizer, it would be allowed, provided the time limit is observed in setting up and taking down equipment. "Smart Music" accompaniments will be allowed for solo performances. Schools shall bring their own equipment to be used at the festivals and the time limit must be observed in setting up and taking down the equipment. The "Smart Music" unit **must be** set on the interactive mode for all performances and the intelligent accompaniment must follow the performer. It must be used as piano accompaniment only and is not to be used in orchestral or any other accompaniment modes.

3. When an unaccompanied selection is to be performed, an accompaniment shall **not** be used.
4. An accompanist should only be entered in events where an accompanist will actually be used. Do **not** list an accompanist for unaccompanied selections.
5. Directors shall **not** perform with their groups except as accompanists.
6. In keeping with U.S. Copyright Laws, accompanist shall not use photocopied music without written permission from the music publisher, not the music dealer. The use of iPads by the accompanist is allowed, provided the accompaniment has been purchase in that digital format. Photocopying for the convenience of page turns is not legal without written permission from the music publisher.

PENALTY: Violation of Section 3-B-1 through 5 shall result in the rating being lowered one rank.

PENALTY: Violation of Section 3-B-6 shall result in the event being disqualified.

C. **STANDARDS OF RATINGS:** For district solo and small ensemble festivals and state large group festivals.

Exemplary – Division I

An **exemplary** performance that consistently demonstrates true musical expression and few technical errors. The performance is worthy of the distinction of being recognized as among the very best.

Outstanding – Division II

An **outstanding** performance of distinctive quality yet has minor defects in musical expressions and fundamental

techniques.

Satisfactory – Division III

A **satisfactory** performance showing accomplishment and marked promise, but lacking consistency of musical expression and fundamental technique.

Developing – Division IV

A **developing** performance indicating room for improvement in consistent musical expression and fundamental technique. Such a performance would include many technical errors, poor musical expression and ineffective use of existing instrumental or choral voicing.

Ineffective – Division V

An **ineffective** performance indicating obvious lack of overall preparation.

Standards of Ratings for MSHSAA State Solo/Small Ensemble Festival: Any violation of the rules shall result in the event being disqualified at the state solo and small ensemble festival.

Gold Rating – The **GOLD** rating is the **highest level of musical achievement performance** in the MSHSAA sponsored music festivals. This performance is musically artistic and exemplary in all aspects. It is worthy of the distinction of being recognized as among the very best. The performance is ~~“thorough”~~, nearly flawless, and ~~“always consistent”~~ in maturity of tone, pitch center, technical facility and musical expression. The performer(s) demonstrate the highest level of preparation, poise and confidence. The adjudicator comments are positive and complimentary in all areas of the performance. There may be suggestions for continued growth and development.

Silver Rating – The **SILVER** rating is a **highly commendable level of musical achievement**. This performance is artistic and outstanding in many aspects. There are ~~“minor”~~ inconsistencies and the performance is not completely ~~“thorough”~~ and ~~“consistent”~~ in maturity of tone, pitch center, technical facility and musical expression. The performer(s) demonstrate an outstanding level of preparation, poise and confidence. The adjudicator comments are mostly positive and complimentary. There will be suggestions and techniques for continued growth and development regarding the minor inconsistencies in the performance.

Bronze Rating – The **BRONZE** rating is a **commendable level of musical achievement**. This performance has some musically artistic aspects and shows accomplishment and potential but needs more polish and refinement. There are several inconsistencies in maturity of tone, pitch center, technical facility and musical expression. The performer(s) demonstrate an excellent level of preparation, poise and confidence. The adjudicator comments are somewhat positive and complimentary. There will be suggestions for continued growth and development regarding the several inconsistencies in the performance.

- D. DETERMINING FINAL RATINGS FOR LARGE ENSEMBLES:** The evaluation of each of the three judges of large ensembles and the evaluation of the sight reading judge shall each count one-fourth in determining the final rating.
1. Ratings shall be given by each judge as follows: Rating 1, Rating 2, Rating 3, Rating 4, and Rating 5. (Rating 1 is the highest performance rating.)
 2. The following points shall be given each rating to determine the final rating for the large ensembles: Rating 1-1 point, Rating 2-2 points, Rating 3-3 points, Rating 4-4 points, and Rating 5-5 points.
 3. The following scale shall determine the final rating for large ensembles from ratings given by judges of large ensembles and the sight reading judge:
Rating 1 4 through 6 points
Rating 2 7 through 10 points
Rating 3 11 through 14 points
Rating 4 15 through 18 points
Rating 5 19 and above
The following scale shall determine the final rating for small conducted ensembles: Rating 1-1 point, Rating 2-2 points, Rating 3-3 points, Rating 4-4 points, and Rating 5-5 points.
Rating 1 3 through 4 points
Rating 2 5 through 7 points
Rating 3 8 through 10 points
Rating 4 11 through 13 points
Rating 5 14 points and above
 4. Large group performances shall be recorded at the district festival for adjudication purposes and are to serve only as a supplement to the written evaluation. Adjudicators' comments on the recordings are to be in conjunction with the actual performance and not a separate comment portion.
 5. No + (pluses) or – (minuses) shall be given on any adjudication form (large group or solo/small ensemble).
- E. POSTING OF RATINGS:** Ratings shall be posted in a central location as the festival progresses.
1. Festival managers are requested to post ratings as soon as possible following performances.
 2. Adjudication forms should be picked up by the music director on the day of the festival.

F. AWARDS:

1. Awards for district festivals consist of certificates for Exemplary and Outstanding ratings for solos and small ensembles and state certificates for both Exemplary and Outstanding ratings for large conducted ensembles.
2. State festival awards consist of certificates for events receiving a Gold, Silver or Bronze rating for solos and small ensembles.
3. Music scholarships offered by colleges and universities are not awards made for performance in district and state festivals and are independent of the MSHSAA program.
4. Individual medals for Exemplary and Outstanding at the district solo and small ensemble may be purchased by individual schools. Individual medals for Gold, Silver, and Bronze performances for the state solo and small ensemble festival may also be purchased by individual schools.
5. Plaques recognizing Exemplary (Division 1) ratings for all large or small conducted groups may be purchased. These awards may be back dated (i.e. 2017 Band).

SECTION 4: VOCAL EVENT REGULATIONS

- A. VOCAL EVENTS:** Listed below are the allowable event types for the MSHSAA Music Festivals. There are no gender restrictions in vocal events. The performer must be able to sing the part in the correct octave for the work. Failure to perform the selection in the correct octave shall result in the overall rating being lowered one rank.

Vocal Large Ensembles	Vocal Solo	Vocal Small Ensembles		
Treble Choir	Vocal Solo	SSA Trio	T-B Trio	SAB Trio
Tenor-Bass Choir		SSA Sextet	T-B Sextet	SAB Sextet
Mixed Choir		SSAA Quartet	T-B Quartet	SATB Quartet
Chamber Choir		SSAA Double Quartet	T-B Double Quartet	SATB Double Quartet
				Madrigal
				Miscellaneous Vocal Ensemble

1. **Number of parts required:** Listed below are the part restrictions for vocal events. Madrigals must perform SATB literature. **Vocal ensembles shall not perform 2-part literature.** These are the minimum part restrictions. Works with more part divisions would be allowed.
SSA – trios, sextets, treble choir and treble chamber choir
SSAA – quartets and double quartets
TTB, TBB – trios, sextets, tenor-bass choir and tenor-bass chamber choir
TTBB – quartets and double quartets
SAB – mixed choirs, mixed chamber choirs, trios, sextets
SATB – mixed choirs, mixed chamber choirs, quartets and double quartets
2. For vocal ensembles, all vocal parts must be performed, **except** at cadence points, where additional chord tones could be omitted as necessary, while maintaining the integrity of the selection. Therefore a vocal quartet could not perform a work for SSATB, but could perform a work for SATB with additional chord tones at cadence points.
3. **Time Limits:** Vocal directors are to note that these times will be enforced and shall arrange their numbers accordingly.
 - a. For mixed choirs, tenor-bass choirs, treble choirs and chamber choirs of all classes-maximum scheduled performance time shall be 15 minutes to include setting up, performing and clearing stage but not including sight reading time. Chamber choirs are **not** required to sight read.
 - b. Each performance for solos and small ensembles is scheduled for 7 minutes. Performances for solos and small ensembles shall be a minimum of 3 minutes, with a maximum scheduled time of 7 minutes. At the end of 7 minutes time shall be called and the performance shall end. To avoid running over time, it is highly recommended the actual music performance be a maximum of 6 minutes and that each entry have timed their event prior to the festival. This includes tuning and preparing to perform as well as the actual performance.
 - c. Festival managers shall instruct the room monitor to time each event. The room monitor will notify the adjudicator when a total of 6 minutes has elapsed and the adjudicator will then consider whether to continue or end the performance based upon the amount of music remaining in the actual performance.

PENALTY: A penalty of one rating lower shall be imposed for a solo or small ensemble entry that performs less than 3 minutes.

PENALTY: Failure to perform the selection in the correct octave will result in the overall rating being lowered one rank.

4. **Memorization:**
 - a. All vocal events and piano solos shall perform from memory.
 - b. Vocal Ensembles (large and small) shall perform their selections from memory, except for multi-movement works.
 - c. Vocal ensembles may select a multi-movement work and prepare the work as it appears on the prescribed graded music list or as indicated in Section 3-A-2. **The adjudicator shall no longer select the movement or movements to be performed.**

PENALTY: Violation of Section 4-A-4 shall result in the rating being lowered one rank.

5. **Director:** Soloists and small ensembles shall perform without direction of any kind by any party.

PENALTY: Violation of Section 4-A-5 shall result in disqualification of the event.

B. LARGE VOCAL ENSEMBLES: Beginning with the 2017-18 school year, in order to enter a large ensemble the group must be comprised of students representing at least 50% of grades 9-12. Violation of this rule will result in the group being disqualified.

1. A maximum of **five** conducted choral ensemble entries (treble choir, tenor-bass choir, mixed choir and chamber choir) per school may be entered at the state large group festival. Each large vocal ensemble may be conducted and except in emergency situations, the director must be the person who regularly teaches that ensemble. Sight reading is required for each group. In second or subsequent choir entries **of the same voicing**, there shall be **no** duplication of personnel and sight reading will be one level lower (e.g. Class 5 second choirs would read Class 4 SATB selections). Adequate performance time is considered to be approximately seven minutes. **Large vocal ensembles shall not perform 2-part literature.**

PENALTY: (Beginning in 2017-18) Large vocal ensembles comprised of less than 50% of students in grades 9-12 shall be disqualified.

PENALTY: Large vocal ensembles performing 2-part literature shall result in disqualification of the event.

PENALTY: Large vocal ensembles exceeding the maximum of five entries shall result in disqualification of the event.

PENALTY: Large vocal ensembles violating duplication of personnel shall result in disqualification of the event.

2. Each large conducted choral ensemble shall prepare and perform selection as follows (approximately 4 minutes minimum):
 - a. At least two numbers of contrasting style or;
 - b. A multi-movement work containing movements of contrasting style or;
 - c. A single work of longer duration (approximately four minutes minimum) consisting of segments of contrasting style.
3. **Chamber Choir:** To enter a chamber choir, the school must have entered a corresponding large choir of the same voicing. Chamber choir entries shall be included in the maximum of **five** conducted choral ensemble entries per school.
 - a. Chamber choir shall include at least nine but not more than 32 members and shall be included in the maximum of five conducted choral events.
 - b. Only **two entries** permitted per school and sight reading is **not** required. **Three judges** shall judge chamber choirs.
 - c. **This entry may be used only if members are from a same-voiced large ensemble** (i.e. If chamber choir is mixed voices, the school must have entered a mixed chorus; if chamber choir is of like voices, the school must have entered a corresponding choir of like voices.)
 - d. Adequate performance time is considered to be four minutes.

PENALTY: Violation of Section 4-B-3-a through d shall result in the disqualification of the event.

C. VOCAL SOLO EVENTS: Only those students who meet the eligibility standards referred to in this manual and the MSHSAA Official Handbook may participate in the district and state music festivals.

1. A student may enter only one vocal solo event.
2. A soloist must be a member of a school music performing organization.

NOTE: For a piano soloist to be eligible to participate, he/she must be a member of a school music performing organization or an accompanist for **one** high school performing group or solo.

PENALTY: Violation of Section 4-C-1 & 2 shall be disqualification of the events from the festival.

D. SMALL VOCAL ENSEMBLE EVENTS: In order to enter a small vocal ensemble the group must be comprised of students representing at least 50% of grades 9-12. Violation of this rule will result in the group being disqualified. Only those students who meet the eligibility standards referred to in this manual and the MSHSAA Official Handbook may participate in the district and state music festivals.

1. An individual student shall enter no more than two small vocal ensembles. No student shall enter two identical ensembles (i.e. ensembles with the same voicing). It is permissible for a student to enter, for example, an SSA sextet and an SSA trio provided the student sings a different part (soprano, second soprano, or alto) in both ensembles but could not sing in two SSA sextets regardless of the part performed.
2. A student may also perform in two miscellaneous ensembles provided he/she sings a different part. For example, a student could not sing first soprano in both miscellaneous ensembles but could sing first soprano in one ensemble and second soprano in the next miscellaneous ensemble.

PENALTY: Small vocal ensembles comprised of less than 50% of students in grades 9-12 shall be disqualified.

PENALTY: Violation of Section 4-D-1 & 2 shall result in the disqualification of the event.

3. Miscellaneous Vocal Ensembles shall have a minimum of three and a maximum of **eight** performers; accompanied duet not acceptable; shall **not** be identical to any ensemble listed herein; music having at least three parts must be performed. Literature may be selected from any of the small ensemble lists included on the MSHSAA Prescribed Graded Music List. **This event type and music is meant only for those ensembles of unusual voicing and number which is not reflected in any other small vocal ensemble listed in this manual.** For example, a group of 5 or 7 performers would be considered a miscellaneous vocal ensemble as there is not an event type for quintets or septets. In addition, a group of 5 performing SSA literature could be considered a miscellaneous vocal ensemble as long as the voicing is not the traditional voicing found in an SSA Sextet (2 first sopranos, 2 second sopranos and 2 altos).
4. Madrigal is a mixed group of voices of **not** more than eight singers, selections performed must be madrigal music.

PENALTY: Violation of Section 4-D-4 shall result in the disqualification of the event.

SECTION 5: INSTRUMENTAL EVENT REGULATIONS

A. INSTRUMENTAL EVENTS:

1. **Time Limits:** Band and string directors are to note that these times will be enforced and shall arrange their numbers accordingly.
 - a. Each large group performance for band and orchestra is scheduled for 20 minutes in class 1 and 2 and 25 minutes in class 3, 4 and 5. This time includes set-up, performance and clearing the stage but shall not include time for sight reading. It is recommended the minimum performance time be approximately 7 minutes (Refer to Section 5-B-2 for additional information). At the end of the maximum performance time for that classification time shall be called and the performance shall end. To avoid running over time, it is highly recommended the actual music performance be a maximum of 15 minutes for class 1 and 2 and 20 minutes for class 3, 4 and 5 and that each entry have timed their event prior to the festival. The room monitor will notify the adjudicators when a total of 15 minutes for class 1 and 2 and 20 minutes for class 3, 4 and 5 has elapsed and the adjudicators will consider whether to continue or end the performance based upon the amount of music remaining in the actual performance.
 - b. Each performance for solos and small ensembles is scheduled for 7 minutes which includes set-up, tuning, introduction and the actual performance. Performances for solos and small ensembles should be a minimum of 3 minutes (refer to Section 3-A-1 for selection requirements), with a maximum scheduled time of 7 minutes. At the end of 7 minutes time shall be called and the performance shall end. To avoid running over time, it is highly recommended the actual music performance be a maximum of 6 minutes and that each entry have timed their event prior to the festival. **Exception:** Because of problems with equipment set-up, etc., percussion ensembles will be allowed a maximum scheduled time of 9 minutes.
 - c. Festival managers shall instruct the room monitor to time each event. The room monitor will notify the adjudicator when a total of 6 minutes has elapsed and the adjudicator will then consider whether to continue or end the performance based upon the amount of music remaining in the actual performance.

Piano solos must meet the three minute minimum time requirement. Piano solos may be timed at districts, however all piano solos will be timed at state. In instances where a second selection is needed the work must be performed as indicated on the MSHSAA Prescribed Graded Music List. **Exception:** Refer to Section 3-A-2 regarding the definition and performance of multi-movement works.

PENALTY: A penalty of one rating lower shall be imposed for a solo or small ensemble entry that performs less than 3 minutes.

- d. Small conducted ensembles (string orchestras, woodwind and brass choirs and large percussion orchestras) shall be given a maximum scheduled performance time of **15 minutes**. **This includes setting up, performing and clearing the stage.**
 - e. Instrumental selections which are **longer** than the allotted 7 or 9 minute maximum time may be altered (cuts or omitted repeats), but when such adjustments are made they should be done in such a manner as to preserve the integrity of the selection. It is recommended that cuts be made to long piano accompaniments (i.e. introductions or interludes) whenever possible to allow the adjudicator to evaluate the performance of the participants. **Repeats will be expected to be taken if necessary to fulfill the three minute minimum time requirement.**
2. **Memorization:**
- a. Piano soloists shall perform from memory.
 - b. Winds, percussion and string soloists are **not** required to perform from memory.

PENALTY: Violation of Section 5-A-2a shall result in the rating being lowered one rank.

3. **Director:**
- a. Soloists and small ensembles shall perform without direction of any kind by any party.
 - b. Small percussion ensembles, performing Grade A literature, are allowed to be conducted at the district and state festivals.
 - c. May assist students in tuning instruments at festivals.

PENALTY: Violation of 5-A-3 a & b shall result in disqualification of the event.

B. LARGE INSTRUMENTAL EVENTS: Listed below are the allowable event types for the MSHSAA State Large Group Music Festivals.

1. One entry permitted per school in each event type. Beginning with the 2017-18 school year, in order to enter a large ensemble the group must be comprised of students representing at least 50% of grades 9-12. For example, second and third bands may be entered as event type Band 2 and Band 3. Each large ensemble shall be conducted, and except in emergency situations, the director must be the person who regularly teaches that ensemble. Sight reading is required. Instrumental sight reading must be completed in one reading and within the performance time allotted.

PENALTY: Violation of Section 5-B-1 shall result in disqualification of the event(s).

2. Each band and orchestra shall prepare and perform selections as follows (approximately 7 minutes minimum):
 - a. At least two numbers of contrasting style or;
 - b. A multi-movement work containing movements of contrasting style or;
 - c. A single work of longer duration (approximately 7 minutes minimum) consisting of segments of contrasting style.

Band

Band 2

Band 3

Orchestra

Full orchestra or string orchestra (**Refer to NOTE below when submitting event**)

Orchestra 2

Orchestra 3

String Orchestra

This entry may be used **ONLY** if members are from a full orchestra containing winds and percussion (**Refer to NOTE below when submitting event**)

NOTE: If a school enters a **string orchestra** only and is **not** also represented by a full orchestra, the string orchestra must be entered as an **Orchestra** and pay the \$75.00 entry fee. In this case, three judges will be used and a time limit of 25 minutes will be observed. All entries (string orchestras and full orchestras) in this event are required to sight read with the instrumentation used in performance.

If a school enters both a full orchestra and a string orchestra, which has duplication of personnel, the string orchestra must be entered as a String Orchestra (small conducted ensemble) and pay the \$75.00 entry fee (**Refer to information in Section 5-A-1c**). If a school enters a full orchestra and a string orchestra that has no duplication of personnel, both entries shall be entered as an Orchestra, have 3 judges; complete sight reading and pay the \$75.00 entry fee.

3. **Regulations for Second and Third Bands:** Second and third band entries will be permitted at select district sites as facilities and schedules will permit. Listed below are the regulations regarding second and third bands.
- a. Only students enrolled in grades 9 through 12 are eligible to be participants of a school's second and third band.
 - b. Required sight reading material for second band entries shall be **two** classifications lower than the school's actual classification. For third band entries the group shall sight read **three** classifications lower than the school's actual classification (i.e. Class 5 School's second band will sight read class 3 literature and third band will sight read Class 2 literature. Class 1 schools must read Class 1 literature.).
 - c. No individual student shall perform on the same instrument in the first, second or third bands. For example, if the student is performing on the Bb clarinet in the first band, the student **cannot** play a Bb clarinet in the second or third band, but could play the alto clarinet or bass clarinet. For percussion: if the student plays the snare drum in the first band the student shall not play snare drum in the second or third bands but could play other instruments in the percussion family. (e. g. individual plays snare drum in the first band, mallets in second band and tympani in third band.)

PENALTY: Large instrumental ensembles violating the duplication of personnel shall result in disqualification of the event(s).

4. **Regulations for Second and Third Orchestras:**
- a. Only students enrolled in grades 9 through 12 are eligible to be participants of a school's second and third orchestras.
 - b. Required sight reading material shall be the same as the material for the second orchestra entry.
 - c. No individual student shall perform on the same instrument in the orchestras. For example if the student plays the violin in the first orchestra the student may not play the violin in the second or third orchestra. However, the student may play the viola, cello or string bass. For percussion: if the student plays the snare drum in the first orchestra the student shall not play snare drum in the second or third orchestra but could play other instruments in the percussion family.

NOTE: A second or third orchestra must be of the same entry type as the first orchestra (i.e. two or three string orchestras or two or three full orchestras). If one entry is a full orchestra and the other is a string orchestra, the provisions in Section 5-B-2 **Note** would apply. If a school enters three full orchestras as Orchestra, Orchestra 2, or Orchestra 3, a string orchestra could also be entered provided all provisions included in the regulations for second and third orchestras are followed.

Two entry options --

Orchestra Orchestra 2

No duplication of personnel playing the same instrument is allowed. Both groups must complete sight reading.

Orchestra Orchestra 2 (all strings – no winds or percussion)

No duplication of personnel playing the same instrument is allowed. Both groups must complete sight reading.

Orchestra String Orchestra

Duplication of personnel playing the same instrument is allowed. Full orchestra must complete sight reading.

Three entry options --

Orchestra Orchestra 2 String Orchestra

No duplication of personnel playing the same instrument in the two full orchestras is allowed. Orchestra and Orchestra 2 entries must complete sight reading.

Orchestra Orchestra 2 (all strings) String Orchestra

No duplication of personnel playing the same instrument in the Orchestra or Orchestra 2 entries is

allowed. Orchestra and Orchestra 2 entries must complete sight reading

Orchestra (all strings) Orchestra 2 (all strings) Orchestra 3 (all strings)

No duplication of personnel playing the same instrument in any of the orchestra events is allowed. All three groups must complete sight reading.

PENALTY: Large instrumental ensembles violating the duplication of personnel shall result in disqualification of the event(s).

5. **Small Conducted Ensemble Events:** Nine or more diversified instruments. Only **one** entry permitted per school in each event. Three judges shall be used, with no sight reading required. Adequate total performance time for small conducted ensembles is considered to be 4 minutes. Each string orchestra, woodwind choir and brass choir and large percussion orchestra shall receive a maximum of **15** minutes performance time. **This includes set-up, entering, performing and exiting the performance area.**

Beginning with the 2017-18 school year, in order to enter a small conducted ensemble the group must be comprised of students representing at least 50% of grades 9-12. Participants performing in a small conducted ensemble must be a member of the corresponding large group. For a woodwind choir, brass choir and large percussion orchestra entry each participant must have an active performing role in at least one selection in a corresponding band/orchestra entry (either first, second or third band or first, second or third orchestra entry) and completed sight reading to be eligible to represent the small conducted ensemble. Failure to do so will result in the group being disqualified.

String Orchestra	To be entered only if also entering a full orchestra (Refer to Note Section below).
Woodwind Choir	Cannot enter unless also entering a band. Can be a clarinet choir or flute choir as these groups would include diversified instruments.
Brass Choir	Cannot enter unless also entering a band. Cannot consist of all Bb trumpets as this is not considered diversified instrumentation. A mixture of trumpets, French horns, trombones, baritones and/or tubas is considered appropriate instrumentation for a brass choir. <u>Brass choirs may or may not include timpani. Selections written for percussion instruments other than timpani shall not be performed. Failure to follow this rule shall result in the event being disqualified.</u>
Large Percussion Orchestra	Cannot enter unless also entering a band.

NOTE: If a school enters a string orchestra only and is not also represented by a full orchestra, the string orchestra must be entered as an Orchestra and pay the \$75.00 entry fee. In this case, three judges shall be used and a time limit of 20 minutes for class 1-2 and 25 minutes for class 3-5 will be observed. All entries (string orchestras and full orchestras) in this event are required to sight read with the instrumentation used in performance.

If a school enters both a full orchestra and a string orchestra, which has **duplication** of personnel, the string orchestra must be entered as a String Orchestra (small conducted ensemble) and pay the \$75.00 entry fee (**Refer to information in Section 5-A-1c**). If a school enters a full orchestra and a string orchestra that has no duplication of personnel, one entry shall be entered as an Orchestra and the other shall be entered as Orchestra 2. Both shall have 3 judges, require sight reading, and pay the \$75.00 entry fee.

PENALTY: A penalty of one rating lower shall be imposed for small conducted ensemble entries that perform less than four minutes.

PENALTY: Any event that uses an ineligible student shall be disqualified.

PENALTY: Brass choir events performing literature containing any percussion instruments other than timpani shall be disqualified.

- C. **SMALL ENSEMBLE EVENTS:** To enter a small ensemble the group must be comprised of students representing at least 50% of grades 9-12.

1. An individual student shall enter no more than two wind/percussion small ensembles and no more than two string small ensembles. No student shall enter two identical ensembles (i.e. ensembles with the same

instrumentation or voicing). It is permissible for a student to enter, for example, two percussion ensembles, provided he/she plays a different instrument in both ensembles. A student may enter two string quartets provided one is a mixed string quartet (2 violins, 1 viola and 1 cello) and the other is all like instruments. A student may also perform in two miscellaneous ensembles provided he/she plays a different instrument.

PENALTY: Violation of Section 5-C-1 shall be disqualification of the event(s) from the festival.

2. Small ensembles must perform using the instrumentation indicated on the score. For example, a woodwind quintet could **not** substitute a bass clarinet for the bassoon part unless that option is indicated in the score.

PENALTY: Violation of Section 5-C-2 shall be an overall lowered rating.

Woodwind Ensembles	Brass Ensembles	Percussion Ensembles
Flute Trio	Trumpet Trio	Percussion Ensembles
Flute Quartet	Trumpet Quartet	
Clarinet Trio	French Horn Trio	
B Flat Clarinet Quartet	French Horn Quartet	
Mixed Clarinet Quartet	Trombone Trio	
Saxophone Trio	Trombone Quartet	
Saxophone Quartet	Baritone Horn Trio	
Mixed Woodwind Trio	Baritone Horn Quartet	
Mixed Woodwind Quartet	Mixed Brass Quartet	
Mixed Woodwind Quintet	Mixed Brass Quintet	
Misc. Woodwind Ensemble	Mixed Brass Sextet	
	Misc. Brass Ensemble	

- a. Miscellaneous ensembles are limited to musical instruments included in the list of allowable solos. (Each ensemble shall include at least three, but no more than eight performers and shall not be identical to any ensemble listed above.) An accompanied duet is **not** acceptable.
- b. Percussion Ensembles may include any combination of percussion instruments and shall include at least three, but not more than eight performers. Duets are **not** considered an ensemble.
- c. Small percussion ensembles, performing advanced literature, may be conducted. In order to be allowed to be conducted, they shall use only Grade Level A music as listed on the MSHSAA Prescribed Graded Music List.

PENALTY: A small percussion ensemble performing Grade B or C literature that is conducted shall be disqualified from the festival.

String Ensembles	Instrumentation
Cello Quartet	
String Duet	any combination violin, viola, cello, bass
String Trio	any combination violin, viola, cello, bass
String Quartet	any combination violin, viola, cello, bass
String Quintet	any combination violin, viola, cello, bass and/or piano
String Sextet	any combination violin, viola, cello, bass and/or piano
Piano Trio	any combination violin, cello, piano
Piano Quartet	violin, viola, cello, piano

- D. **SOLO EVENTS:** An individual student may enter a maximum of two wind, percussion or string solos from the list below (piano solos are not included). For example, a student could enter a trombone, baritone and piano solo as well as a vocal solo. A student could not enter two piano solos or 3 percussion solos. It is the responsibility of the music director to ensure that each student is ready for such performances.

NOTE: For a piano soloist to be eligible to participate, he/she must be a member of a school music performing organization or serve as an accompanist for **one** high school performing group or soloist.

Woodwind	Brass	Percussion	Piano	Strings
Piccolo	Trumpet	Keyboard Mallet*	Piano	Violin
Flute	French Horn	Snare Drum^		Viola
Oboe	Trombone	Multiple Percussion#		Cello
English Horn	Baritone	Timpani		String Bass
E Flat Clarinet	Tuba			Harp
B Flat Clarinet				

Alto Clarinet
Bass Clarinet
Contra Clarinet
Bassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

* Keyboard Mallet Solos include marimba, xylophone, vibraphone and bells. The selection must be performed using the instrumentation listed on the MSHSAA PML.

Drum set solos are **not** accepted as a multiple percussion solo event.

^ Snare drum solos must be performed as listed on the MSHSAA PML. Only Mylar snare drum heads (top and bottom) are acceptable for use at the MSHSAA District and State Music Festivals. This includes solo and small ensemble events. Performing snare drum events (solo or small ensemble) without Mylar drum heads shall result in the disqualification of the event.

PENALTY: Failure to perform using the keyboard instrument indicated on the MSHSAA PML shall result in the overall rating being lowered by one rank.

PENALTY: Failure to perform snare drum events (solo or small ensemble) without Mylar drum heads shall result in the event being disqualified.

SECTION 6: SIGHT READING

- A. All large ensembles (i.e. bands, orchestras, and all choirs) participating in state music festivals, regardless of classification, shall be required to sight read. Mixed Choir Class 1, 2, and 3 may perform either SAB or SATB music. **Class 1, 2 and 3 Mixed Choirs that perform any SATB literature during performance shall sing SATB literature during sight reading.** Class 4 and 5 shall sight read SATB literature.
1. If a school enters only a string orchestra and is not also represented by a full orchestra, the string orchestra will be required to sight read as a large conducted ensemble (Refer to Section 5-B for additional information).
 2. The sight reading room is closed to the general public. Only one director may provide instruction and conduct the group during sight-reading. Other director(s), administrator(s) or accompanists may be present in the sight reading room but shall not provide or assist with the instruction and/or tuning process, or conduct the group. Any recording (audio or video) of the sight reading performance will result in the group being disqualified. Violation of this rule will result in the overall lowering of the group's final rating.

PENALTY: The group's overall rating shall be lowered one rank if more than one director and/or accompanist provides or assists with the instruction process, conducts the group or records (audio or video) the performance.

- B. The following general instruction shall be followed in performing sight reading.
1. Sight reading shall immediately follow the performance and is **not** open to the public.
 2. The same personnel that participated during the performance portion of the festival shall attend sight reading.
 3. The music shall be distributed but not viewed until after directions are given by the sight reading adjudicator or room monitor.
 4. Vocal sight reading must be completed in two readings and within the performance time allotted. For the first reading of the sight reading music the choir may sing syllables, numbers, or text, but must sing the text the second time. Judging will occur for both readings.
 5. In second or subsequent choir entries of the same voicing, there shall be no duplication of personnel and sight reading will be one level lower (e.g. Class 5 second choirs will sight reading the Class 4 selection for that voiced choir).
 6. Instrumental sight reading must be completed in one reading and within the performance time allotted.
 7. Required sight reading material for second instrumental entries shall be two classifications lower than the school's actual classification (e.g. Class 5 second instrumental ensemble will sight reading Class 3 literature). Refer to Section 5 for information regarding duplication of personnel rules.
 8. Required sight reading material for third instrumental entries shall be three classifications lower than the school's actual classification (e.g. Class 5 third instrumental ensemble will sight reading Class 2 literature). Refer to Section 5 for information regarding duplication of personnel rules.

PENALTY: The large group shall be disqualified when it has been verified by the festival manager that the same personnel that participated during the performance portion did not participate in sight reading (Section 6-B-2).

PENALTY: Failure of the group to complete sight reading in the time allotted shall result in disqualification (Section 6-B-4 & 5).

C. INSTRUCTIONS FOR SIGHT READING: Prior to the beginning of the timed instructional preparation the following shall be read by the adjudicator or room monitor (to be determined by the district festival manager). There shall be no deviation or paraphrasing of this information.

1. **Vocal Directions Read by Adjudicator or Room Monitor:** Does everyone have music?
[Room Monitor: If yes, proceed. If no, then make sure each participant has music.]

There are three parts to sight reading. The first is the four minute instructional preparation time period. The second and third parts are the sight reading performances. Your director has selected the following time period. [Announce which has been selected (i.e. 4-0, 0-4, 3-1, 1-3 or 2-2).]

Once the music has been opened and prior to the first instructional time period, the group may establish the pitch center. It is permissible to establish the tonality by hearing on the piano and singing the tonic scale or arpeggio, intervals or I, IV, V chord progressions (the entire process is not to exceed 30 seconds).

During both instructional time period(s), the director and/or students may do anything but sing or hum their parts. You are allowed to use a verbalized counting system, Kodaly hand signals or numbers. The director or accompanist may not play the parts on the piano or sing/hum parts to the group.

After the instructional time period it is permissible to re-establish the tonality by hearing on the piano and/or singing the tonic scale, or arpeggio, intervals or I, IV, V chord progressions (the entire process is not to exceed 30 seconds). The singing shall follow immediately.

It is acceptable for students to: a) silently tap the beat on their leg during the performance; b) hum the starting pitch(s) as they are played on the piano and for the director to count off the group.

During the first and second sight reading performance the director may **not** provide any verbal or audible instructions. It is the director's choice to use syllables, numbers or text during the first reading of the music. The **text** is required for the second reading.

If the ensemble must stop during the sight reading performance the director, with approval of the adjudicator, may provide verbal instructions to establish a regrouping measure only, (i.e. rehearsal letter or number).

After the completion of the sight reading performance the music will be collected. Are there any questions?

[Room Monitor - If none, proceed make sure the adjudicator is ready.]

Your timing will begin after the group has established tonality.

2. **Explanation to Director:** After the sight reading instructions have been read and all performers have the appropriate music to be sung, vocal groups will be given a total of four minutes to examine and discuss the music prior to the sight reading performance. The director will instruct the time keeper as to how the four minutes will be divided for the first and second reading. The possible divisions are as follows: 4-0, 0-4, 3-1, 1-3, or 2-2. Once this division has been established there can be no change. During the sight reading performance the director shall not provide any verbal or audible instructions. (See Section 6-C-1 above)
 - a. Once the music has been opened and prior to the first instructional time period, the group may establish the pitch center. It is permissible to establish the tonality by hearing on the piano and singing the tonic scale or arpeggio, intervals or I, IV, V chord progression (the entire process is not to exceed 30 seconds).
 - b. The director and performers, during the 4-minute instructional preparation period, prior to the first and second sight reading performance, may do anything but sing or hum their parts. The director may use a verbalized counting system, Kodaly hand signals or numbers during the preparation time and the group is encouraged to use solfege or numbers. It is **not** allowable for the director or accompanist to play the parts on the piano or sing/hum parts to the group.
 - c. After both instructional time periods the ensemble may re-establish pitch center. It is permissible to establish pitch by hearing on the piano and singing the tonic scale or arpeggio, intervals or and the I, IV, V chord progressions (the entire process is not to exceed 30 seconds). The singing shall follow immediately.

- d. It is acceptable for students to: i. tap the beat on their leg during the performance as long as it is not audible or distracting; ii. hum the starting pitches as they are played on the piano and for the director to count off the group prior to singing.
- e. During the first and second sight reading performance the director may **not** provide any verbal or audible instructions. **NOTE:** It is the director's choice to use syllables, numbers or word (lyrics) during the first reading of the music. The words (lyrics) shall be required for the second reading with judging to occur for both.
- f. Vocal sight reading must be completed in two readings and within the performance time allotted.

PENALTY: Violations of any of the above regulations in Section 6-C-1 & 2 shall result in the overall rating for the group being lowered by one rating level. A regrouping will not be considered a violation but may be a consideration in the overall rating.

3. **Instrumental Directions Read by Adjudicator or Room Monitor:** Please place all of your own music and folders under or beside your chair, including pencils. The stand should be empty of any items except the sight reading piece. All personal electronic devices should be turned off at this time.

The timpani may be tuned at this time, using either the tuning sheet provided on the stand or the front cover of the sight-reading part. The director may assist in the tuning of the timpani. This process should take no longer than 30 seconds. [Room Monitor: Wait for timpani to be tuned and for music to be distributed.]

Does everyone have music? [Room Monitor: If yes, proceed. If no, then make sure each participant has music.] Please check to make sure you have the correct part. Turn the upper right hand corner of the cover back and check the name of the instrumental part at the top of the first page of music, but do not open up the entire cover. If you do not have the correct part, please raise your hand. [If no hands then proceed, if hands are up wait until everyone has the correct part.] The music is closed until the instructional time begins.

The sight reading process has two parts. The first is the six-minute instructional time period. The second is the actual sight-reading performance. During the instructional time period, students and director may do anything **except** play their instrument. It is allowable to silent play during this time as long as **no** sound is produced on the instrument. Silent play can include blowing open air, sizzling, counting aloud, clapping or patching rhythms, **but without creating any sound on the instrument.** It is recommended that the instrument not be placed near the mouth where air can be blown through the instrument and unintentionally create tone. Percussionist may air play sticking patterns but should avoid placing sticks or mallets directly over the instrument. Sticks and mallets may not be used to patch or play rhythms on your body. Performers may discuss, demonstrate and practice fingering patterns during this process as long as no audible sounds or pitches are produced by the keys. You are allowed to use a verbalized counting system while fingering and counting the notes.

[Read for orchestras and bands using string bass]: Strings should avoid the practice of popping the fingerboard to the point that pitches are produced. During tuning process before and after the six minute instructional period, strings are allowed to check tuning of **open** strings only.

[Continue for all groups]: Before the music is opened, the group may take 30 seconds to warm up the wind and string instruments and tune. You will also have the opportunity to take 30 seconds at the end of the instructional process to play a scale, tuning note or chord, or the I, IV, V chord progression.

The room monitor will announce a one-minute warning when the first five minutes of the instructional period have elapsed. At the end of the six-minute instructional period, the 30-second tuning process may take place and the sight-reading performance must begin immediately. During the performance, the director **shall not** provide any **verbal or audible** instructions. If the ensemble must stop during the performance, the director (with approval from the adjudicator) may provide verbal instructions to establish a regrouping measure only, such as a rehearsal number or letter. No additional instructions may be given in the case of stopping and restarting.

At the completion of the sight-reading evaluation, the music will be collected by the room monitor. Are there any questions? [If none, proceed.] You may take 30 seconds to warm up and tune, after which the music may be opened and timing begins for the instructional period. [Allow 30 seconds for warm up and tuning.] You may now open the music and begin the six-minute instructional period.

[When time has elapsed]: You may establish tonality for 30 seconds and then begin the performance.

4. **Explanation to Director:** Instrumental groups will be given a six minute instructional preparation period to examine and discuss the music prior to the sight reading performance. The director will instruct the time keeper as to the time warnings to be given (example a warning at three minutes remaining). **ALL** directors

will be given a one minute remaining warning.

- a. The director and performers prior to the sight reading performance, during the instructional preparation period may do anything but play their instruments. It is allowable to “silent play” during this time as long as no sound of any kind is produced on the instrument. Silent Play is defined as no sound of any kind being produced on the instrument. It is recommended that the instrument not be placed near the mouth where air can be blown through the instrument. Performers may “finger” the notes on their instrument as long as no audible sounds or pitches are produced. Strings should avoid “popping” the finger board to the point that pitches are produced. Percussion should avoid placing sticks/mallets directly over the instrument. You are allowed to use a verbalized counting system while fingering and counting the notes.
- b. Tonality may be established before and after the six minute instructional period. Tonality may be established by playing a scale, tuning chord and/or the I, IV, V chord progression. Strings are allowed to check tuning of all open strings. The ensemble tuning process cannot exceed 30 seconds.
- c. Timpani may be tuned once the group has entered the sight reading room and prior to the 6 minute instructional time period. The director will identify the timpani player to the room monitor prior to entering the sight reading area. The director may assist with the tuning of the timpani and the total process shall not exceed 30 seconds. The tuning pitches will be placed on the timpani stand for the student and director to view and will also be included on the front cover of the timpani part.
- d. During the sight reading performance the director shall not provide any verbal **or audible** instructions. If the ensemble must stop during the sight reading performance the director with the approval of the adjudicator may provide verbal instructions to establish a regrouping measure only, (i.e. rehearsal letter or number).
- e. Instrumental sight reading must be completed in one reading and within the performance time allotted.

PENALTY: Violations of any of the above regulations in Section 6-C-3 & 4 shall result in the overall rating for the group being lowered by one rating level. A regrouping will not be considered a violation but may be a consideration in the overall rating.

Section 7: ADJUDICATORS

- A. ADJUDICATORS:** The Board of Directors shall approve adjudicators for the district and state festivals. The adjudicators shall be selected from the MSHSAA approved list and reported to the Executive Director as soon as contracted. The Board of Directors, by its own action or upon the recommendation of the Music Advisory Committee, may remove any adjudicator's name from the approved list for what it may consider “just cause.”
(By-Law 4.2.11)
1. The assigning of a + (plus) or – (minus) to the rating is **not** allowed.
 2. To become a certified adjudicator the individual must have a minimum of 7 years teaching experience in music education and have completed the MSHSAA Adjudicator Training Session in order for their name to be included on the MSHSAA Certified Adjudicator List.
 3. Selection: Adjudicators shall be selected for the district solo/small ensemble festival by the district festival manager and 100% of those adjudicators shall have completed the MSHSAA Music Adjudicator Training Program. The MSHSAA office will select adjudicators for the state large group and state solo/small ensemble festivals and 100% of those adjudicators shall have completed the MSHSAA Adjudicator Training Session to judge a large group festival.
 - a. The festival manager shall arrange for the services of the adjudicator and notify him/her of the time, place and date of the evaluative festival.
 - b. As soon as adjudicators are contracted by the festival manager, their names shall be reported to the MSHSAA office.
 - c. An adjudicator shall not be used for more than **two consecutive years** at the same district festival in the same events.
 - d. Festival managers shall hire adjudicators from outside the district music festival boundaries. Exceptions due to emergency situations must be approved by the MSHSAA office.
 3. Three adjudicators shall be used for large conducted ensembles, and one adjudicator shall be used for sight reading. Three adjudicators shall be used for small conducted ensembles with no sight reading required. One adjudicator shall be used for solo and small ensemble performances.
 4. When adjudicating solo and ensemble performances, no consideration is to be given to school classification. MSHSAA festivals are unclassified for solo and small ensemble adjudication. A soloist and small ensemble entry is to be held to the same standard regardless of school size and classification.

In the area of large conducted ensemble adjudication however, consideration is given to school size for the level of difficulty of the literature performed and the size of the group. For example, a select group consisting of juniors and seniors from a Class 5 school is expected to perform more difficult literature with greater maturity than a group of the same size from a Class 1 or 2 school which may include junior high school students. The adjudicator must focus on the group's ability to perform the fundamentals accurately and musically regardless of school size.

- B. EVALUATION OF ADJUDICATORS:** Music directors are **required** to evaluate district and state festival adjudicators.
1. An evaluation is **required and is** to be completed for each adjudicator hearing performances for a school through the MSHSAA Festival Manager Program (Refer to Appendix G to Board Policy on Required Submittal of Adjudicator Evaluations).
 2. In addition, special carb-out report forms for school music directors to use to file complaints or compliments will be available from festival managers. Only the school music director may submit a special report. Directors, students, and/or other interested parties **shall not** approach adjudicators personally to express concerns or ask for a reconsideration of a rating.

PENALTY: Violation of Section 7-B-2 shall be disqualification of the entry/entries from the festival.

- C. ADJUDICATION EVALUATION:** Music directors are **required** to evaluate district and state festival adjudicators each year. This process is to be completed via the Festival Manager Program under the **'Status'** link as soon after the completion of the district or state festival. The evaluation process has been revised to provide better feedback to the adjudicators on his/her strengths and areas to improve. Directors will rate each adjudicator using a 3 point Lickert scale.

Adjudicator Rating Scale:

1. Exceeds Expectations
2. Meets Expectations
3. Does not Meet Expectations

Communication Skills

- The adjudicator provided clear and effective written/oral assessment of the performance.
- The adjudicator provided comments that were legible and easy to read.
- The adjudicator completed all areas of the Adjudicator's Evaluation Form.

Consistency

- The comments provided by the adjudicator were appropriate to justify the rating received.
- The comments provided by the adjudicator were appropriate for the performance event type.
- The adjudicator displayed knowledge of the MSHSAA standards for ratings.

Professionalism

- The adjudicator demonstrated knowledge of rules/policies for the MSHSAA Music Festivals
- The adjudicator acknowledged the performer(s) and/or performance.
- The adjudicator demonstrated conduct expected of a MSHSAA adjudicator.

SECTION 8: VIOLATIONS AND PENALTIES

- A.** For violation of the following rules and regulations the penalty shall be **disqualification** from the festival:
1. Performer(s) who participate without a faculty member or administrator in attendance (Section 1-C & By-Law 1.3.1).
 2. An ineligible student performing in the festival (Section 1-E-2 & 5-B-5). The case will be referred to the Board of Directors for consideration of action against the school.
 3. Any organization, solo or ensemble participating in the wrong classification (Section 2-A-3).
 4. Failure to perform on the day assigned (Section 2-C-5 and 2-E-2).
 5. Altering district and state schedules without consent of the festival manager or MSHSAA office (Sections 2-C-7, 2-E-5 and 2-J-4).
 6. Failure to submit confirmation of substitute(s) eligibility by the established deadline (Section 2-J-3).
 7. Failure to perform with the designated number of participants as required for that event type (Section 3-A-3).
 8. Vocal events that fail to perform the required two selections (Section 3-A-3).
 9. Any solo/small ensemble event that does not perform published works (Section 3-A-3).
 10. Large group events performing unpublished, commissioned works in violation of Section 3-A-4.
 11. Using duplicated, hand copied music and scores electronically generated without verified written permission from the music publisher indicating that all copyright laws have been satisfied (Section 3-A-6 and 3-B-6).
 12. Brass choir events performing selections written for percussion instruments other than timpani (Section 3-A-5-e and 5-B-5).
 13. A soloist, ensemble, or organization repeating a selection in violation of Section 3-A-7-a and 3-A-7-b i and ii (Repetition).
 14. Ensemble events (large and small) must be comprised of 50% of students representing grades 9-12 (Sections 4-B, 4-D, 5-B and 5-C).
 15. Vocal solo/small ensemble performing with direction by any party (Section 4-A-5 Conducting/Directing).
 16. Large and small ensembles comprised of less than 50% of students from grades 9-12 (Sections 4-B, 4-D,

- 5-B-1, 5-B-5 and 5-C-1).
17. Instrumental solo/small ensemble performing with direction by any party (Sections 5-A-3-a & b)
 18. Small percussion ensemble, performing Grade B or C literature that is conducted (Section 5-C-2-c Conducting/Directing).
 19. Large vocal ensemble performing 2 part literature (Section 4-B-1).
 20. Large vocal ensemble exceeding maximum number of five conducted entries (Section 4-B-1).
 21. Chamber choirs failing to meet the size requirement (9-32 performers); entering more than 2 events per school, and failing to enter same-voiced chamber choir as large group (Section 4-B-3 letters a-d).
 22. Performer exceeding number of allowable entries for solo/small ensemble (Sections 4-C-1, 4-C-2, 4-D-1, 4-D-2 and 5-C-1).
 23. Madrigal entries failing to perform madrigal music (Section 4-D-4).
 24. Large instrumental ensemble exceeding allowable number of events (Section 5-B-1).
 25. Large ensemble events in violation of duplication of personnel (Sections 4-B-1, 5-B-3 and 5-B-4).
 26. Failure to perform snare drum events (solo or ensemble) without Mylar heads (Section 5-D).
 27. Failure of an organization to perform sight reading selection, in the required number of readings and time allotted (Section 6-B-4 & 5).
 28. Violation of Section 6-B-2 (Personnel in Sight Reading).
 29. Disrespect towards an adjudicator by a student or school representative (Section 7-B-2).
- B.** For violation of the following rules and regulations the penalty shall be the **automatic lowering of the rating** by one step:
1. Any solo/small ensemble event that is not performed as indicated on the MSHSAA PML (Section 3-A-1).
 2. Any solo/small ensemble event that performs less than three minutes (Section 3-A-1, 4-A-3 and 5-A-1-b).
 3. Any multi-movement work that is not performed as indicated on the MSHSAA PML (Section 3-A-2).
 4. Performing accompanied selections without accompaniment (Section 3-B-2 Accompaniment).
 5. Performing unaccompanied selections with accompaniment (Section 3-B-3 Accompaniment).
 6. Listing an accompanist for an unaccompanied selection (Section 3-B-4 Accompaniment).
 7. Director performing with group (Section 3-B-5 Accompaniment).
 8. Failure of any vocal event (large or small) to perform from memory (Section 4-A-4 Memorization).
 9. Vocal Events – Failure to perform the selection in the correct octave (Section 4-A).
 10. Failure of piano soloist to perform from memory (Section 4-A-4 & 5-A-2-a Memorization).
 11. Large vocal ensembles in violation of Section 3-A-5 (Scores).
 12. Vocal - Failure to supply adjudicator at the time of performance an original soloist part, in paper format, with each measure numbered, that is the same as the soloist/accompanist's copy. Adjudicator score must be the same arrangement and composer, but not necessarily the same key (Section 3-A-5).
 13. Vocal - Failure to supply the adjudicator at the time of performance an original score of the work, in paper format, with the correct voicing for that ensemble and each measure numbered (Section 3-A-5).
 14. Any instrumental soloist's that fails to provide the adjudicator, at the time of performance an original of the soloist's part, in paper format, with each measure numbered [not the piano accompaniment or Smart Music] (Section 3-A-5).
 15. Any instrumental large and small ensemble that fails to provide the adjudicator(s) at the time of performance an original score(s) of the work, in paper format, with each measure numbered (Section 3-A-5 Exception: String Duets). Refer to Section 3-A-5 for additional clarification in this section.
 16. Small conducted instrumental ensemble that performs less than four minutes (Section 5-B-5).
 17. Failure of instrumental soloist or small ensemble to perform using instrumentation indicated in the score (Sections 5-C-2 and 5-D).
 18. Allowing more than one director and/or accompanist to provide or assist with the instruction process or conduct the group in sight-reading (Section 6-A-2).
 19. Violation of sight-reading rules contained in Sections 6-C-1 & 2 and 6-C-3 & 4).
- C.** The adjudicator's form shall denote any such violation and why the rating was lowered.

SECTION 9: POINTS OF EMPHASIS

- A.** Music directors should complete the required adjudicator evaluation form via the MSHSAA Festival Manager Program. (Section 7-B & Appendix G)
- B.** All cancellations and substitutions must be reported in writing to the festival manager prior to the date of the festival. Emergency substitutions the day of the festival must have eligibility of the student(s) confirmed in writing by the principal, to the festival manager no later than 72 hours after the festival or the event(s) shall be disqualified (Section 2-J).
- C.** All selections for solo and small ensembles must be chosen from the MSHSAA Prescribed Graded Music List. (Section 3-A-1)
- D.** Small ensembles with more than 8 participants shall not qualify for State Music Festival. (Section 2-E)
- E.** For a piano soloist to be eligible to participate, he/she must be a member of or an accompanist for an additional high school performing group or soloist. (Section 1-E-2, 4-C-2, 5-D)
- F.** If no information appears in () beside the title of the work the performer(s) will be expected to perform the entire

- work as written including repeats, or until the adjudicator stops the performance due to time (Section 3-A-1).
- G. It is the responsibility of each school music director to ensure that all participants entered in the MSHSAA Music Festivals are in compliance with all U.S. Copyright Laws (Section 3-A-6).
 - H. To enter ensemble events (large and small) the group must be comprised of 50% of students representing grades 9-12 (Section 4-B, 4-D, 5-B, 5-C).
 - I. Should a school enter only a string orchestra and is not also represented by a full orchestra the string orchestra must be entered as an **Orchestra** and will be required to sight read (Section 5-B-2 NOTE).
 - J. An individual may be entered as an **accompanist** for **NO more than 20 entries per day** at the district and state music festivals (Section 3-B-1).
 - K. For the 2018 festivals 100% of the adjudicators should have completed the Music Adjudicator Training Program (Section 7-A-3).
 - L. Multiple solos and small ensembles from the same school may not perform the same selection (Section 3-A-6).
 - M. Small conducted ensembles, chamber choirs and large conducted choral ensembles must perform approximately four minutes minimum (Section 4-B-4-2 and 5-B-5).
 - N. Bands and orchestras must perform approximately seven minutes minimum (Section 5-B-2).
 - O. For vocal soloist, the score supplied to the adjudicator must be the same arrangement as the soloist/accompanists' copy. It is not required that the adjudicator's score be in the same key (Section 3-A-5).
 - P. Schools that enter a brass, woodwind choir or large percussion orchestra must also enter a band entry (Section 5-B-5).
 - Q. Madrigal entries may not include more than 8 singers (Section 4-D-4).
 - R. For instrumental entries, failure to supply to the adjudicator a score showing all of the parts of the work or an incomplete score shall result in disqualification (Section 5-A-2).
 - S. For vocal ensembles, failure to supply the adjudicator at the time of performance an original score(s) of the work, with the correct voicing for that ensemble and each measure numbered will result in the overall rating being lowered one rank (Section 4-B-5 and 4-D-6).

APPENDIX A: CONCUSSION EDUCATION AND MANAGEMENT PROTOCOL

Education: Concussions are common in sports. The Missouri State High School Activities Association (MSHSAA) believes that education of coaches, officials, athletes, and their parents or guardians are key to safely returning a student athlete to play. Appropriate immediate care after a suspected concussion, and follow up incorporating a multi-disciplinary team that includes the coach, parent or guardian, athlete's physician, team physician and athletic trainer (if available), and school representatives, also are important for the proper management of a sport-related concussion.

Each school district will receive educational materials for coaches, athletes, parents, and school officials, required forms for student athlete participation and parent/guardian consent, and recommended medical clearance forms for return to play.

Annually, MSHSAA member school districts will ensure that every coach, student athlete, and parents or guardians of a student athlete completes a concussion and head injury information sheet and returns it to the school district prior to the student athlete's participation in practice or competition. Officials will receive training from their parent organization. Each official's organization will require annual concussion training and maintain a signed head injury information sheet for each official.

Recognition and evaluation of the athlete with a concussion:

1. Recognition of the signs and symptoms of a concussion is important. Every member of the team-athlete, teammates, coaches, parents or guardians, officials, athletic trainers, and team physicians have a duty to report a suspected concussion. Not all school districts have medical personnel available to cover every practice and competition; therefore, the coach is the person in the best position to protect the player and must be aware that not all student athletes will be forthcoming about their injury.
2. An official shall not be responsible for making the diagnosis of a concussion. The official can assist coaches and medical staff by recognizing signs and symptoms of a concussion and informing the coach and medical staff of their concerns.
3. The coach, (Certified Athletic Trainer) ATC, or physician on site should evaluate the athlete in a systemic fashion:
 - a. Assess for airway, breathing, and circulation (basic CPR assessment)
 - b. Assess for concussion
 - i. Any unconscious athlete should be assumed to have a severe head and/or neck injury and should have their cervical spine immobilized until a determination can be made that the cervical spine has not been injured. If no medical professional can make the assessment, the athlete should be transported to an appropriate emergency care facility.
 - ii. A conscious athlete with no neck pain can be further evaluated on the sideline.
4. An athlete experiencing **ANY** of the signs/symptoms of a concussion should be immediately removed from

play. Signs/Symptoms of a concussion include:

PHYSICAL	COGNITIVE	EMOTIONAL
Headache	Feeling mentally –“foggy”	Irritability
Nausea/Vomiting	Feeling slowed down	Sadness
Dazed/Stunned	Difficulty concentrating	More emotional
Balance problems	Difficulty remembering	Nervousness
Visual problems	Forgetful of recent information	
Fatigue	Confused about recent events	
Sensitivity to light	Answers questions slowly	
Sensitivity to noise	Repeats questions	

5. Evaluation:
 - a. Following any first aid management, the medical team, or coach in the absence of medical personnel, should assess the athlete to determine the presence or absence of a concussion. The SCAT (Sideline Concussion Assessment Tool) and SCAT3 are effective assessment tools that are readily available and can assist with the assessment.
 - b. The athlete should be monitored for worsening or change in signs and symptoms over the next 24 hours. Instructions should be given to the parent or guardian as to signs and symptoms that may require further or more emergent evaluation.
6. Management of a concussion and return to play:
 - a. An athlete determined to have a concussion or have concussion-like symptoms will be removed from practice or competition and is not allowed to return to practice or competition that same day.
 - b. If an athlete displays concussion-like signs or symptoms, the athlete should be assumed to have a concussion until further medical evaluation can occur. **“WHEN IN DOUBT, SIT THEM OUT!”**
 - c. Written clearance from a physician (MD or DO), Advanced Nurse Practitioner in written collaborative practice with a physician, Certified Physician Assistant in written collaborative practice with a physician, or Certified Athletic Trainer in written supervision of a physician, must be provided prior to return to play.
 - d. Following a concussion, the athlete should have both physical and cognitive rest until symptoms have resolved.
 - e. An athlete must be asymptomatic at rest and with exertion prior to return to play
 - f. A graduated return to play protocol has been outlined by the Third International Concussion in Sport Group Statement (2008, Zurich), is recommended by the NFHS (nfhs.org), and may be used to guide return to play following medical clearance.

APPENDIX B:

BOARD POLICY: HEAT ACCLIMATIZATION GUIDELINES – MARCHING BAND

Heat Acclimatization Period: For the health and safety of participants in marching band practices, it is recommended that member schools develop and implement a Heat Acclimatization Schedule for marching band camps, practices and/or rehearsals that take place during the summer months when school is not in session or when your band program conducts its marching band camp in preparation for the upcoming school year.

The goal of the Heat Acclimatization Period is to increase exercise heat tolerance and enhance the ability to practice/rehearse safely and effectively in warm and hot conditions. It is recommended this period begin with the first day of marching band practice or rehearsal.

Heat Acclimatization Definitions: Some definitions of terms which may be helpful when developing a Heat Acclimatization system are listed below.

- a. A **‘day’** is defined as a calendar day (12:00 a.m. through 11:59 p.m.)
- b. **Rest Period:** A rest period is defined as the time between the end of one practice/rehearsal to the beginning of the next practice/rehearsal, which should last no less than one hour. During this time, students should rest in a cool environment, with no physically related marching band or conditioning-related activity permitted (e.g. outdoor rehearsals, or indoor rehearsals in a non-air conditioned facility, with or without instruments). Examples of approved activities would include, but not limited to; reviewing your band handbook, video, drill charts, etc.
- c. **Marching Band Practice:** For purposes of Heat Acclimatization Guidelines a marching band practice/rehearsal is defined as: Any attempt of a director at a given school to provide instruction in any phase of marching band to any member of the marching band at that school or to have any part of the marching band engage in drills under the supervision of a director or under the approval or direction of the director or marching band staff (paid or voluntary). Drills for field shows, street/parade marching, sectional rehearsals (with or without instruments/equipment), etc. should be considered practice and addressed in the heat acclimatization schedule. Auxiliary groups to the marching band (twirlers, poms, flag corps/guard, etc.) should be considered members of the marching band.

Suggested Limits within the Heat Acclimatization Period:

- a. **Practice Duration:** Each outdoor or non-air conditioned practice/rehearsal should last no more than three hours. Warm-up, stretching, and cool-down activities are included as part of the three-hour practice/rehearsal time. Regardless of ambient temperature conditions, all conditioning and/or practice activities must be considered part of practice.
- b. **First Five Days:** Only one practice should be held on each of the first five days of the Heat Acclimatization Period. Further, one indoor practice/rehearsal could be held after a rest period of one or more hours.
- c. **Following Five Days:** A maximum of two three hour practices/rehearsals with a minimum of one hour of rest should be provided between the two practices/rehearsals.
- d. **Rest Day:** If practice/rehearsal occurs on six consecutive days, participants should be provided one day of complete rest (no conditioning, practices or rehearsals). (Adopted June, 2015)

APPENDIX C: HAZING AND HARASSMENT

Hazing: Willful conduct directed at a student that is intended to physically or emotionally intimidate, punish, embarrass, humiliate, ridicule, or place any student in a disconcerting position for the purpose of initiation, affiliation, inclusion or membership in any team or organization.

Harassment: Unwelcome conduct by a person that is sufficiently serious, persistent or pervasive, so that it affects another person's ability to participate in or benefit from the school program or activity by creating an intimidating, threatening or abusive environment.

It is the policy of the MSHSAA Board of Directors that hazing and harassment has no place in school-sponsored activity programs and pose a significant risk to the physical and mental welfare of students. Coaches, directors, sponsors and administrators must take an active role in the prevention of all forms of hazing and harassment. Students directly or indirectly involved in hazing incidents, on or off school grounds, could be considered ineligible by the school administration under the MSHSAA citizenship standard, By-Law 212.

APPENDIX D: BOARD POLICY ON PUBLIC CRITICISM (Music Activities)

Statement of Philosophy - The Missouri State High School Activities Association has established policies and standards which will cultivate the ideals of professionalism and conduct. It shall be the responsibility of each member school to ensure that all individuals directly associated with the interscholastic program conduct themselves in a professional manner.

The music director is a representative of the school at interscholastic music activities. It is the responsibility of the music director(s) to serve as role models for students and the public.

All school music directors, administrators and student participants are to refrain from negative criticism of MSHSAA member institutions and its adjudicators in statements to the media at all interscholastic events. Media includes the press as well as social media such as Facebook, SnapChat, Instagram, etc. The appropriate public response to media questions at all festival venues regarding adjudicating and/or evaluating is ~~per~~ MSHSAA policy, I am unable to comment." Any other response is a violation of this board policy and is subject to penalty.

Code of Ethics - A violation of the standards for professional conduct established by MSHSAA could include, but are not limited to:

- a. Making degrading and/or critical remarks about adjudicators or the adjudicating before, during or after an event either on or off site, or through any public means
- b. Detaining the adjudicator(s) following the event to request explanation of evaluation(s) given by the adjudicator(s).

Actions and Response – Negative actions by an individual directly associated with the program shall be reported to the MSHSAA office by the school and/or by the adjudicator or festival manager. The school shall document the results of their investigation and actions taken, where necessary and appropriate. The MSHSAA Board of Directors will determine the appropriate penalties for violation of this board policy.

Commentary – It is within each individual's ability to treat others with dignity and respect. MSHSAA and its member schools expect each individual to assure the responsibility for their actions.

APPENDIX E:

PROCEDURE TO FOLLOW IN CASE OF INCLEMENT WEATHER

1. Check correspondence from your District Music Manager for Radio and/or TV stations to listen to for announcements regarding the status of the festival.
2. Directors should keep in contact with the weather service and Highway Patrol for updates on weather and road conditions.
3. If weather is a problem early, but appears that it might improve later in the morning, the District Manager may decide to hold the festival, but start it late. Again, listen to the designated Radio and/or TV station for announcements.
4. The District Music Manager in conjunction with the MSHSAA office will make the final decision to postpone the festival.

APPENDIX F:

RECORDING SOLO AND SMALL ENSEMBLE PERFORMANCE

Audio and video recording of solo and small ensemble performance by spectators is permissible with the following guidelines:

1. Use of the recorder must not block the view of other audience members or the adjudicator.
2. Prior approval of the school director and performer(s) is obtained.
3. Recordings are to be for personal use only.

APPENDIX G:

BOARD POLICY ON REQUIRED SUBMITTAL OF ADJUDICATORS' EVALUATIONS BY SCHOOLS

1. Each school music director submitting entries to the MSHSAA Music Festivals shall submit the required adjudicators' evaluations by the established deadline.
 - a. Solo and Small Ensemble Festivals prior to entering events in the state solo and small ensemble festival.
 - b. Large Group, State Solo and Small Ensemble Festivals and all non-state solo/small ensemble events by May 15.
2. Each school music director(s) that fail to submit the required adjudicator evaluation(s) by the established deadline shall be issued a **\$25.00** late penalty fee and sent a reminder letter to the principal, giving the school until May 30.
3. Each school music director(s) that fail to submit the required adjudicator evaluation(s) by the extended deadline shall be placed on probation by the MSHSAA Board of Directors and assessed an additional penalty fee of **\$100.00 (\$125.00 total fine)**.
4. A certified letter shall be sent to the superintendent indicating the consequence if the evaluations are not submitted for a second consecutive year and that probation is automatically extended for one year.
5. If a school music director(s) does not submit the required adjudicator evaluations for a second consecutive year by the established deadline, the MSHSAA shall send a reminder letter to the principal indicating the school has been assessed a **\$25.00** late penalty fee and the school has until the extended deadline to complete the evaluations.
6. If the MSHSAA does not receive the required adjudicator evaluations by the extended deadline the school will have probation extended and be assessed an additional penalty of **\$200.00** by the MSHSAA Board of Directors and the school administrator and person responsible for not submitting the required adjudicator evaluation(s) shall appear before the MSHSAA Board of Directors to show cause why the school should not be considered to be suspended from the district and state music festivals. (Adopted June, 2015)

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