

FESTIVAL COMMITTEES GENERAL SESSION MINUTES
Wednesday, June 10, 2015

MEMBERS PRESENT: Jeff Behrens, Steve Boyd, Scott Bruer, Jean Enyeart, Kim Graff, Shelley Hooper, Cindy Kiepert, Dawn Kranz, Derek Machan, Molly Malone, Theresa McKinley, Linda Meier, Rosalie Richardson, Matt Robisch, Jim Thaldorf, Tim Wurgler

MEMBERS ABSENT: Micky Carlson, Richard Fellenz, Michelle Kaebisch, Jake Kulba, Kate MacRae, Kristina Stingle, Steve Sveum, Chris Werner, Kirk Yudes

Shelley Hooper began the meeting by having everyone introduce themselves. With the absence of Richard Fellenz, there was no Historical Moment, however, Shelley reminded us that what we do today, becomes part of the history of this organization.

Executive Director, Tim Schaid, welcomed everyone and thanked them for the work they do, not only here today, but every day, all year long; touching the lives of students. He reported that overall, District entries were down a bit, State Solo entries were up, while State Ensemble entries were down. He also reported that Award sales were up and that our new vendor was able, for the most part, to honor the 10 day turn-around. He thanked the WSMA staff for all of their work this past year and noted that Dee Farmer was retiring after 23 years with the WSMA.

• Event Changes:

Event 5918 – Percussion doubling clarification

Present Event Instructions in the Header of Event 5918

5. Mallet parts may be performed on multiple instruments by multiple players.

a.. Class A & B – Other parts may not be doubled or split between players unless recommended by the composer on the score.

b. Class C – Doubling or splitting parts between players is allowed.

6. String bass, guitar, piano, celesta, synthesizer may be used and will be judged as part of the ensemble. However, these players will not be counted in the numbering of the members of the 5918 ensemble.

Replace with:

5. Multiple performers may play the same part. Parts with multiple instruments may be split between 2 players.

6. String bass, guitar, piano, celesta, synthesizer may be used as indicated within the score and will be judged as part of the ensemble.

Event 6328

Present Event Instructions in the header of 6328

3. For any combination of 6 -28 string players, excluding rhythm section players. Multiple performers may play the same part.

Replace with:

3. For any combination of 6 – 28 string players, including rhythm section players. Multiple performers may play the same part.

Event 1918 – Discussion involving multiple singers singing a duet

1. New event – **Event 1912 Miscellaneous 2-part Vocal Ensemble**

- a. 3 – 6 singers
- b. Only Class C
- c. Regular Ensemble
- d. No Permission; Limited Transfer from Events 1182, 1282 & 1882
- e. Remove doubling in Class C from the headers of Events 1182, 1282 & 1882

• Show Choir Accompaniment:

Present Instructions in Headers of Vocal Jazz and Show Choir Events

6. Enhanced prerecorded accompaniments are prohibited. Sequenced and prerecorded versions of the printed accompaniment are acceptable.

Replace with:

6. Enhanced, pre-recorded accompaniments **without vocal tracks** are allowed in all classes.

• District Solo & Ensemble Festival Subsidies

- A. Subsidy check should be made out to the school district.
- B. It should be sent to the Festival Manager

• State Solo & Ensemble Feedback

A. UW - Stevens Point

1. Long wait for cards – wouldn't give out incomplete packets
2. Only 1 large group warm-up room
3. Vendor space an issue – shirt sales took up a lot of room
 - a. Put them in a tent out-of-doors
4. There were no schedules posted at each site
 - a. Perhaps a high school director could help on Friday night to get things in order
5. Not enough space for Madrigal, so moved into a warm-up room
6. Vocal Jazz scheduled at 1:00 after lunch not allowed to warm-up in that space
7. String rooms switched and really far apart; no list on door caused confusion

B. UW - Oshkosh

1. Instrument warm-up room small for everyone; needs more warm-up space; bled through walls

C. Green Bay Friday Night at Preble

1. Warm-up rooms for instrumental were great
2. 2 Instrumental Warm-up rooms and 1 Vocal Warm-up room
 - a. Could warm-up rooms be scheduled?

3. Switched performance rooms at last minute. Not notified of the change

D. UW – Parkside

1. Facilities great
2. Posted results out of the way, as is Headquarters
3. 1 Piano was awful; keys didn't work
4. Things could be marked more clearly; where to find things
5. Posting of Exemplary Soloists was fine
6. Move adjudicator in large lecture hall or auditorium closer to the performers
7. One site was 3 hours to posting; check results in more often to see where those results are sitting

E. UW – Platteville

1. Could the State Site provide the drum set?
 - a. Bring own that student is familiar with using
2. Warm-up rooms could be better

F. UW – La Crosse

1. Great; No problem
2. Could move the adjudicator in large lecture hall or auditorium closer to the performers

There were no representatives from Cardinal Stritch or UW-Milwaukee to provide information concerning those state sites.

Steve Boyd asked if there was any further discussion or action on securing a Northern State Site for those in the far north. Tim Wurgler reported that it was still being looked into.

Molly Malone reported that some of her students didn't feel like State was anything special. It was more like doing the District Festival over. The addition of the Exemplary Soloist Award has made it somewhat more special, but is there anything more that can be done to make it more so. It was suggested that teachers themselves need to promote it as a special day. Not everyone gets that *1 and can advance; only a few out of many. It was noted that soloist have the option to change their solo for the State Festival. That could make it more of a challenge.

- Festival Black-out Dates
 - A. Concert or District Solo & Ensemble Festivals not allowed on State Conference weekend in October
 - B. Concert Festivals not allowed on 2 weekends of State Festivals
 1. Last Friday or Saturday in April
 2. First Friday or Saturday in May
- Revised Rubrics
 - A. String Ensemble
 1. Added "notes" and "rhythms" under technique

- B. Harp – new rubric, had been same as piano rubric
- C. Sight-reading – The following sight-reading document was suggested with changes in BOLD type.

WSMA Concert Festival
Sight-Reading Procedures

Preparation for Sight-Reading:

- A. The sight-reading portion will be administered immediately after the Concert Festival performance by the ensemble is completed.
- B. The sight-reading event may be done in the same location as the Concert Festival performance OR in another room.
- C. At the discretion of the director, audience may or may not be allowed for sight-reading.
- D. The Festival Manager **through consultation with participating director provides the music for sight-reading.**
 - 1. Choral sight-reading should **match the voicing chosen for the rated portion of the Concert Festival. Classes A and B ensemble sight-reading should be at the Class C level.** Class C and M choral sight-reading should be at least two-part music. **If included, the text must be English.**
 - 2. Instrumental sight-reading should utilize the full ensemble as equally as possible **and be one class lower than the rated portion of the concert Festival.**
 - 3. Festival Managers may contact the WSMA Permissions Chair for sight-reading music resources.
 - 4. The Festival Manager is permitted to contact the ensemble director before the sight-reading event to ensure that the selected music has not recently been performed or rehearsed by the ensemble.
 - 5. All sight-reading parts are to be placed in an individual envelope or folder by the Festival Manager that is marked for easy distribution to the ensemble.

During the Concert Festival:

- A. The following instructions will be read to the ensemble and director by an adjudicator before the music is distributed:
 - 1. After you receive your music do not look at it until instructed.
 - 2. Your director will be given one minute to review the score. At the conclusion of that one-minute, students will then be allowed to look at the music for five minutes. Students are reminded not to look at the music until instructed.
 - 3. During the five-minute period, your director may discuss any aspect of the music or answer your questions. **DELETE: Your director may clap or tap rhythms for and with you.**
 - 4. **The director is not permitted to sing OR play for OR with the ensemble.**

5. If there is a complete breakdown by the ensemble, the director is permitted to stop, identify a starting point and continue.
 6. The director is permitted to give verbal instructions to the ensemble while performing the sight-reading.
 7. Choirs Only: Before beginning the sight-reading, the director may set the tonality **vocally and/or with a Piano**, utilizing the starting pitch, root chord, scale and/or four-chord progression. **The music can be performed with the text or a sight-reading system (solofege, numbers, neutral syllables, etc.) at the discretion of the director.**
- B. After the music has been distributed, an adjudicator will signal the director to begin the one-minute score review.
 - C. An adjudicator will then signal the director at the end of the one-minute score review and the beginning of the five-minute ensemble study period.
 - D. At the end of the five-minute ensemble study period an adjudicator will signal the director to commence the sight-reading.
 - E. While not required, verbal comments may be given to the ensemble by the adjudicator if time permits.
 - F. At the conclusion, all sight-reading music should be returned to the original envelope/folder and collected by the Festival Manager

The sight-reading rubric remains as suggested with the addition of “skills” after Pitch Adjustment in the first box of the Intonation Category. (See yellow handout)

Shelley Hooper next introduced a WSMA Time Line for teachers that will be on-line for all to view. It will have links by month indicating things that teachers should be aware of happening and things that they should do for the year. Shelley will add events that may have been overlooked as the year progresses. The time-line will be found under the Members tab on the WSMA Web Site.

Meeting dates for next year were set at as: Wednesday, January 13, 2016 at 10:00 a.m. and Monday, June 13, 2016 at 10:00 a.m.

At this point instrumental committee members were dismissed if they wished to head home as a discussion began regarding a request to set up the Vocal Solo lists as High Voice and Low Voice. The committee immediately agreed to leave the vocal lists as they are: Soprano, Alto, Tenor, and Baritone/Bass. Staff was asked to leave the lists as they are and not add songs from certain books to the same books in another list. Ex. Soprano titles to Tenor list or Alto titles to Baritone/Bass list or visa versa.

Respectfully submitted,

Rosalie Richardson
WSMA Program Associate