

*Wisconsin School Music
Association*



*2018-2019
Adjudicator
Handbook*

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www.wsmamusic.org



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Dear Colleague:

On behalf of the Wisconsin School Music Association, we are pleased to present you with the 2018-2019 edition of the WSMA Adjudicator Handbook. The scope and size of WSMA festivals has grown to be one of the largest student activities in the nation. It is our goal to continue these standards of excellence and preserve our proud musical heritage.

This handbook is intended to bring together, in one source, all of the necessary and relevant information needed. Committee members, adjudicators and WSMA staff have collaborated to assemble this important and useful adjudication tool.

It is our hope you will use this handbook as a guide in providing a constructive and educational experience for all students participating in WSMA Music Festivals. With your continued assistance, a unique and valuable learning experience awaits the young musicians of Wisconsin.

Your role as an adjudicator has a great impact on students participating at a music festival as well as a lifelong impact. We sincerely thank you for your commitment and service to WSMA activities.

Best wishes for a successful festival season!

Sincerely,
WSMA Board of Directors,
WSMA Festivals Committee Members and
WSMA Staff Members

For specific staff responsibilities and contact information, please visit the WSMA website at: www.wsmamusic.org

Office Personnel

Laurie Fellenz
Executive Director

Kerrie Brey
Finance Manager

Victoria Donahue
Program Director

Mary Elsner
Professional Development Manager

Jerry Hrovat
Program Associate

Jamie Kember
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Program Associate

Theresa McKinley
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Program Associate

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Program Associate – Member Services

Erica Ruppert
Program Director

Laura Schram
Program Manager

Kevin Thays
Director of Communications

Delaney Trezise
Professional Development Coordinator

Kenzie Trezise
Development & Marketing Associate

Mission Statement

To ensure that all students have opportunities which encourage lifelong involvement in music, Wisconsin School Music Association will provide statewide music programming activities, offer leadership and support for school music programs, and advance music as an integral part of the school curriculum and community life.

WSMA BELIEFS

- *We believe music is a basic human need.*
- *We believe the study of music develops life skills.*
- *We believe the study of music is a vital part of every student's education.*
- *We believe a high-quality, comprehensive, inclusive music curriculum should be offered to all students at all levels.*
- *We believe a comprehensive study of music involves performing, creating, reading, listening and responding to music and should be available for all students at all levels.*
- *We believe a music program is most effective when there is sensitivity to scope and sequence of musical knowledge for all students at all levels.*
- *We believe the study of music develops creativity, self-expression, discipline and teamwork.*
- *We believe music education positively influences other disciplines and professions.*
- *We believe a quality music program has a positive impact on school climate and community life.*
- *We believe participation in school music encourages lifelong learning, involvement and appreciation of music.*

WHO WE ARE

Founded in 1932, the Wisconsin School Music Association is proud to serve more than 3,500 music teachers and school administrators in the education of more than 100,000 students who annually participate in our activities. The Association, including more than 1,000 member schools, is governed by a Board of Directors consisting of school administrators elected from ten geographic districts, three elected officers from the Wisconsin Music Educators Association, the State Music Consultant, a community representative, and a representative from the Wisconsin Association of School Boards. Under their leadership, WSMA has created a strategic plan to guide us as we challenge our youth to achieve excellence through music.

WHAT WE DO

- **PROGRAMS:** Open to music students from all member schools, WSMA annually provides opportunities through Music Festivals, State Marching Band Championships, Student Composition Project, State Honors Music Project along with several other programs designed to augment, enrich and support the school music program.
- **VISION:** In Wisconsin schools and communities, all have access to enriching musical opportunities that assure a lifetime of involvement and enjoyment.
- **REPRESENTATION:** WSMA through the Wisconsin Music Educators Association acts as advocates and representatives for quality music education in Wisconsin schools.
- **SERVICES:** Publications, workshops, teacher in-service, continuing education offerings, and special projects are available as a result of the work of committees, Board of Directors and WSMA staff.

The growth in all of the above activities is testimony to the importance and strength of music education in Wisconsin's schools. Wisconsin School Music Association is proud to be an important contributor to this part of the education of our youth.

Festival Services

WSMA assigns all adjudicators, collects fees, implements rules, provides a subsidy and offers awards for WSMA Sanctioned Festivals according to guidelines found in the WSMA Festival Rules and Information.

District Festival Managers are responsible for sending accurate and timely information to adjudicators, scheduling festival events, communicating with participating schools, providing facilities, paying all festival expenses, maintaining communications with WSMA and responding to deadlines as outlined in the Festival Managers Handbook.

Festival Music List Revision Schedule – Festival Music Lists are continually reviewed and revised using the following schedule:

School Year of Publication	Wind/Percussion	Vocal	Orchestra	Piano, Handbell, Guitar
Year A 2017 – 18	Concert Band Jazz Ensemble Jazz Improvisation Combo	Vocal Jazz, Show Choir Contemporary A Cappella Vocal Ensembles (duets, trios, quartets, Barbershop, etc.)	Alternative Strings (Pop) String Ensembles (duets, trios, quartets, quintets, choirs, etc.)	Piano Duet Piano Trio Handbell Choir
Year B 2018 – 19	Woodwind, Brass & Percussion Ens. (duets, trios, quartets, quintets, choirs, etc.)	Concert Choirs (SATB, SAB, SSA, TTB, TTBB, etc.)	Full Orchestra String Orchestra	No Revisions
Year C 2019 – 20	Concert Band Jazz Ensemble Jazz Improvisation Combo	Vocal Jazz, Show Choir Vocal Solos (Classical & Music Theater)	String Solos	Piano Solo (Classical & Jazz) Guitar Solo
Year D 2020-21	Woodwind, Brass & Percussion Solos	Concert Choirs (SATB, SAB, SSA, TTB, TTBB, etc.)	Full Orchestra String Orchestra	No Revisions

Purpose of WSMA Festivals

- *Improve students' music performance through assessment;*
- *Increase students' understanding of music literature and music concepts;*
- *Motivate students to continue the study of music;*
- *Establish standards of excellence in music performance;*
- *Provide opportunities for students to understand the relationship of music experiences to other life experiences.*

Role of WSMA Adjudicators

- Maintain consistency by following WSMA rules and procedures;
- Clarify expectations and standards of quality in various aspects of performance;
- Provide constructive comments and suggestions for improvement on student performance;
- Encourage students to continue in his/her musical development and participation;
- Assist students in understanding the relationship between festival and other music experiences;
- Verify the music to be performed is on the current WSMA Festival Music List and is the original, publisher printed version of the matching edition.

Each year, over 500 music educators in Wisconsin serve as adjudicators and clinicians for WSMA sponsored music festivals. The service provided to young musicians and to other music educators is significant; often having an impact that continues long after the music festival event has passed. In fulfilling the purpose of WSMA festivals, professional and friendly demeanor is expected throughout the day. The excessive use of negative comments or the use of sarcastic language is not appropriate. Adjudicators are encouraged to write comments on all aspects of performance and use comments that support the rubric value chosen and subsequent division award.

An additional purpose at the District Level is to identify superior Solo and Ensemble events in Class A that are deserving of performance at a State Solo & Ensemble Festival.

Becoming a WSMA Adjudicator

Background- The levels and associated criteria below are intended to provide access to those seeking to become or continue as active WSMA adjudicators, while also recognizing training, continued service and experience.

Submit an Adjudicator Registration Form and attend an Adjudicator Workshop

1. Attendance at an Adjudicator Workshop is expected for all new adjudicators to complete their initial training.
2. All adjudicators are expected to attend a workshop at least once every four years to maintain his/her experience level.
Those not attending a workshop within this time frame receive reduced compensation.
3. New adjudicators and those that have not attended an Adjudicator Workshop or have not met sufficient criteria are placed in the Level IV supplementary adjudicator category. Adjudicators in this entry-level category are assigned only in emergency situations until they attend a workshop.

Qualifying for Level III-Registered Adjudicator

1. Meet at least one of the following:
 - a. Undergraduate degree in music or music education **or**
 - b. Four years of teaching experience in a studio/professional music education setting **or**
 - c. Music performance experience at a professional level.
2. Successful participation in a WSMA Adjudicator Workshop.
3. Experience (choose one of the following)
 - a. Participation at a festival as an adjudicator trainee with a Master Adjudicator **or**
 - b. Complete and turn in WSMA rubric evaluations of S&E performances at an Adjudicator Workshop **or**
 - c. Submit WSMA rubric evaluations on your students preparing festival materials (*pre-approval required*) **or**
 - d. At least seven years experience with WSMA festivals as a teacher or festival manager
4. Demonstrated knowledge of rules and procedures by completing Quiz #1
5. Recommendation by Master Adjudicator upon completion of training (3.a) or recommendation by review of evaluations.
6. Completed Annual Festival Rules Update Quiz

Advancing to Level II-Certified Adjudicator

1. WSMA Adjudication Experience:
 - a. Three years as an active WSMA adjudicator and nine WSMA assigned festivals **or**
 - b. Nine years preparing students for solo and ensemble festivals in a school setting.
2. Acceptable evaluation record as a WSMA adjudicator.
3. Provide contact information for two references that represent the categories below:
 - a. Administrator or supervisor (for school music teachers) **and**
 - b. An active WSMA Adjudicator, school music teacher or music department chairperson.
(Private music teachers or others not employed by a school need to have two recommendations from the sources identified in 3b.)
4. Demonstrated knowledge of rules and procedures by completing Quiz #2
5. Completed Annual Festival Rules Update Quiz
6. Up to date on adjudicator workshop
7. At least 3 years of experience in preparing students for music festivals.

Achieving Level I -Master Adjudicator

1. Undergraduate degree in music or music education.
2. Demonstrate advanced knowledge of procedures by completing Quiz #3
3. WSMA Adjudication Experience:
 - a. Seven years as an active WSMA Adjudicator AND twenty-one WSMA assigned festivals **or**
 - b. 15 years as an active music teacher in a school.
4. Completed Annual Festival Rules Update Quiz
5. Meet a minimum of two of the following:
 - a. Evidence of professional development **or**
 - b. Awards or recognition in the education or music profession **or**
 - c. A minimum of 7 years of experience preparing students for WSMA festivals **or**
 - d. Evidence of continuing activity as a professional musician.

Base adjudicator honorariums by level (mileage stipend will be added to base fee)

Supplementary	\$82
Registered	\$92
Certified	\$112
Master	\$133

Revised Summer 2017

ADJUDICATOR ASSIGNMENTS

Selection, as well as the assignment of adjudicators, is the responsibility of WSMA. Assignments are made based on availability, expertise required, location and a number of other factors.

- A. The District Festival Manager is asked to provide the following to each adjudicator:
 - 1. Directions to the host school
 - 2. Names of other adjudicators
 - 3. Preliminary schedule for the day
- B. An adjudicators meeting will be held 1/2 hour before the first event is scheduled. Adjudicators are required to be at the assigned room at that time.
- C. Staying on schedule is an important responsibility in assisting a festival to run smoothly.
- D. Festivals over 5 hours will provide a meal at no cost to the adjudicator.
- E. Unless previously arranged with WSMA and/or the Festival Manager, a check to the adjudicator for the correct contractual amount will be distributed at the end of the festival after all ratings have been verified.

WSMA is always seeking new or returning adjudicators in order to guarantee an adequate pool of qualified people is available for each and every festival.

Sample Adjudicator Contract:

WISCONSIN SCHOOL MUSIC ASSOCIATION, INC.
 1005 Quinn Drive, Waunakee, WI 53597
 Telephone: (608) 850-3566

District Number: 123-M Festival Type: District S&E

CONFIRMATION ADJUDICATION CONTRACT

Agreement entered into between the Wisconsin School Music Association, Inc., the District named above and

<p>JANE DOE 41006 QUINN DR CWAUNASEE WI 53456</p>	<p>Business Phone: Home Phone: Cell Phone: 608-678-6789 Email: jdoe@anyschool.org</p>
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A DULY QUALIFIED ADJUDICATOR, who agrees to render services as a PRIVATE SERVICE CONTRACTOR at the location assigned below, under the following terms and conditions:

<p>Location: Any MS City: Anywhere Date: Sat, Feb 16, 2019 Festival Hours: 8-4 PM</p>	<p>Festival Mngr: John Teacher Mngr Phone: 608-123-4567 Mngr Email: jteacher@anyschool.org Map Code:</p>
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1. The adjudicator agrees to follow and enforce WSMA rules and procedures. Any waiver of stated rules or procedures requires written authorization from the WSMA State Office in advance.
2. The adjudicator agrees to serve in support of the stated purposes and format of WSMA music festivals.
3. The festival district will pay the amount indicated below which includes the base fee as determined by the adjudicator's experience level, and a stipend for traveling to the festival site. The base fee at each level is for an eight hour day minus lunch. In addition, the district will compensate the adjudicator for any assigned adjudication duties beyond seven hours of adjudication at a rate of eight (8) dollars per half-hour or portion thereof. The district will also provide a meal at no cost to the adjudicator if the schedule runs through a meal hour. Festivals of less than seven hours will be at an hourly rate based on the adjudication level, or a minimum of \$50.00, whichever is greater.
4. Schools may provide payment to the adjudicator using other methods than a written check including direct deposit. By accepting this contract the adjudicator also agrees to the method of payment as provided by the WSMA member school.
5. The adjudicator or the above district has the right to cancel this agreement up to 7 days of the assigned festival date due to unexpected circumstances. This cancellation must be done through the WSMA Office so that replacements and/or reassignments, if possible, can be made. Any cancellation by a district with less than 7 days notice will result in a \$25 cancellation fee payable to the adjudicator.

I have agreed to the terms and conditions stated above.

Accepted per Phone Call/Email

Dated: Aug 27, 2018

<p>Assigned Area: Vocal</p>	<p>Base Fee \$133.00 Travel Stipend \$20.00 Balance Payable \$153.00</p>	<p>Signed (For the WSMA)</p> <p style="text-align: center;"><i>Laurie N. Fellenz</i></p> <p>Laurie N. Fellenz WSMA Executive Director Dated: 8/27/2018</p>
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ADJUDICATOR EVALUATIONS

A WSMA sanctioned music festival is intended to be a celebration of accomplishment as well as an opportunity for continued growth. Festival managers as well as music teachers receive evaluation forms for sharing perceptions with WSMA about adjudication. Comments about individual adjudicators, as well as general comments about the process are welcomed by WSMA. All submitted evaluations are shared with adjudicators via email. Concerns regarding adjudicators are treated seriously, particularly if there is more than one source or situation involved. Adjudicators can and will be replaced on a Festival day if rules and procedures are not maintained. Grounds for a change in status of an adjudicator may include one of the following:

- a. Excessive use of negative comments.
- b. Use of sarcastic or discriminatory language.
- c. Consistent failure to provide written comments on all aspects of performance.
- d. Failure to follow all WSMA rules or policies.
- e. A lack of professional behavior in dealing with students, parents or peers.

WSMA has similar expectations of conduct and licensure as other professions. As in many organizations, WSMA reserves the right to run background checks on all active adjudicators.

What you should know:

- Online form available in MyCenter.
- Member-school teachers and festival managers are encouraged to fill out and submit adjudicator evaluations to WSMA.
- The form covers the following topics and answers:
 - Verbal and written communication with students
 - Supportive and helpful
 - Helpful but too few or too general
 - Overly critical
 - Unprofessional and/or inappropriate
 - Consistency of verbal and written comments with scoring
 - Comments support ratings
 - Comments do not support ratings
 - Application of WSMA Festival Rules and Procedures
 - Excellent knowledge and application of festival rules and procedures
 - Unsure of some rules and procedures
 - Doesn't follow rules and procedures
 - Ethics and Professionalism
 - Demonstrates good judgment in working with students/peers/parents
 - Occasional careless/insensitive remarks or comments
 - Unprofessional and/or inappropriate interaction with students/peers/parents.
- Evaluators are able to include additional comments under each topic.
- Uploads of the completed rubric and/or video performance may be attached if applicable.

A Typical Festival Day

Before the Festival...

- A. The Adjudicators Meeting begins 30 minutes before the festival. Please be sure to:
 1. Allow sufficient driving time.
 2. Have all materials required to perform the assigned adjudication duties including the Adjudicator Handbook.
- B. At this meeting, adjudicators will receive:
 1. Adjudication forms for the day along with the final room schedule. Check that the forms are in order and reflect the adjudication assignment.
 2. Verbal reminders of Festival Rules.
 3. Information on where performance sites are located and where lunch is served.
 4. Information on the location of the Festival Headquarters.
 5. Information on where to check out at the end of the day.
- C. Report to the performance site.
 1. Introduce yourself to the door monitor and room chairperson and offer suggestions on how he/she may assist.
 - a. The adjudicator should do everything possible to ensure that the performance site runs smoothly and effectively.
 - b. Keep events flowing in time order as much as possible. If one event is not ready to perform at its scheduled time, allow one that is ready (and willing) to perform out of order.
 - c. Keep pencils sharpened.
 2. Check that the room is set appropriately and make changes as needed.
 - a. Make sure the desk is in a location where the adjudicator can see the performer and still allow for the audience to see.
 - b. Adjust the piano so it is in the best possible location for the performance site. Allow the teacher and student to make the final decision.
 - c. If possible, play the piano to find out how "live" it is and check that the pedals work.
 3. Settle in at the desk.

Please do your best to keep your room ON SCHEDULE. Some delays cannot be avoided, however the adjudicator needs to remain flexible and in control.

During the Festival...

- A. After welcoming the student(s) to the performance site, the performance should always begin with the student introduction.
 1. The introduction should include:
Performer and accompanist name(s), name of school, title and composer of selection (and if appropriate, the movements being performed), and briefly describe a significant aspect of style, form, technique, harmony, rhythm or melody in the piece. (In Music Theater Events students are also asked to set the scene. Please see Rule V.B.4.b for further explanation.)
 2. If it seems the student is going to forget to do the introduction, simply remind him/her.
 3. The introduction is not part of the rating.
- B. During the performance make notes on the adjudication form of specific performance areas, passages or measures that were outstanding or in need of attention. On the back of the adjudication form offer comments to support the ratings.
- C. Following the performance make sure to speak to the student(s).
 1. Be sure to say thank you to the performers.
 2. As time allows, share suggestions on how to improve, and/or acknowledge excellence.

Remember: Always be aware of how comments are worded. Students should be left with a feeling that he/she has done well or has learned something about how to improve. If a criticism is offered, always **be sure to offer suggestions/techniques on how to improve.*
- D. Make sure to total points based on the rubric value chosen in each box, circle the appropriate rating and sign at the top of the form.

**Remember: The rating should match the profile chosen during the performance. Don't decide the rating and then create a profile to match.*
- E. Place the form in the "completed" envelope provided. Approximately every 45 minutes a runner will come around to collect completed rubrics.

At the End of the Festival...

- A. Remaining forms should be marked "DNA."
- B. Check the room for any music left behind.
- C. Take DNA's and unclaimed music to the Festival Headquarters to checkout.

**If you were contracted at the last minute, the festival manager may have to mail the check, as most business offices take a couple of days to process check requests.*

Rating Information

Rating Formula

The overall rating indicates:

- I A consistently outstanding performance in all areas.
- II A Very good performance with only minor issues.
- III A performance demonstrating accomplishment but weak in several qualities.
- IV A performance containing numerous weaknesses within the performance.
- V A performance indicating a need for continued efforts in fundamentals.

Please Note: Expectations within each criterion should be adjusted according to the class entered.

For All WSMA Festivals

Indicate the sub-caption value that best reflects the performance and then add the sub-captions. The final rating is then determined by using the following totals. For the convenience of the adjudicator, this information is also on the rubric.

Solo & Ensemble Festivals

Final Rating Class A

Rating	*I Class A only	I	II	III	IV	V
Class A (5 criteria form)	5-8	9-11	12-22	23-33	34-44	45-50
Class A (6 criteria form)	6-9	10-12	13-24	25-36	37-48	49-60

Final Rating Class B and C

Rating	I	II	III	IV	V
Class B and C (5 criteria form)	5-11	12-22	23-33	34-44	45-50
Class B and C (6 criteria form)	6-12	13-24	25-36	37-48	49-60

Concert Festivals

Rating	I	II	III	IV
7 criteria forms	7-17	18-31	32-45	46-56

State Solo & Ensemble Festivals

Rating	I	II	III	IV
Class A (5 criteria form)	5-7	8-17	18-25	26-30
Class A (6 criteria form)	6-8	9-20	21-32	33-36

Purpose of Rubric Forms

Rubrics define performance expectations at various levels.

Rubric forms save time by:

1. Helping adjudicators identify elements of a performance:
 - *Why it is happening*
 - *Offer specific suggestions*
 - *Reinforce positive elements*
2. Providing a springboard for specific comments. Specific comments should be written on the back of the rubric form.

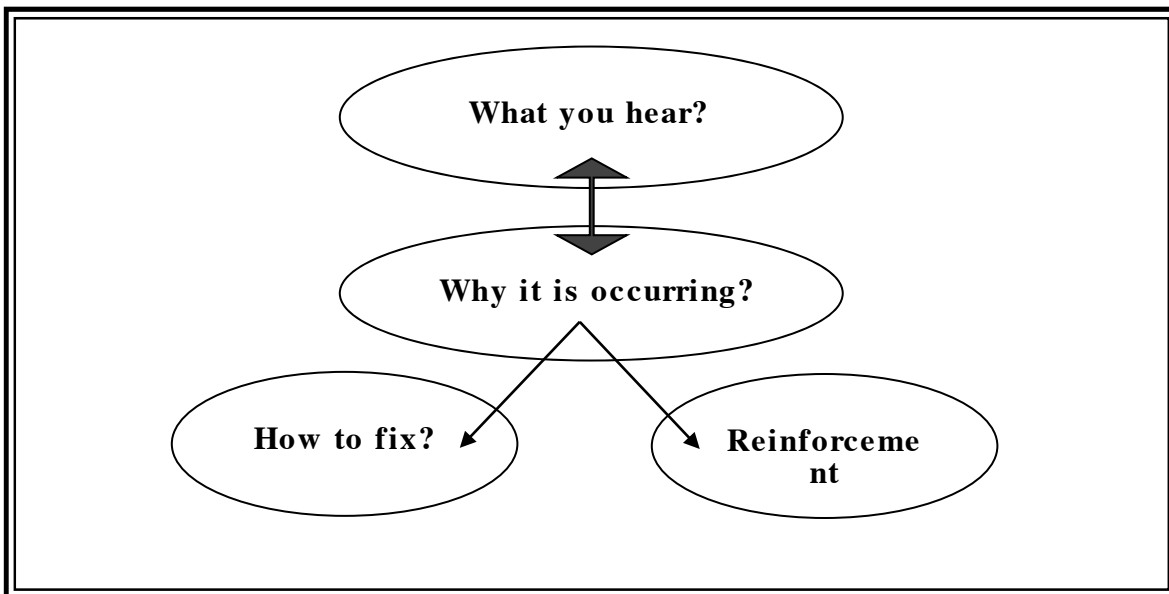
Using Rubrics

- There are two numbers in each “box” of a sub-caption. Circle the number that most accurately describes the element being evaluated.
- Underline/circle specific comments that reflect aspects of the performance.
- Total the points and write the score at the bottom of the form.
- Circle the corresponding rating on top.
- Sign your name.

Remember:

- Use the back of the form for written comments to reinforce items circled on the front.
- Provide suggestions for improvement or reinforce positive aspects of the performance.
- Keep in mind the three elements of a constructive comment:
 - *Why it is happening*
 - *Offer specific suggestions*
 - *Reinforce positive elements*

Providing an effective critique



Providing an Effective Critique

John Scheib - WSMA Master Adjudicator

Musicians communicate feelings, emotions, ideas, or stories to the audience. To effectively accomplish this, the performer needs to clearly communicate the intent of the music. This is where to spend time in clinic situations - defining WHAT is the intent, working on HOW to improve the clarity, but always relating the concepts back to the goal of effective communication.

Below is a list of helpful hints for the clinician. This is in no way a complete list of advice, nor completely original. This is a compilation of what has been observed in other successful clinicians as well as what has worked well in clinics in the past.

- **Preparation is the key** - Make sure you are familiar with the level of literature for the students in the clinic. In addition, write down some ideas on how musicians can achieve better performance within each area (e.g., balance, blend, tone, intonation, phrasing, articulation, style, etc.).
- **Begin the clinic with several positive comments** - Mention the strength(s) of the individual or group - what makes the individual or group unique and special.
- **Focus the critique on 1-3 concepts** - Don't just talk about the faults; show how the students can improve. Try to find something that the students might not have been exposed to before, or try to present things in different ways. It's good to reinforce previously learned concepts but try to give a fresh approach.
- **Relate comments to the students lived experiences** - Try to relate information to the level of the students. This doesn't mean talking down to the individual or group, just be aware of the needs and level of understanding.
- **Excite and inspire!** - Be animated and enthusiastic with the presentation. Show a love of music through the presentation. Never expect the individual or group to take risks unless the clinician is willing to as well.
- **Engage the students** - Keep students active participants in the clinic physically and mentally. Meet the needs of the different learning styles (visual, auditory, kinesthetic). Don't just talk about a concept, use visual cues (conducting, gesturing, etc.); auditory references (demonstrate by singing, playing, etc.); and physical activity (playing, singing, humming, sizzling, clapping, etc.).
- **Focus on the unique qualities of the group** - Don't just give the same "canned" presentation for every group. Address the issue(s) that will truly help the ensemble that has just performed.
- **Always try to relate comments to the end result** - For example, proper articulation technique is only important as it relates to the bigger picture - the effective communication of style, phrase, musicality, expression, etc.
- **Keep an hourglass shape to the clinic** - Talk about the big picture, break it down into smaller elements and concepts, then bring it back to the whole to reinforce.
- **Sincerely thank the students for performing and being involved in school music** - No matter the performance level, students are doing something wonderful. If keeping school music alive is important, then thank those who make it possible - the students!

Sample Adjudicator Comments

TECHNIQUE

- The initial sounds of each phrase are not completely together and precise. Plan exactly on which part of the beat you will initiate the first vowel or consonant.
- Technique is limited because hand positions are not permitting the best finger flexibility. Curve your right hand as if you were grasping a tennis ball.
- You all have a facility to be envied. It shows careful practice and excellent training on everyone's part.

INTERPRETATION/EXPRESSION

- I applaud your subtle changes in dynamics to reflect the contour of the phrases. Those changes sounded natural and inspired, as opposed to mechanical.
- Sing each phrase as a flowing, unbroken stream of air. If the energy drops before the end of the phrase, it may sound stiff and choppy.
- The musical phrase was broken by breathing in the wrong places. Breathe only at the beginning and ends of your musical "sentences" or phrases.

TONE

- Tone has a tendency to be rather small and stuffy. Give special attention to embouchure. Be sure and keep your chin flat and pointed towards the floor. Try to put the "woody" quality back in the tone.
- Bravo to the entire ensemble for the interplay of the melodic line as it shifts from brass to woodwinds.
- Warm your sound with more vibrato. Individually, keep working so that everyone has vibrato. This will add to the colors you are painting.
- Tone is quite inconsistent. Use a mirror to watch the direction of your bow. It must move straight across the string to produce the best sound.

GENERAL DO'S

Do...Find something on which to make a positive comment.

Do...Focus on 1 - 3 concepts for verbal comments.

Do...Make suggestions for improvement if you point out a performance problem.

Do...Acknowledge the performers with a thank you or a brief comment, even if time has elapsed.

INTONATION

- Difficulties in the upper register. Always remember that intervals are closer together as you get higher on the fingerboard.
- Pitch has a tendency to be flat due to a lack of breath support. Work on long tone exercises to help improve this.
- Sustained vowel sounds are notorious for dropping in pitch, which also causes a loss of phrase vitality. Your sustained pitches can be kept alive and energetic by adding subtle crescendos and decrescendos.
- It may be helpful to record and playback your practice. Listen specifically for inaccurate pitches. Do your chords "gel"?

BALANCE

- Good for the most part. The saxophone color tends to dominate the woodwind passages. Work to balance the volume within the sax section and with other sections.
- Work on your own part until you know it well enough to be confident and secure even when other parts are different.
- Too much bass in the forte sections. Back off, your presence will still be noticed.
- Accompaniment parts are intended to support the others. The Violin II and Viola need to understand his/her role at measure 97 through 123. Allow the counter-melody at rehearsal mark B to C to be heard.

PRESENTATION

- Your excellent posture was a contributing factor to your terrific breath support, poise, and stage presence.
- As performers, you kept your concentration and poise from the moment you entered this room until you left.

Quick Reference

RUBRIC FORMS

- Instrumental rubric forms for Solo & Ensemble Festivals are divided into winds, percussion and string rubrics. Concert Festival rubrics are divided into band rubrics and orchestra rubrics.
- All non-rated performances at Festivals utilize a *Comment Only* form. As always, adjudicators are encouraged to provide performers with as many written comments as possible utilizing the back of the form with summary comments on the front.

REGULAR AND SPECIAL ENSEMBLES

All ensembles in WSMA Festivals are classified as either Regular or Special Ensembles. Regular Ensembles are smaller, number specific (duets, quartets, etc.) and may not be conducted. Special Ensembles are larger (Flute Choir, Show Choir, etc.) and may be conducted by a student or adult but with some exceptions as outlined in the Event Headers and below:

- Events 1918 (Misc. Vocal Ens.), 1519 and 1529 (Madrigal Ensembles) may only be directed by a student performing from within the ensemble.
- Event 5859 (Steel Drum Band) may only be directed by an adult or student beating time from within the ensemble.
- Event 8318 (Creative Electronic Instrument Ensemble) may not be conducted.
- Event 6468 (Jazz Improvisation Combo) and 6478 (Creative Jazz Combo) may not be conducted by an adult.

CONCERT GROUP REMINDERS

- No consideration should be given for grade level or chronological age.
- Concert groups that include 5th grade students regularly participating with 6th grade (or older) students may participate in Concert offerings.
- Adjudicators should not consult with others prior to assigning a rating.
- A student is expected to introduce the ensemble at WSMA Concert Festivals.
- For Concert Choral Festivals, selected pieces must use the same voicing as identified and represented in the event heading.

DOUBLING PARTS IN VOCAL DUETS

All Class C vocal duets that have more than two performers are transferred to Event 1912. This event is a *No Permission, Limited Transfer* event and is intended for 3-6 singers performing 2-part music in any combination in Class C.

ADDITIONAL ADJUDICATION REMINDERS

- Ratings are based on what the adjudicator hears compared to an expected student performance standard as referenced on the rubric. It is not appropriate to hold adjudication forms at the conclusion of the performance for comparison.
- A conference with students following the performance is encouraged. This conference should not take the place of written comments.
- Comments made directly to a music teacher should be written on a separate sheet of paper and placed in an envelope with the name of the school or music teacher.
- Adjudicators should refrain from sharing opinions regarding teachers, parents or students with door monitors and other festival staff.
- In Special Ensembles, adjudicators may award a rating if a student(s) is missing as long as all of the parts are covered by at least one performer.
- In Regular Ensembles, if a part is not performed due to a missing student the performance must be for Critique Only whether at District or State.
- Class C vocal events and all classes of Event 1231 (Boy's Unchanged or Changing Voice) have no restrictions on transposition.
- Students in grades 6 through 12 are eligible to participate in Solo & Ensemble Festivals for a rating or comments only.

REMEMBER: *If you do not receive festival information in a timely manner, please contact the Festival Manager. Contact information may be found on the original Adjudicator Contract.*

Reminders:

WHO TO CALL IN AN EMERGENCY

In an emergency, please contact WSMA at 1-800-589-9762. A WSMA Program Director is on call to assist. Please provide the Festival location as well as the adjudication area assigned. WSMA will contact the Festival Manager.

MARKING OF ADJUDICATORS MUSIC

Teachers and students are best served by making all written comments directly on the back of the rubric form rather than on the music provided. In many cases, the school purchases the music and the student never sees the marks made by the adjudicator.

DELIVERY OF COMMENTS

Comments to students are intended to improve future performances and to positively reinforce strengths already present. The adjudicator should always strive to deliver verbal/written comments in a friendly, constructive and supportive manner. All comments made to students, whether written or verbal, should augment the day-to-day efforts of the school music teacher. The adjudicator should always strive to support those efforts.

PLAYING OF STUDENT'S INSTRUMENT

Adjudicators should refrain from playing the student's instrument especially in the case of winds and strings. It is permissible to play on percussion equipment but adjudicators should refrain from using the student's mallets or sticks. This policy provides protection to the adjudicator in the event of instrument damage as well as addressing student and parent concerns.

MISCELLANEOUS

- Adjudicators must be given a publisher printed original of the matching, correct edition of the music to be performed in Events 6448, 6458 and 6459.
- In Event 6468 one of the numbers performed must be a swing tune and the other number must complete the contrasting style or tempo requirement.
- It is not permitted for an adult to play piano in Jazz Ensemble Events 6478 and 6459.

FESTIVAL MUSIC PERMISSIONS

If a student or ensemble is performing any music not on the current WSMA Festival Music List it is required to have a *Festival Music Permission Approval* form attached to the original score or the performance must be for *Critique Only*.

WSMA may grant permission to perform music in an event that states No Permission *if*;

- The submitted music is an original composition written by a currently enrolled student that meets WSMA eligibility requirements; *or*
- It is a comparable edition of a piece already on the WSMA Festival Music List.

If the permission request is granted by WSMA, a *Festival Music Permission Approval* form must be attached to the adjudicator's original score or the performance must be for *Critique Only*.

THE USE OF MUSIC IN PUBLIC DOMAIN:

Music that is in public domain is acceptable as the publisher printed original of the matching, correct edition of the music as designated on the current WSMA Festival Music List and can be given to the adjudicator.

It is acceptable to use public domain music that is similar to the edition on the current WSMA Festival Music List but only if it is considered an acceptable alternate edition by WSMA and has received permission. In this case, the student will have a document indicating that permission is granted.

COMMENT ONLY AND CRITIQUE ONLY

- Any violation of a WSMA Festival Rule will result in the performance receiving a *Critique Only*. There should be no rating indicated or awarded.
- *Comment Only* refers to a performance that is entered specifically for a festival experience that only provides the performer(s) written and verbal comments with absolutely no reference relative to a rating.

FREQUENTLY ASKED

QUESTIONS

MULTI-MOVEMENT SELECTIONS

- In Solo & Ensemble Events, unless otherwise specified in the current WSMA Festival Music List, the performer may select two contrasting movements. Tempo, style and/or meter are examples of acceptable contrasts.
- In Concert Events, unless otherwise specified in the WSMA Festival Music List, ensembles should perform all movements in the required selection.

PERFORMANCE LENGTH - S&E EVENTS

- If the length of a selection exceeds the allotted time, it is permissible for the performer to make cuts to stay within time limits.
- Any cuts made should be indicated in the adjudicator's music.
- If two contrasting movements do not use at least half the minimum allotted time another movement must be added.
- In Ethnic, Folk, Heritage Ensemble Events, the music performed must be at least five minutes in length or another selection must be added.

STOPPING A STUDENT PERFORMANCE

Adjudicators are encouraged to make every attempt to listen to the entire performance, especially if the student has made cuts in the music to meet the time requirement. If it becomes necessary to decrease the verbal critique after the performance, please be sure to provide as much written feedback as possible.

FESTIVAL RULES AND INFORMATION

WSMA Music Festival Rules and Information govern all WSMA sanctioned festivals and are intended for the use by member schools. WSMA allows the individual school districts to adopt additional policies and expectations that are an extension of the rules and information.

MUSIC FOR ADJUDICATORS

- In Solo & Ensemble Events, the adjudicator must be provided with a publisher printed original of the matching, correct edition of the music to be performed or the performance is for *Critique Only*. The adjudicator is not required to verify the performers music.
- For Concert Events, all **choral** scores given to adjudicators must be original publisher or legal electronically printed music. There is no penalty for providing a duplicated score to an adjudicator in an **instrumental** concert event.
- The use of legal electronically printed music is permissible in all WSMA Festivals.
- Music saved to an electronic device (such as an iPad) is not permissible for the adjudicator.

STUDENT PARTICIPATION IN EVENTS

A student may enter a maximum of ten Solo & Ensemble events per district festival and only a maximum of ten total events per state festival date. Students qualifying in greater than ten events may transfer solo events to alternate state festival dates.

Beginning with the 2016-2017 Festival Season, Students may enter the same Regular and/or Special Ensemble event more than once as long as the selection and ensemble members differ for each entry. In solo events, a student may only participate in each separate event once.

USE OF ACCOMPANIMENT

Accompaniment for all Solo & Ensemble performances is strongly encouraged but it is not required except in Music Theater Events. Taped, pre-recorded, or sequenced accompaniments are permitted in all solo events including Music Theater. Alternative accompaniment instruments such as the guitar, harp, SmartMusic, etc. may be substituted for piano. Adjudicators should never consider the use or lack of accompaniment when assigning a rating.

Pre-recorded accompaniment including the use of instrumental tracks is allowed in Show Choir and Vocal Jazz Ensemble Events, as long as no vocal lines are present.

NAVIGATING THE WSMA WEBSITE FOR THE ADJUDICATOR:

The WSMA website is a source of information for adjudicators and is available 24 hours a day. To assist the adjudicator, this short list of topics is intended to aid in navigating the WSMA website.

ADJUDICATORS CENTER

The WSMA Adjudicators Center is found under Resources at the top of the homepage and the Festivals Resources of the Solo & Ensemble Festivals tab on the WSMA website.

The Adjudicators Center includes:

- Adjudicator Level Requirements
- Quizzes
- Festival Rules
- Adjudicator Handbook
- Workshop Registration

FESTIVAL RULES

All WSMA Festival Rules and Information are found under the Festival Resources of the Solo & Ensemble Festivals tab of the WSMA homepage. Please refer to this information frequently to assist in completing quizzes, tests and preparing for festivals.

With all of the changes in technology, some browsers may not be able to view or print PDF files. If you encounter difficulties printing any Festival materials, please contact WSMA.

MYCENTER

MyCenter is a convenient and easy to use online resource that provides WSMA information 24/7. Materials regarding all aspects of the WSMA Festival including the WSMA Festival Music List may be found in MyCenter. It also provides a network of professional connections with WSMA member schools and teachers. Please contact WSMA for access to this resource.

FESTIVAL MUSIC LIST

The current WSMA Festival Music List is found exclusively online. Adjudicators are encouraged to visit the WSMA Festival Music List to remain current with the repertoire and up-to-date with changes. The Festival Music List may be found in MyCenter. Please be sure to have your username and password ready to login.

To Utilize The Searchable Database Options From The WSMA Festival Music List:

First log in to your MyCenter account. Go to the Festival Music List found under Quick Links. Click on Festival Music List link and follow the prompts.

To Print Event Lists From The WSMA Festival Music List:

- Login to MyCenter.
- Click on Festival Music List.
- Select the Event List that is going to be printed. The download of the selected list will appear on your computer or a new window will open showing a PDF of the selected group.
- Click the print button from your browser menu and select print.

FESTIVAL MUSIC LIST UPDATES

Throughout the Festival Season it is necessary for WSMA to clarify and/or update the Festival Music List. Adjudicators are encouraged to visit this updates page often. Updates to the WSMA Festival Music List are found under the Festival Resources of the Solo & Ensemble Festivals tab of the WSMA homepage.

Adjudicator Timeline

July:

- Adjudicator Workshop Registration available online.

August:

- Register for an Adjudicator Workshop as needed or required.

September:

- Register for an Adjudicator Workshop as needed or required.
- Contact WSMA with any changes in contact information.
- Attend an Adjudicator Workshop as needed/required.
- Adjudicator Handbook available online.

October:

- **Fall Festival Season**
- Adjudicator Availability form sent via email on October 1st.
- Submit Festival Rules Update Quiz.
- Submit quiz for Adjudicator level change WSMA by November 1st (if applicable).
- Adjudicators contacted via email or phone for fall festivals and offered confirmation contracts.
- Attend an Adjudicator Workshop as needed/required.

November:

- **Fall Festival Season**
- Adjudicator Availability form submitted by November 1st.
- Update Quiz must be submitted to WSMA prior to first contract.

December:

- First round of District and State Solo & Ensemble Adjudicator Contracts are emailed.

January:

- First round Adjudicator Contracts submitted online as accepted or declined.
- Second round contracts are offered via email or phone as confirmation contracts.

February:

- **Spring Festival Season.**
- Additional Solo & Ensemble confirmation contracts are offered as needed by WSMA.
- Concert Festival Contracts are offered via email or phone as confirmation contracts.
- Adjudicator Evaluations emailed.

March:

- **Spring Festival Season.**
- Additional Solo & Ensemble confirmation contracts are offered as needed by WSMA.
- Concert Festival Contracts are offered via email or phone as confirmation contracts.
- Adjudicator Evaluations emailed.

April:

- **Spring Festival Season.**
- Additional Solo & Ensemble confirmation contracts are offered as needed by WSMA.
- First week of State Solo & Ensemble Festivals are held on the last Saturday of April.
- Concert Festival Contracts are offered via email or phone as confirmation contracts.
- Adjudicator Evaluations emailed.

May:

- **Spring Festival Season.**
- Second week of State Solo & Ensemble Festivals are held on the first Saturday of May.
- Adjudicator Registration form emailed with Summary of Assignments. Reply to email with changes.
- Adjudicator Evaluations emailed.

June:

- Reply to Adjudicator Registration email with changes.

WSMA DISTRICT FESTIVALS WEATHER EMERGENCY PROCEDURES

Given the unpredictability of the weather, it is essential for WSMA to establish guidelines for weather emergencies for District Festivals.

1. Before the festival, the District Festival Manager should obtain all cell phone and home phone numbers for each participating director attending the festival.
2. Participating directors, principals and superintendents should agree on an alternate festival date and location prior to the scheduled festival in case of inclement weather. The alternate festival date should be as close to the original festival date as possible.
3. Principals, superintendents and music teachers from participating schools must determine if it is safe for buses to transport students to the festival location as soon as possible when inclement weather is forecasted.
4. The final decision to operate a WSMA festival during inclement weather is made by the Festival Manager, Principal, Superintendent and other school officials as required by the hosting school.

Options for inclement weather include:

A. A one or two hour delay in the festival schedule to allow roads to be cleared.

B. Reschedule the festival. Because of the large number of students and parents attending from different schools as well as adjudicators who travel to the festival, this should be done as a last resort.

C. If Option A or B take place:

- 1) The Festival Manager must notify all adjudicators via cell and/or home phones. If any adjudicator is unable to fulfill his/her assignment, please notify WSMA immediately.*
- 2) The Festival Manager must notify all participating directors who should inform his/her students, principal and superintendent.*
- 3) Local radio station(s) or television station(s) should be informed of the festivals delay or cancellation and ask for immediate broadcast of the information. The host district's superintendent will know which stations to contact.*
- 4) The Festival Manager must notify WSMA with all changes, including an alternate date if necessary.*

4. Every effort should be made to reschedule the festival involving at least three schools. If schools are absolutely unable to find a workable alternate festival date, each school must notify WSMA of the date of the individual school's festival. WSMA will obtain adjudicators based on information and needs as communicated by the Festival Manager. Individual school festivals are a last resort.
5. The subsidy check sent to the Festival Manager should be used to pay piano rental costs, if any were incurred. The remaining funds should be retained for the rescheduled festival or divided among participating schools according to the percentage of entries registered.
6. If an adjudicator is not notified of a cancelled festival and arrives at the festival location, the adjudicator is entitled to be paid the full mileage plus \$25.00. This amount should also come from the subsidy check. The remaining subsidy amount should be retained for the rescheduled festival or divided among the participating schools according to the number of entries.

