



2022-2023 Festival Manager Handbook

PURPOSES 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*

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Festival Day Support & Emergencies

A WSMA staff member is on call for each festival. If you or judges need assistance or have questions throughout the day, please call. Follow the prompts through the message, and you will be connected to a live person, or someone will return your call immediately.

608.850.3566 | 800.589.9762

Checklists

Solo & Ensemble Festival Preparation.

Use this checklist for quick reference. For more detailed information, see the appropriate section in the handbook.

September

- Reserve rooms for festival use.
- Verify WSMA festival information is correct on website.

November

- Verify participating schools.
- Attend Festival Manager Workshop.

December

- Arrange for pianos and piano tuner.

Eight weeks before:

- Recruit volunteers.
- Alert school staff and business office.
- Determine if business office requires W9 forms from the adjudicators.
- Download and install Festival Manager Software.
- Notify participating schools of deadlines (p 5).

Four weeks before:

- Receive adjudicator contracts from WSMA.
- Import participating school data into Festival Manager Software.
- Figure adjudicator needs via Festival Manager Software.
- Verify adjudicators needed with WSMA.
- Request adjudicator checks from school business office.
- If necessary, send W9 forms to adjudicators.

14-10 days in advance of festival:

- Send out press release (emailed to you by WSMA).
- Send schools a preliminary schedule (from Festival Manager Software).

10-7 days in advance of festival:

- Send email to adjudicators as soon as draft schedule is complete.
- Send schools: final schedule, room assignments, instructions, school map.
- Alert school staff whose rooms will be used.
- Print rubric forms (Festival Manager Software).
- Prepare adjudicator envelopes (p 12).
- Send job descriptions to volunteers (pp 8-9).
- Prepare envelopes for runners and schools (pp 13-14).
- Prepare signs for the school (p 3).
- As soon as Festival Manager Software is final, load onto festival headquarters computer and information desk computers.

Day Before Festival

- Move and tune pianos.
- Set-up chairs/stands/rooms (**Room Set-up** in Festival Manager Software).
- Hang signs in building.

Day of Festival

- Have light breakfast/coffee for morning adjudicator meeting.
- Run adjudicator meeting.
- Serve adjudicator lunch.
- Troubleshoot problems/concerns as needed.

Immediately after festival

- Prepare and email festival results to WSMA. (**Festival is Over** in Festival Manager Software.)

(checklist continued on next page)

Within 7 days after festival

- Send festival results to schools and area media outlets.
- Send medal count reports to participating schools. (**Festival is Over** in Festival Manager Software.)
- Pay all other bills.

Within 2 weeks after festival

- Complete Adjudicator Evaluations.

Within 5 days of subsidy receipt

- Prepare financial statement. Send it to WSMA and each participating school. (**Festival is Over** in Festival Manager Software.)
- Notify WSMA of next year's festival date

Physical Preparation for Festival Day

Facilities and Locations:

- ___ Designated equipment unloading area
- ___ Bus parking
- ___ Homeroom areas
- ___ Warm-up rooms
- ___ Performance sites
- ___ Headquarters
- ___ Information center
- ___ Adjudicator meeting room
- ___ Director room
- ___ Posting location

Supplies:

- ___ Music stands for performance sites
- ___ Chairs for performance sites
- ___ Pianos and benches for performance sites
- ___ Manila envelopes (for runners/rubrics)
- ___ Extra paper
- ___ Extra (blank) rubric forms
- ___ Access to school phone or cell phone
- ___ Power outlets and extension cords
- ___ Name tags for adjudicators and volunteers

Signs:

- ___ Results Posting
- ___ Information Center
- ___ Cafeteria/Concessions
- ___ Adjudicator Meeting Room
- ___ Director Room
- ___ Performance Sites
- ___ Homerooms
- ___ Warm-Up Area(s)
- ___ Quiet in the Hallways
- ___ Directional signs with arrows pointing people to essential areas (sites, results, information, etc.)

Information:

- ___ Adjudicator envelopes
- ___ School envelopes
- ___ Schedules (posted by each site)
- ___ Maps of school for Information Center

Festival Manager Responsibilities

Prior to the Festival: Festival Managers serve as the main point of contact for participating school teachers and are responsible for logistical planning, scheduling and communications related to the Festival. Logistical planning includes: securing physical spaces for warm-up and performances; arranging for the availability of physical equipment (percussion, pianos, etc...), recruiting and assigning volunteers, and the setup and take down of performances sites.

Festival Managers are expected to use the Festival Manager Software to create a schedule for all festival participants. Festival Managers are also responsible for clearly communicating with WSMA, adjudicators and participating schools in a timely manner. This information will include: adjudicator needs, festival day information, equipment provided, etc.

On Festival Day: A large part of your festival day will be spent answering questions from a variety of different people and troubleshooting any issues that may arise. You are the main point of contact with the adjudicators. That involves running the adjudicator meeting (agenda on pages 12-13), dealing with inaccurate rubrics and answering adjudicator questions. Any rubric that comes into festival headquarters that is not accurate (unsigned, incorrect totals, etc.) needs to be taken back to the adjudicator for correction immediately.

If you are informed of a **possible rule violation** and you are able to verify the violation, you have the authority to withdraw, delete or withhold any rating. However, you do not have the authority to change or insert a rating. Only the adjudicator has this authority. Please discuss violations with the adjudicator as needed. Any performance done for Critique Only must be noted on the rated rubric form along with the reason for the rule violation. (Comments should still be written on the back of the form.)

It is also your responsibility to handle any complaints and concerns during the festival. If people are complaining about an adjudicator, it may be helpful to sit in the room for a few performances and see if any issues need to be addressed. It is appropriate and expected that problems with adjudicators will be addressed as needed. You can contact WSMA (800.589.9762) with questions or concerns; a WSMA staff member is on call for every festival.

Communications

Communications to Adjudicators

Written communication must be made with each adjudicator approximately 10 days prior to your festival; sample letters can be found online. Ask them to reply to your email to ensure it was received. The communication should include:

1. The name and address of the host school.
2. Parking information.
3. A festival day emergency phone number they can use to reach you.
4. Specific time, place and directions to the Adjudicator Meeting (one-half hour before the festival).
5. A schedule for the adjudicator's assigned site.
6. Method of payment and/or information needed to provide payment. If you are unable to provide payment on the day of the festival, please communicate when and how the

- adjudicators will receive payment.
7. Request for special dietary needs (if providing a meal).

PLEASE NOTE:

- Each adjudicator must receive their schedule in advance. Knowing what area they have been assigned will allow them to be better prepared.
- **If overtime is required, both the adjudicator and WSMA must be notified in advance.** Overtime pay is \$8.00 per half hour and is considered additional scheduled performance time beyond 8 hours.
- **A \$25.00 cancellation fee, paid by the host school to the adjudicator, is required for any cancellation made with less than seven days notice.**

Communications to Participating Schools

As Festival Manager, you will be in constant communication with participating schools. Templates and communication examples are available on the Festival Manager Resource webpage (<https://wsmamusic.org/festivals/festival-manager-resources>).

The following information should be shared through these communications:

1. Deadlines for registration, permissions, schedule requests, etc. The WSMA registration deadline is 4 weeks prior to the festival date. Late fees are automatically added after that date. As festival manager, you may set an earlier registration date by notifying all participating schools and WSMA.
1. Specific equipment furnished by the host school and which site it will be located in, and what individual schools are expected to provide. This could include percussion equipment, transposing pianos, etc...
2. Addresses for the building(s) being used and any special parking instructions.
3. Map of the building showing the headquarters, performance sites, warm-up rooms, etc.
4. Date by which schools can expect a preliminary schedule, when schedule conflicts need to be reported and when the final schedule will be sent.
5. A concession menu, if applicable.
6. Notification of when and how results will be shared throughout the day.

Communications to Parents

It is recommended that a communication be sent home with music students informing parents of the date of the music festival, as well as the need for volunteer assistance on festival day.

Miscellaneous Communication

Employees within your school building should be made aware of the activities planned for the school building in general and classrooms in particular, in order that they may adequately prepare their classrooms.

Finances

The WSMA Festival fee structure has been set up so that host schools should not lose money; however, if the expenses for the festival are considerable (high costs for rental of pianos and tunings or adjudicators) the host school may need to find other areas of income. Prior to the festival, participating

schools should discuss how a deficit or surplus of funds will be distributed. Any surplus fund distribution is at the discretion of the hosting and participating schools and is not regulated by WSMA.

Each festival manager is required to make a full report of the handling of festival monies to each participating school as well as to WSMA. This report is sent to WSMA within five days of receipt of the subsidy check or after the festival is over – whichever happens later. This helps WSMA make informed decisions regarding the fee subsidy structure. The financial report includes the following:

Income

Subsidy

80% of all concert fees and 60% of all solo & ensemble entry fees are returned to the district festival to help with the directly associated festival costs. Subsidy checks will be mailed when WSMA has received complete payment from ALL participating schools.

Please Note: All subsidy checks are made payable to the festival manager's school unless the festival manager requests a different payee at least four weeks prior to the festival.

Other Income

Additional income may be obtained through selling concessions, t-shirts, flowers, etc. Any additional income that is used toward festival expenses should be reported.

Annual Dues or Surcharges

Some host schools choose to charge an additional fee or annual dues to the participating schools if expenses are regularly higher than income. This amount should be discussed and agreed upon by the participating schools.

Expenses

Adjudication Fees

The host school pays adjudicator fees based on the contracts prepared by WSMA. These fees vary according to festival hours, mileage reimbursement and the level of the adjudicator.

Pianos

All acoustic pianos in performance rooms must be tuned. **Performance sites with piano events must have a well-functioning acoustic piano with bench.** Digital pianos are acceptable in all other events. Host schools often make arrangements to borrow digital pianos from participating schools.

Meals for Adjudicators

The cost of the meal for adjudicators is an obligation of the district and should be included on the expense report. A meal provided by volunteer parents helps to control this cost.

Please note: Meals for personnel other than adjudicators, such as parents, volunteers or teachers are sometimes provided, but should not be included in the financial statement to WSMA.

Printing Costs

Computer supplies such as paper, toner and labels can be counted as festival expenses.

Computer Support/Fees

Some districts choose to hire someone to do the computer scheduling. This expense should be included in the financial statement to WSMA.

Custodial Services/Facility Fee

School policies for these services differ greatly. It is urged that the host school consider absorbing the cost of extra services in exchange for transportation expense saved.

Miscellaneous Fees

Festival Manager Workshop mileage expenses, costs of hospitality rooms, shuttle buses, recording services, other wages, postage, etc. should be included in this category of the financial statement.

Physical Facilities

Performance Sites

Classrooms, libraries and auditoriums are all options for performance sites. Cafeterias or gymnasiums can be used for multiple homeroom assignments. **Be sure to check for sound carry over from one room to the next.** Check that doors are wide enough to accommodate percussion equipment. Ensemble rooms must be large enough to accommodate the largest group performing in that room. The Festival Manager Software **Room Set Up** page provides this information.

Festival Headquarters

The main office of the school will likely serve as your headquarters; however, if the office is small, a classroom close to the office might be a better location. The headquarters should be maintained as a work area. No participants should be allowed access to this office, and directors should be discouraged from using it as an information center.

Information Center(s)

An information center should be located at each main entrance to your building(s). This center should be able to provide information on schedules, room locations, school maps and instructions for adjudicators, teachers, students and parents.

Adjudicator Meeting Room

If possible, an area should be set aside for use by adjudicators only. This could be any enclosed space that is large enough to accommodate the adjudicator meeting as well as their meal. It is also nice to have refreshments available here throughout the day.

Director Room

If possible, provide a space for the directors to go during breaks throughout the day. The following are possibilities: faculty lounge, home economics room, or a special classroom (off limits to students).

Equipment Furnished by Host School

Follow these guidelines when furnishing equipment (listed by site or event type):

- Piano Events
 - Acoustic piano and bench
 - Extra chair
 - Table or desk and chair for the adjudicator
- Vocal Sites
 - Acoustic or digital piano and bench*
 - 4-6 music stands (except sites dedicated only to show choir and/or contemporary a cappella)
 - Table or desk and chair for the adjudicator
- Brass, Woodwind and String Sites
 - Acoustic or digital piano and bench (except sites dedicated only to large wind ensembles)*
 - One music stand and chair for each member of the largest group assigned to the site
 - Table or desk and chair for the adjudicator
- Percussion Sites
 - Bass drum on a stand
 - One set of four (4) timpani, if required for entries
 - Outlet with extension cord for vibraphone entries
 - One music stand for each member of the largest group assigned to the site
 - Table or desk and chair for the adjudicator

Specialty equipment such as risers for Show Choirs, electric keyboards for Jazz Ensembles, sound equipment, etc. is optional. **Please make it clear in your communication with participating schools what you will provide and what they are expected to bring.**

*Digital pianos must have a minimum of 76 full-sized keys, damper pedal and touch sensitive keys. Consider asking each participating school to provide a digital piano to help reduce costs. WSMA recommends communicating which vocal sites will have transposing pianos to participating schools.

Personnel/Volunteers Needed

Volunteer Coordinator (1)

A music parent, colleague or other delegate assigned to recruit and organize volunteers. The coordinator creates the schedule of volunteers and is the volunteer contact person on festival day.

Room Chairperson (1 per performance site)**

Each performance site requires a room chairperson who is responsible for administering the events in that room. If possible, schedule adults to be room chairpersons. The room chairperson should:

- Determine if the performer is ready.
- Deliver music to the adjudicator.
- Verify that the adjudicator has the correct rubric.
- Assist the adjudicator as needed.
- See that time schedules are kept by making adjustments as needed.

Door Monitors (1 for each door at each site)**

Each entrance to the performance site must have a door monitor. This person should manage the exits so that spectators and/or performers do not enter or leave during a performance. This person works in partnership with the room chairperson, including assisting in determining the performer and accompanist availability. Depending on the logistics of the room, this position may be inside or outside the performance site.

**If necessary, one person can be both the Room Chairperson and the Door Monitor.

Runners (approx. 1 runner per every 5-8 rooms)

This is a good assignment for student volunteers. It is the runner's responsibility to pick up the envelopes containing completed rubrics from the adjudicators. At the time of pick up, they will leave the adjudicator an empty envelope. The envelopes of completed forms are taken to headquarters for processing. This should be done approximately every half hour. *It must be emphasized that runners should not share evaluation forms with anyone. Envelopes containing forms are handed to headquarters staff for verification and processing.*

Office Workers (approx. 3-6 depending on size of festival)

Certifiers (1-2)

Certifiers check the accuracy of each completed rubric. If there is an inaccuracy, send the rubric back to the adjudicator immediately.

Processor (1)

The processor enters the ratings into the computer. Please note: Only one computer can be used to enter results.

Sorters (1-3)

Once the rubrics have been certified and processed, these people sort the rubrics into the appropriate school envelopes. They can also help post results.

Relief Volunteers (approx. 2-3)

It is nice to have people as relief volunteers for door monitors and room chairperson so they can have an opportunity to hear family members perform or take a break.

Critical Incident Delegate (1)

Examples of a critical incident might include severe weather, health emergency, fire, chemical or hazardous material spill, bus accidents, bomb threats, child abduction, acts of terror. Festival managers should consult with your school administration and review school policy for critical incident procedures. This person can also serve another role throughout the festival.

Information Center (1-2 per information center)

Set up an information center table at the main entrance to the building. The monitors of the information center should be provided with the complete schedule of the day's events and maps of the building. In addition, it is wise to provide these people with all of the relevant information that has been sent to schools and adjudicators. If available, a laptop computer can assist in quickly finding student performance times using **Find Student** from **Festival Day** screen in Festival Manager Software.

Concession Workers

This is a great project for your music parents organization or boosters club. Concessions are a great way to keep your crowd happy while also serving as an additional source of income. Concessions can include everything from snacks to full meals.

Emergency Repairs

If possible, an area music store representative could provide emergency repairs in exchange for the free advertising. They can sell valve and slide oil, reeds, strings and other items to attendees as needed. If not available, consider asking your music store rep for a set of 'loaner' instruments on the day of the festival.

Set-up and Clean-up Crews

Find a group of people to help with room set up the night before the festival and clean up at the end of the day. It is helpful if the set up crew takes photos of the classrooms to assist the clean up crew with resetting at the end of the day. This is a great project for students who need volunteer hours.

Adjudicator Training and Background Checks

WSMA instituted a policy in June 2019 that provided use of the Wisconsin Circuit Court Access Program (CCAP Alert) monitoring system for those working in connection with WSMA Festivals. A continuation of this policy coupled with increasing requirements from our festival school partners now requires all adjudicators to submit to more formal background checks.

It is also the responsibility of WSMA to ensure that adults working with youth through our programs receive information and guidance on protecting students from abuse and the issue of implicit bias as well as successfully passing a criminal background check. This is done for the safety of students, schools, WSMA and the adjudicator.

Effective July 1, 2022, Wisconsin School Music Association requires WSMA adjudicators to complete a background check and specific training prior to working directly with students and/or families as part of Festivals as required by the current WSMA Board of Directors policy.

Background checks are done through InCheck and courses are taken through the National Federation of State High School Associations (NFHS) website. Requests for documentation or proof of completion should be directed toward the individual adjudicator.

Adjudicators are also required to attend an Adjudicator Workshop once every four years, and take an online quiz every year to stay current on recent Festival event and rule changes.

Adjudicator Contract Information

WSMA assigns all adjudicators for your event. Festival managers may make special adjudicator requests, but keep in mind that most adjudicators are contracted by December 1st. Personal schedules, distance and workshop attendance status can also be determining factors in final assignments.

Adjudicator Contracts and Festival Summaries

Festival Managers will receive preliminary adjudicator contract summaries approximately four weeks prior to the festival. The summary includes name, contact information, contracted assignment, and contract amount. If additional information is required to provide payment to the adjudicators, it is the responsibility of the host school to collect this information.

Festival Managers should compare these preliminary contracts with the judge needs indicated in the Festival Manager Software and contact WSMA with needed changes. Contracts for any adjudicator can be modified up to the day of the festival if scheduling needs change, please contact WSMA with updated information as soon as possible.

Please note: If it is not possible to provide adjudicator payment on the day of the festival, please inform the adjudicators prior to the festival and indicate the payment process and timeline.

Adjudicator Pay

The base fee for an adjudicator is based on experience level. The following are contract rates for an 8-hour festival.

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

Adjudicators may be contracted for 4, 5, 6 or 8 hours; pay varies according to the length of the festival, level of the adjudicator and mileage. Mileage is included in the contracted amount. Overtime pay is \$8.00 per half hour for all adjudicators.

Additional pay to cover housing expenses is not required, but under special circumstances may be offered by the festival manager due to distance travelled. If provided, it is a district expense and should be included on the adjudicator contract. The housing allowance is set at \$70.00.

Please note: A \$25.00 cancellation fee, paid by the host school to the adjudicator, is required for any cancellation made with less than seven days notice.

Scheduling Information

All scheduling is done with the Festival Manager Software.

Verify Completed Registrations

The festival manager should verify that all participating schools have registered all events prior to beginning the schedule.

Minimum Performance Time Requirements

Minimum times for each event have been set by WSMA and are built into the Festival Manager Software based on the Festival Rules. When possible, festival managers are encouraged to increase performance times to allow for additional verbal critique time and for the schedule to flow smoothly. However, an increased number of minutes could result in an increased number of adjudicators.

Determining Adjudicator Needs

The Festival Manager Software will assist in calculating specific adjudication needs for your festival. Festival managers should make every effort to organize sites separated by vocal, band and string events. WSMA recommends an average load of 400 minutes of adjudication time per adjudicator (max. 420). This allows a 60-minute lunch break and two additional 10-minute breaks.

An adjudicator who is scheduled for more than 420 minutes must be paid overtime. At evening festivals, adjudicators may not be scheduled past 10:00pm.

Tips for determining judge needs:

- Combine sites together that do not have a full day of events
 - Acceptable:
 - Brass/Woodwind
 - Brass/Percussion
 - Brass/WW/Percussion
 - Vocal/Piano
 - Avoid:
 - Vocal/Instrumental
 - String combinations of any kind
- Contact WSMA with specific questions about a single event of its kind or unique events/instruments registered for your festival
- Adjudicators can be contracted for 4, 5, 6 or 8 hours
 - Consider adding more time to instrumental events in rooms where the judge is scheduled over 6 hours but fewer than 8 hours. This will allow for additional clinic time following each performance and create a more relaxed schedule for the judges and accompanists.

Scheduling Lunch and Breaks

An 8-hour festival requires a 60-minute lunch break; festivals 5-7 hours in length require a 30-45 minute lunch break. Festivals less than 5 hours do not require a scheduled lunch break.

While highly encouraged, scheduling breaks is not mandatory. For a 7-8 hour festival, WSMA recommends a morning and afternoon break to allow for schedule flexibility and restroom use.

Scheduling Tips

- Try to ensure the adjudicator has a variety of events to listen to during the day.
 - Avoid scheduling the same student back-to-back in a site.
 - Avoid scheduling the same Event/Class/Number back-to-back in a site.
 - Try to give the adjudicator as much class (A, B, C) variety as possible.
 - Avoid assigning all class A events with the same adjudicator, unless adding time to each event. It makes it virtually impossible for that judge to stay on schedule with a full day of Class A. It also leaves another adjudicator judging all Class B & C events. Due to the shorter lists for class B & C, this tends to cause the adjudicator to hear a lot of repetition throughout his/her day.

- If you are forced to schedule by accompanist, block schedule so the accompanist can be in one site and then move to another. Please don't sit the same accompanist in the same site for more than an hour at a time unless the adjudicator is still getting a wide variety of schools, music selections, etc.
- Schedule the same student into different sites when possible. For example, if a student has a classical vocal solo and a music theater solo and there are two vocal sites, schedule one solo in each site.
- Block scheduling large ensembles can help reduce conflicts for students and directors
 - 8:00am – 9:00am: Percussion Ensembles, site #1
 - 9:00am – 10:00am: Brass Ensembles, site #2
 - 10:00am – 11:00am: Woodwind Ensembles, site #3
- Contact WSMA for specific questions about 'odd' or unique events/instruments registered for your festival.

Assigning Adjudicators

The Festival Manager finalizes the adjudicator assignments. All assignments **must** be within the adjudicator's assigned area (found on the adjudicator summary sent from WSMA). Do not assign an adjudicator to an entire room of their "secondary" area unless you have approval from WSMA. Do not assign an adjudicator to an event that is not listed as primary or secondary without prior approval from the adjudicator. This should always be a last resort.

Adjudicator Meeting Agenda – Solo & Ensemble

Held one-half hour before the festival begins.

Distribute Adjudicator Envelopes

These should contain:

- All rubric forms arranged in scheduled order, plus a few blank forms.
- A finalized site schedule.
- Blank paper and envelopes (for writing notes to teachers if necessary).
- Several sharpened pencils.
- Important details/reminders for the day and a map of the school.
- Optional: Blank Forms (Be sure to instruct headquarters where to find these if needed.)

Make General Announcements

- Lunch (time, place, procedure, etc.).
- Where to check out at the end of the day.
- Payment method and timeline if not available at the festival.

Read these Reminders for Adjudicators:

- It is **not** appropriate to hold rubrics for events that were performed without completing them. Your rating should be based on what you hear as compared to an expected performance standard for the class and event.
- Every event requires a **publisher printed original of the matching, correct edition of the selection to be performed for the adjudicator**. A waiver is not acceptable unless it is from the **publisher**.
- It is **not** the responsibility of the adjudicator to verify music being used by the performer or accompanist.
- The use of legal electronically printed music is permissible. Legally purchased e-print music should have “This music was purchased by (name) through (music publisher/website) or similar printed on the top of each page or on a separate cover page. If the publisher provides no statement or cover page, the rules request that they attach a proof of purchase.
- Music saved to an electronic device (such as an iPad) is not permissible for the adjudicator.
- Any violation of a WSMA festival rule will result in the performance receiving a critique only (no rating).
 - If you suspect a rule violation but need confirmation, ask the performer(s) to wait because you have a question regarding their event registration. Then ask your door monitor to contact the festival manager ASAP.
 - If the next event is ready to perform, assure the event in question that their issue will be resolved as soon as possible and adjudicate the next performance.
- If there is a rule infraction:
 - Prior to the performance, inform the student(s) of the rule violation and allow them time to correct it. If needed, the student(s) can come back to perform later in the day. Students also have the option of transferring to another festival, which will allow them more time to correct the infraction and the opportunity to perform for a rating.
 - Remember, no student or ensemble will be prevented from performing for violation of a WSMA Festival rule.

- o If the event is performing with the rule infraction, use the assigned rubric and write comments on the back as usual. Cross out the rubric on the front and write the rule infraction at the bottom. Do not circle any numbers or descriptions on the front.
- For all events, verbal comments after a performance are encouraged if time allows. However, written comments are essential.
- **Keep on time.** The room chairperson can juggle the order of performers in order to help; however, no entry can be forced to perform ahead of their scheduled time.
- Events registered as comment only are evaluated on a comment only form. Written summary comments are expected in the space provided, as well as additional reinforcing comments on the back of the form.
- DNA rubrics should be held until the end of the day, marked as DNA and then returned to Festival Headquarters.
- For Music Theater events, please remember the following:
 - o Performances **must** be memorized and accompanied.
 - o Costumes are not required.
 - o The introduction may be made in character or as a narrative.
- If you wish to make comments directly to a music teacher, write them on a separate sheet of paper and place them in an envelope with the name of the school or the teacher on the outside.
- **Your role as a WSMA adjudicator is to support and enhance the efforts of the students and school director. All comments made, whether written or verbal should augment day-to-day efforts. Please remember to be positive and encouraging.**

Processing Rubrics – Festival Day

Materials Needed

- Large manila envelopes for runners (2 envelopes needed for each site number).
- One large manila envelope for each participating school.

Pick-up Rubrics

Runners pick up one set of envelopes containing the completed rubrics from performance sites, while leaving an empty envelope for each adjudicator. Runners are to deliver the envelopes to festival headquarters for certifying. This cycle should happen about **every 30-45 minutes**. Completed rubrics should always be secured inside of an envelope.

Certifying

The rubrics need to be checked for accuracy of ratings and adjudicator's signatures. Certification involves checking each rubric as follows:

1. Is there an overall rating circled?
2. Is a number circled on each line of the rubric?
3. Is the total number of points correct?
4. Does the overall rating match the total points?
5. Has the adjudicator signed the form?

Rubrics with incorrect or missing information must be returned to the adjudicator immediately.

Processing

The processor enters the ratings into the Festival Manager Software after the results have been certified. Ratings should be released every half hour to forty-five minutes.

It is imperative that results be entered correctly on the day of the Festival. Errors in data entry can delay State event registration.

Sorting

After entry, the rubrics are sorted into envelopes labeled with each school's name. It may be helpful to print a school schedule and cross off each event as the rubric is placed in the envelope. These envelopes can either be distributed at the end of the festival day or mailed/scanned to the participating schools.

Posting

Results may be posted at any time after the rubrics have been certified and processed in the office. Have multiple designated places for viewing results. Avoid posting results in areas that you do not want people to congregate (outside performance sites, near headquarters, etc). You may also post results online, be sure to include the web address in pre-festival communications and consider posting the web address or a QR code throughout the building.

Festival Day Wrap-Up

Each participating school should receive their corresponding envelope(s) after all entries have been verified and ratings have been entered into the computer. The envelopes should contain:

1. All of the school's rubrics.
2. A rating results printout. (See **Festival Day** in the Festival Manager Software.)
3. A medal count printout. (See **Festival Day** in the Festival Manager Software.)

Follow the Festival Manager Software instructions for **Festival is Over** to send necessary information to WSMA. **State Festival registration is dependent on District Festival results.**

The Financial Statement included with the Festival Manager Software must be completed and sent to WSMA within 5 days of receipt of the subsidy check or after the festival is over (whichever is later). Email a copy to each participating school.

All WSMA documents should be emailed to results@wsmamusic.org.

Festival Support

For questions regarding **Festival planning**, please contact:

Erica Ruppert
WSMA Program Director
eruppert@wsmamusic.org
800-589-9762

On Festival day, please call WSMA directly for on-call support. Follow the prompts through automated message and you will reach a live person, or a WSMA festival representative will call you back right away.

800-589-9762 or
608-850-3566

Checklists

Concert Festival Preparation

Use this checklist for quick reference to help keep track of the details. For more detailed information, see the appropriate section in the handbook.

Months in Advance

- Reserve rooms for festival use.
- Verify WSMA festival information is correct on website.
- Arrange for pianos and piano tuner.

November

- Verify participating schools.
- Attend Festival Manager Workshop.

Eight weeks before:

- Recruit volunteers.
- Alert school staff and business office.
- Determine if business office requires W9 forms from the adjudicators.
- Download and install Concert Festival Software.
- Notify schools of deadlines (p 5).

Six weeks before:

- Confirm specific schedule needs with participating schools.

Four weeks before:

- Import participating school data into Concert Festival Manager Software.
- Verify adjudicators needed and festival hours with WSMA.

Three weeks before:

- Receive adjudicator contracts from WSMA.
- Request adjudicator checks.

14-10 days in advance of festival:

- Send out press release (emailed to you by WSMA).
- Send schools a preliminary schedule (Concert Festival Manager Software).

10-7 days in advance of festival:

- Send email to adjudicators as soon as schedule is complete.
- Send schools: final schedule, room assignments, instructions, school map.
- Alert school staff whose rooms will be used.
- Print rubric forms (Concert Festival Manager Software).
- Prepare adjudicator envelopes (p 22).
- Send job descriptions to volunteers (pp. 19-20).
- Prepare envelopes for runners and schools (pp 23-24).
- Prepare signs for around the school (p 16).
- As soon as Concert Festival Manager Software is final, load onto festival headquarters computer.

Day Before Festival

- Move and tune pianos.
- Set-up chairs/stands/rooms. (**Room Set-up** in Concert Festival Manager Software).
- Hang signs in building.

Immediately after festival

- Prepare and email festival results to WSMA. (**Festival is Over** in Concert Festival Manager Software).

Within 7 days after festival

- Send festival results to school and area media outlets
- Pay all other bills
- Complete Adjudicator Evaluations

(Checklist continued on next page.)

Within 5 days after subsidy receipt or end of festival:

- Prepare financial statement. Send it to WSMA and each participating school. (**Festival is Over** in Concert Festival Manager Software).

Physical Preparation for the Festival Day

Facilities and Locations:

- ___ Designated equipment unloading area
- ___ Bus parking
- ___ Homeroom areas
- ___ Warm-Up rooms
- ___ Sight reading site (Optional)
- ___ Performance sites
- ___ Headquarters
- ___ Information center
- ___ Adjudicator meeting room
- ___ Posting location

Supplies:

- ___ Music stands for performance sites
- ___ Chairs for performance sites
- ___ Risers for choral rooms
- ___ Pianos for choral and orchestra rooms
- ___ Manila envelopes
- ___ Extra paper
- ___ Extra (blank) rubric forms
- ___ Power outlets and extension cords
- ___ Name tags for adjudicators and volunteers

Signs:

- ___ Results Posting
- ___ Information Center
- ___ Cafeteria/Concessions
- ___ Adjudicator Meeting Room
- ___ Performance Sites
- ___ Homerooms
- ___ Warm-Up Rooms
- ___ Directional signs with arrows pointing people to essential areas (sites, results, information, etc.)

Information:

- ___ Adjudicator envelopes
- ___ School envelopes
- ___ Schedules (posted by each site)
- ___ Maps of school for Information Center

Concert Festival Manager Responsibilities

Prior to the Festival: Festival Managers serve as the main point of contact for participating school teachers and are responsible for logistical planning, scheduling and communications related to the Festival. Logistical planning includes: securing physical spaces for warm-up and performances; arranging for the availability of physical equipment (percussion, pianos, etc...), recruiting and assigning volunteers, and the setup and take down of performances sites.

Festival Managers are expected to use the Festival Manager Software to create a schedule for all festival participants. Festival Managers are also responsible for clearly communicating with WSMA, adjudicators and participating schools in a timely manner. This information will include: adjudicator needs, festival day information, equipment provided, etc.

On Festival Day: A large part of your festival day will be spent answering questions from a variety of different people and troubleshooting any issues that may arise. You are the main point of contact with the adjudicators. That involves running the adjudicator meeting (agenda on pages 22-23), dealing with inaccurate rubrics and answering adjudicator questions. Any rubric that comes into festival headquarters that is not accurate (unsigned, incorrect totals, etc.) needs to be taken back to the adjudicator for correction immediately.

If you are informed of a **possible rule violation** and you are able to verify the violation, you have the authority to withdraw, delete or withhold any rating. However, you do not have the authority to change or insert a rating. Only the adjudicator has this authority. Please discuss violations with the adjudicator as needed. Any performance done for Critique Only must be noted on the rated rubric form along with the reason for the rule violation. (Comments should still be written on the back of the form.)

It is also your responsibility to handle any complaints and concerns during the festival. If people are complaining about an adjudicator, it may be helpful to sit in the room for a few performances and see if any issues need to be addressed. It is appropriate and expected that problems with adjudicators will be addressed as needed. You can contact WSMA (800.589.9762) with questions or concerns; a WSMA staff member is on call for every festival.

Communications

Same as Solo & Ensemble. See page 4.

Finances

Same as Solo & Ensemble. See pages 5-6.

Concert Festival Physical Facilities

Performance Sites

Music rehearsal rooms and extra large classrooms should be utilized as warm-up rooms and/or homerooms. Auditoriums, gymnasiums, libraries and cafeterias are all options for performance sites. Nearby churches or community centers are additional possibilities. A large room near the

main performance site may be designated as the sight reading location if this activity is part of your festival.

Festival Headquarters

The main office of the school will likely serve as your headquarters; however, if the office is small, a classroom close to the office might be a better location. The headquarters should be maintained as a work area. No participants should be allowed access to this office, and directors should be discouraged from using it as an information center.

Information Center(s)

An information center should be located at each main entrance to your building(s). This center should be able to provide information on schedules, room locations, and instructions for adjudicators, teachers, students and parents.

Adjudicator Meeting Room

If possible, an area should be set aside for use by adjudicators only. This could be any enclosed space that is large enough to accommodate the adjudicator's meeting as well as their meal (if one is being served). It is also nice to have refreshments available here throughout the festival.

Concert Equipment Furnished by Host School

Choral Events

Both the performance area and the warm-up room should be equipped with choral risers. A piano with bench, a music stand and a podium should be available in each area.

Instrumental Events

Chairs, stands, large percussion instruments and conductor's podium should be provided for bands and orchestras. Determine the largest group to perform and provide that number of chairs and stands at the outset of the day. Chairs, stands and percussion equipment should also be available in the warm-up area.

Suggested equipment furnished by the host school:

BAND

- Chairs and stands
- 4 Timpani
- Marimba
- Xylophone
- Vibraphone
- Podium
- Bass Drum/Tilt stand
- Tam-Tam/Stand
- Chimes

ORCHESTRA

- Chairs and stands
- 4 Timpani
- Piano and bench
- Podium
- Bass Drum/Tilt Stand

(Equipment list continued on next page.)

Every performance site also needs:

- Tables or desks and chairs for the adjudicators.
- Power outlets and extension cords.
- Optional: To maximize the participant's festival learning experience, a PA system and microphone will greatly assist the adjudicator/clinician in delivering verbal comments to performers.

Please make it clear in your communications with participating schools what you will provide and what they are expected to bring.

Concert Festival Personnel

Room Chairperson (1 per performance site)***

Each performance site requires a room chairperson who is responsible for administering the events in that room. If possible, schedule adults to be room chairpersons. The room chairperson should:

- Determine if the performer is ready.
- Deliver music to the adjudicator.
- Verify that the adjudicator has the correct rubric.
- Assist the adjudicator as needed.
- See that time schedules are kept by making adjustments as needed.

Door Monitors (1 for each door at each site)***

Each entrance to the performance site must have a door monitor. This person should manage the exits so that spectators and/or performers do not enter or leave during a performance. This person works in partnership with the room chairperson. Depending on the logistics of the room, this position may be inside or outside the performance site.

***If necessary, one person (preferably an adult) can be both the Room Chairperson and the Door Monitor.

Runner (1)

It is the runner's responsibility to pick up the envelopes containing completed rubrics from the adjudicators. At the time of pick up they will leave the adjudicator an empty envelope. The envelopes of completed forms are taken to the headquarters for processing. This should be done after each performing group. *It must be emphasized that runners should not share evaluation forms with anyone. Envelopes containing forms are handed to headquarters staff for verification and processing.*

Guides (1-2)

The guide acts as an escort for the performing groups. The guide should be available when each group arrives to direct them to the location where cases and personal items can be left. When it is the ensemble's turn to go to the warm-up room, the guide should alert them and escort them to the room. Finally, they escort the group to the performance site when the previous group is done.

Office Workers (approx. 2-4 depending on size of festival)

Certifiers (1)

The certifier checks the accuracy of each completed rubric. If there is an inaccuracy, the festival manager should be alerted so the problem can be resolved with the adjudicator.

Processor (1)

The processor enters the ratings into the computer. Please note: Only one computer can be used to enter results.

Sorters (1-2)

Once the rubrics have been certified and processed, these people sort the rubrics into the appropriate school envelopes. They can also help post results. For a smaller festival, the certifier and sorter can be the same person.

Relief Volunteers (approx. 1-2)

It is wise to have relief volunteers for door monitors and room chairperson so they can have an opportunity to hear family members perform or take a break.

Critical Incident Delegate (1)

Examples of a critical incident might include severe weather, health emergency, fire, chemical or hazardous material spill, bus accidents, bomb threats, child abduction, acts of terror. Festival managers must consult with your school administration and review school policy for critical incident procedures. This person could also serve another role throughout the festival.

Information Center (1-2 per information center)

Set up an information center table at the main entrance to the building. The monitors of the information center should be provided with the complete schedule of the day's events and maps of the building. In addition, it is wise to provide these people with all of the relevant information that has been sent to schools and adjudicators.

Concession Workers

This is a great project for your music parents organization or booster clubs. Concessions are a great way to keep your crowd happy while also serving as an additional source of income. Concessions can include everything from snacks to full meals.

Set-up and Clean-up Crews

Find a group of people to help with room set up the night before the festival and clean up at the end of the day. It is helpful if the set up crew takes digital photos of the classrooms to assist the clean up crew with resetting at the end of the day. This is a great project for students who need volunteer hours.

Adjudicator Training and Background Checks

WSMA instituted a policy in June 2019 that provided use of the Wisconsin Circuit Court Access Program (CCAP Alert) monitoring system for those working in connection with WSMA Festivals. A continuation of

this policy coupled with increasing requirements from our festival school partners now requires all adjudicators to submit to more formal background checks.

It is also the responsibility of WSMA to ensure that adults working with youth through our programs receive information and guidance on protecting students from abuse and the issue of implicit bias as well as successfully passing a criminal background check. This is done for the safety of students, schools, WSMA and the adjudicator.

Effective July 1, 2022, Wisconsin School Music Association requires WSMA adjudicators to complete a background check and specific training prior to working directly with students and/or families as part of Festivals as required by the current WSMA Board of Directors policy.

Background checks are done through InCheck and courses are taken through the National Federation of State High School Associations (NFHS) website. Requests for documentation or proof of completion should be directed toward the individual adjudicator.

Adjudicators are also required to attend an Adjudicator Workshop once every four years, and take an online quiz every year to stay current on recent Festival event and rule changes.

Adjudicator Contract Information

WSMA assigns all adjudicators to your event. Festival managers may make special adjudicator requests, but these must be made at least four weeks before the concert festival. Adjudicators assigned as clinicians should be provided with the titles and/or scores of the selections in advance of the performance.

Adjudicator Contracts and Festival Summaries

Approximately two-three weeks prior to the festival, the festival manager will receive a summary of the assigned adjudicators. The summary will indicate the name, contact information, contracted assignment and contract amount. If additional information is required to provide payment to the adjudicators, it is the responsibility of the host school to collect this information.

Please note: If it is not possible to provide adjudicator payment on the day of the festival, please inform the adjudicators prior to the festival and indicate the payment process and timeline.

Adjudicator Pay

The base fee for a full day of adjudication is based on experience levels. The following are contract rates for an 8-hour festival:

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

Adjudicators may be contracted for 4, 5, 6 or 8 hours; pay varies according to the length of the festival, level of the adjudicator and mileage. Mileage is included in the contracted amount. Overtime pay is \$8.00 per half hour for all adjudicators.

Additional pay to cover housing expenses are not required, but under special circumstances may be offered by the festival manager. If provided, it is a district expense and should be included on the adjudicator contract. The housing allowance is set at \$70.00.

Scheduling Information

All scheduling is done with the Concert Festival Manager Software.

Minimum Performance Time Requirements

The following times are **minimums** with additional time being scheduled whenever feasible. See WSMA Festival Rule VI.C for additional specifics regarding concert performance and clinic.

- *VI.C.9 Concert groups will perform 3 selections; but may perform only two selections if the combined performance time equals or exceeds the minimum times listed in the table below.*

Minimum Performance Time		
Ensemble Type	Class B, C, M	Class A
Instrumental	10 Minutes	15 Minutes
Choral	8 Minutes	10 Minutes

- *IV.A.5 Concert group festivals should be scheduled based on the following recommended times:*

Ensemble Type	Set-Up Time	Verbal Critique Time	Scheduled Time (Including Performance)
Instrumental	10 Minutes	10 Minutes	Class B, C, M = 30 Min Class A = 35 Min
Choral	5 Minutes	10 Minutes	Class B, C, M = 25 Min Class A = 30 Min

Consider scheduling more clinic for groups if possible. The minimum contract length for an adjudicator is 4 hours. Contact WSMA for more information regarding available judge contract lengths and amounts.

Determining Adjudicator Needs

All Concert Festivals require three WSMA-assigned adjudicators OR two WSMA-assigned adjudicator plus a clinician of the festival manager’s/participating schools’ choice.

The Concert Festival Manager Software will assist in calculating specific adjudication needs for your festival. WSMA recommends 400 minutes of adjudication time per adjudicator (max. 420). This allows a 60-minute lunch break and two additional 10-minute breaks (assuming you are running an all day festival). An adjudicator who is scheduled for more than 420 minutes must be paid overtime. At evening festivals, adjudicators may not be scheduled past 10:00pm.

Scheduling Lunch and Breaks

An 8-hour festival requires a 60-minute lunch break; festivals 5-7 hours in length require a 30-45 minute lunch break. Festivals less than 5 hours do not require a scheduled lunch break.

While highly encouraged, scheduling breaks is not mandatory. For a 7-8 hour festival, WSMA recommends a morning and afternoon break to allow for schedule flexibility and restroom use.

Adjudicator Meeting Agenda – Concert Festival

Held 30 minutes before the festival begins.

Distribute Adjudicator Envelopes

These should contain:

- All rubric forms arranged in scheduled order plus a few extra blank forms.
- A finalized site schedule.
- Blank paper and envelopes (for writing notes to teachers if necessary).
- Several sharpened pencils.
- Important details/reminders for the day and a map of the school.
- “WSMA Concert Festival Sight Reading Procedures” if any groups are sight reading. (A printable version is available online as well as in the Concert Festival Manager Software.)

Make General Announcements

- Meal (time, place, procedure, etc.)
- Where to check out at the end of the day.
- Payment method and timeline if not available at the festival.

Read these Reminders for Adjudicators:

- It is **not** appropriate to hold rubrics for events that were performed without completing them. Your rating should be based on the performance you hear as compared to an expected performance standard for the class and event.
- No consideration shall be given for the grade level or chronological age of the members of a performing group. Only the performance shall determine the rating.
- No consultation with others prior to the assigning of a rating.
- All concert groups must perform one selection from the current WSMA Festival Music list of the class entered, plus other music of the same class difficulty within the time allowed.
- No group should be penalized for a lack of instrumentation or size.
- Each director is required to present a score of all music to be performed to each adjudicator before the performance. Failure to do so will result in a critique only rating.
 - **Choral scores for adjudicators must be original printed music.**
 - There is no penalty for providing duplicated instrumental scores to an adjudicator in a concert event.
 - It is **not** the responsibility of the adjudicator to verify music being used by the performers or accompanist.
 - The use of legal electronically printed music is permissible. Legally purchased e-print music should have “This music was purchased by (name) through (music publisher/website) or similar printed on the top of each page or on a separate cover page. If the publisher provides no statement or cover page, the rules request that they attach a proof of purchase.
 - Music saved to an electronic device (such as an iPad) is not permissible for the adjudicator.
- Any violation of a WSMA Festival Rule will result in the performance receiving a critique only (no rating). A critique only event uses the assigned rubric. Write comments on the back as usual. Cross out the rubric on the front and write the rule infraction at the bottom. Do not circle any

numbers or descriptions on the front. Remember, no group will be prevented from performing for violation of a WSMA Festival Rule. Prior to the performance, inform the director of the rule violation to allow them to correct it, if possible. Directors also have the option of transferring to another festival, which will allow them more time to correct the infraction and the opportunity to perform for a rating.

- Events registered as comment only are evaluated on a comment only form. Written summary comments are expected in the space provided, as well as additional reinforcing comments on the back of the form.

For Choral Adjudicators:

- Choral Ensembles performing selections that indicate that the accompaniment is “For Rehearsal Only” (or words to that effect) must sing a cappella or the ensemble will receive a Critique Only. Class C and Class M are exempt from this rule.
- Choral selections may be transposed by as much as a minor third. There are no transposition restrictions in Class C or Class M choral events.

Clinic:

- Inform judges of clinic time assigned to each performance group
- It is expected that groups receive verbal feedback, and also be actively involved in the clinic session (such as singing, playing their instruments, working on diction, rhythmic exercises, etc...).
- Discuss which adjudicator(s) will clinic each group
 - Adjudicators should clinic groups in their “primary area”
 - At festivals with a hired clinician, WSMA-assigned adjudicators will only write comments on the provided rubrics.
- **Your role as a WSMA adjudicator is to support and enhance the efforts of the students and school director. All comments made, whether written or verbal should augment day-to-day efforts. Please remember to be positive and encouraging.**

Processing Concert Rubrics

Materials Needed

- Large manila envelopes for runners (2 envelopes needed for each site number).
- One large manila envelope for each participating school.

Pick-up Rubrics

Runners pick up one set of envelopes containing the completed rubrics from performance sites, while leaving an empty envelope for the adjudicators. Runners are to deliver the envelopes to festival headquarters for certifying. This cycle should happen after each performance.

Certifying

The rubrics need to be checked for accuracy of ratings and adjudicator's signatures. Certification involves checking each rubric as follows:

1. Is there an overall rating circled?
2. Is a rating circled on each line of the rubric?
3. Is the total number of points correct?
4. Is the overall rating match the total points?
5. Has the adjudicator signed the form?

Rubrics with incorrect or missing information must be returned to the adjudicator immediately.

Processing

The processor enters ratings into the Concert Festival Manager Software after the results have been certified. Ratings should be posted every half hour to forty-five minutes.

The following formula is used in compiling ratings for concert groups with three adjudicators. (This formula has no application to solo & ensemble events.)

All possible combinations			
1	2	3	4
1 1 1	1 2 2	1 3 3	1 4 4
1 1 2	1 2 3	1 3 4	2 4 4
1 1 3	1 2 4	2 3 3	3 4 4
1 1 4	2 2 2	2 3 4	4 4 4
	2 2 3	3 3 3	
	2 2 4	3 3 4	

The following formula is used in compiling ratings for concert groups with two adjudicators. Add the total points together and then divide the total by the number of adjudicators (2).

1	2	3	4
7-17	18-31	32-45	46-56

These rating formulas are automatically figured in the Concert Festival Manager Software as results are entered.

Sorting

After entry, the rubrics are sorted into envelopes labeled with each school's name. These envelopes can either be distributed at the end of the festival day or mailed/scanned to the participating schools.

Posting

Results may be posted at any time after the rubrics have been certified and processed in the office. Have multiple designated places for viewing results. Avoid posting results in areas that you do not want people to congregate (outside performance sites, near headquarters, etc). You may also post results online, be sure to include the web address in pre-festival communications and consider posting the web address or a QR code throughout the building.

Sight Reading Options

If time and space is available, the festival manager is responsible for providing the experience of sight reading for those participating directors who request it. This option should be available to all organizations regardless of WSMA performance class.

Recommended Time Allotments (Sight Reading)

- Instrumental Groups - 20 minutes
- Choral Groups - 15 minutes

Adjudicators (Sight Reading)

Sight reading can be evaluated by all assigned adjudicators, by one of the concert adjudicators **or** by a separate adjudicator hired for that specific purpose. There is no student critique of sight reading.

Each adjudicator should receive a copy of the "WSMA Concert Festival Sight Reading Procedures" which may be found in this handbook, the Adjudicator's Handbook and in the Concert Festival Manager Software. When needed, a copy of the sight reading instructions should be given to the adjudicator(s) at the adjudicator's meeting.

Sight Reading Music

WSMA does not provide sight reading music. The festival manager, through consultation with the participating directors, provides the music. Determine which groups are sight reading at least **one month** in advance to allow sufficient time to select the music.

WSMA Concert Festival Sight Reading Procedures

Include these guidelines in the Adjudicator Packet.

Sight Reading Rubrics are available in the Festival Manager Software.

Procedures and rubrics are also available online.

1. Preparation for sight reading

- A. The sight reading portion will be administered immediately after the rated 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 appropriate venue.
- C. At the discretion of the director, an audience may or may not be allowed for sight reading.
- D. The Festival Manager, through consultation with the participating directors, provides the music for sight reading.
 - i. **Choral sight reading** should match the voicing chosen for the rated portion of the Concert Festival. Class A and B ensemble sight reading should be at the Class C level. Class C and M sight reading should be at least two-part music and appropriate for first year students. If included, the text must be in English.
 - ii. **Instrumental sight reading** should utilize the full ensemble as equally as possible and be one class lower than chosen for the rated portion of the Concert Festival.
 - iii. Festival Managers may contact the WSMA Permissions Chair for sight reading music resources.
 - iv. The Festival Manager is permitted and encouraged 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.
 - v. 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.

2. During the Concert Festival:

- A. The following instructions will be read to the ensemble and director by an adjudicator before the music is distributed:
 - i. *After you receive your music do not look at it until instructed.*
 - ii. *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.*
 - iii. *During the five-minute period, your director may discuss any aspect of the music.*
 - iv. *The ensemble may sing or play during the five-minute study period but the director is not permitted to sing or play for or with the ensemble.*
 - v. *If there is a complete breakdown by the ensemble, the director is permitted to stop, identify a starting point and continue.*
 - vi. *The director is permitted to give verbal instructions to the ensemble while performing the sight reading.*
 - vii. **Choirs Only:** *Before beginning the sight reading, the director may set the tonality, vocally 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 sight reading system (solfege, numbers, neutral syllable, 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.

Wisconsin School Music Association

Sight-Reading	WSMA Acct. # & School Name:				Time:			
	Director:				Adjudicator			
	Ensemble Type:							
Class:								
	I 5 - 11	II 12 - 22	III 23 - 33	IV 34 - 40	Comments/Suggestions: Use the back of the form			
Tone	1	2	3	4	5	6	7	8
<ul style="list-style-type: none"> • Resonance • Support • Breathing/ Bow/ Implement/ Vowels 	Ensemble tone is focused and well-supported. Resonance, breathing, bowing, implement or vowels are consistently correct.		Ensemble tone is usually focused and well-supported. Minor issues with resonance, breathing, bowing or vowels occurs in technical passages, outer ranges and/or dynamics.		Ensemble tone and support is inconsistent. Resonance, breathing, bowing, implement or vowel problems are evident on passages with moderate or less difficulty.		Lack of understanding on how to produce the basic ensemble tone. Support is missing most of the time. Resonance, breathing, bowing, implement or vowel skills are missing.	
Intonation	1	2	3	4	5	6	7	8
<ul style="list-style-type: none"> • Accuracy • Pitch Adjustment Skills 	Accurate intonation in all ranges and registers. Pitch adjustments are consistently successful.		Minimal intonation difficulties. Pitch adjustments are usually successful.		Intonation problems on some notes. Pitch adjustment skills are still developing.		Intonation problems on many notes. Pitch adjustment skills are missing.	
Accuracy	1	2	3	4	5	6	7	8
<ul style="list-style-type: none"> • Notes • Rhythms • Articulations • Pulse 	Accurate notes, rhythms, articulations and pulse throughout.		Infrequent errors. A few minor note, rhythm, articulation and/or pulse problems exist in some technical passages.		Numerous inaccurate notes, rhythms, articulations and/or pulse errors occur in most technical and some moderate passages.		Lack of attention to accurate notes, rhythms, articulations and/or pulse throughout.	
Expression	1	2	3	4	5	6	7	8
<ul style="list-style-type: none"> • Interpretation • Tempo • Style • Dynamics • Phrasing 	Expression is evident as a natural extension of the ensemble. The intent to include interpretation, tempo, style, dynamics and/or phrasing while sight-reading is evident throughout the performance.		Expression is evident most of the time but with occasional lapses by a section of the ensemble. Attention to interpretation, tempo, style, dynamics and/or phrasing while sight-reading is evident at times but lapses can occur.		Expression, if attempted, is usually rigid and mechanical. Attention to interpretation, tempo, style, dynamics and/or phrasing is often absent during the sight-reading performance.		Expression is not attempted by the ensemble. Attention to interpretation, tempo, style, dynamics and/or phrasing is not evident during the sight-reading performance.	
Ensemble Composure	1	2	3	4	5	6	7	8
<ul style="list-style-type: none"> • Confidence • Response to director • Recovery 	Students perform with confidence and respond to the director throughout the performance. Recovery from errors in sight-reading is either not needed or occurs quickly and is not noticeable.		Minor lapses in the ability to remain confident and/or respond to the director by students. Errors in sight-reading occur with recovery coming more slowly and are more noticeable.		Confidence is inconsistent with students mostly focused on the music or others and response to the director is often missing. Errors in sight-reading occur frequently but recovery is very slow and/or non-existent in technical passages.		Confidence is not evident in the ensemble and there is little response to the director. Recovery from sight-reading errors is not evident.	

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Total Points

Concert Festival Day Wrap-Up

Each participating school should receive their corresponding envelope(s) after all entries have been verified and ratings have been entered into the computer. The envelopes should contain:

1. All of the school's rubrics.
2. A master list with results. (See **Festival Day** in the Concert Festival Manager Software.)

Follow the Concert Festival Manager Software instructions for **Festival is Over** to send necessary information to WSMA.

The Financial Statement included with the Concert Festival Manager Software must be completed and sent within 5 days of receipt of the subsidy check or after the festival is over (whichever is later). Email a copy to each participating school.

All WSMA documents should be emailed to results@wsmamusic.org.

Festival Support

For questions regarding **Festival planning**, please contact:

Erica Ruppert
WSMA Program Director
eruppert@wsmamusic.org
800-589-9762

On Festival day, please call WSMA directly for on-call support. Follow the prompts through the automated message to reach a live person, or leave a message and a WSMA representative will call you back right away.

800-589-9762 or
608-850-3566

2022-2023 WSMA Festival Rules and Information

Rule changes new this year are in green.



- I. [WSMA Festivals Purpose/Overview](#)
- II. [WSMA Events, Classes and Ratings](#)
- III. [Eligibility Requirements](#)
- IV. [WSMA Concert Festival Rules](#)
- V. [WSMA Solo & Ensemble Festival Rules](#)
- VI. [Permissions, Alternate Editions, Transfers, Original Compositions](#)

I. WSMA Festivals Purpose/Overview

- A. The purpose of WSMA Festivals is to:
 1. Improve students' music performance through assessment.
 2. Increase students' understanding of music literature and music concepts.
 3. Motivate students to continue the study of music.
 4. Establish standards of excellence in music performance.
 5. Provide opportunities for students to understand the relationship of music experiences to other life experiences.

- B. Code of Conduct: A student musician must follow their school's code of conduct on a year-round basis at all WSMA sanctioned events. Member school leadership, in consultation with the WSMA Executive Director, will determine consequences for violation of any of the provisions of its code of conduct, including any offenses for any unacceptable conduct contrary to the ideals, principles, and standards of the school and this Association.

- C. During a festival, students, parents and/or staff shall not be approached on school premises by teachers or others to subscribe or contribute to the funds of, to become members of, to work for, or participate in any organization or event.

II. WSMA Events, Classes and Ratings

- A. Concert Festival Events: WSMA Concert Festival events include four levels of classes: A, B, C and M.
 1. Concert band
 2. Orchestra (full, chamber, string)
 3. Choir (mixed, soprano-alto, tenor-bass, middle school)

- B. Solo & Ensemble Events: WSMA Solo & Ensemble events include three levels of classes: A, B and C.
 1. Solo events (vocal, string, woodwind, brass, percussion, piano, guitar, handbell)
 2. Regular Ensemble events (vocal, string, woodwind, brass, percussion, piano, guitar, handbell)
 3. Special Ensemble events (misc. ensemble, jazz ensemble, jazz combo, madrigal, vocal jazz, show choir, ethnic heritage ensemble, string choir/ensemble, woodwind choir/ensemble, brass choir/ensemble, percussion ensemble, guitar ensemble, handbell choir)

C. Classes Defined: Classes are based on approximate years of experience on a musical instrument/voice.

1. Class M = middle school (Up to and including 9th grade students. This class only applies to concert group events.)
2. Class C = one or two years of musical experience
3. Class B = three or four years of musical experience
4. Class A = advanced high school musical experience

Comment: The determination of events selected and class level chosen is at the discretion of the member school teacher utilizing the guidelines as stated above. It is strongly recommended that students in grade 6 begin the Solo & Ensemble experience in Class C.

D. Ratings

1. All Solo & Ensemble and Concert Festival events are adjudicated. The adjudicators provide both written and verbal feedback as well as ratings. The overall rating indicates:

***I** - An exceptional performance in all areas. (This rating only applies to Class A Solo & Ensemble Events.)

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. (This rating only applies to District Solo & Ensemble Festivals.)

2. Teachers may choose to register any festival event as Comment Only (CO). If CO is indicated, the adjudicator will provide written and verbal feedback, but no rating will be indicated. The overall rating will be reported as CO.
3. Ratings are available at every festival; district festivals post ratings online. All WSMA State Solo & Ensemble ratings are posted online.

Comment: Each adjudicator is allowed to select a limited number of Exemplary Performances from the WSMA State Solo & Ensemble Festival. Selected students receive a certificate of recognition from WSMA. A limited number of these students are invited to perform at the Wisconsin State Music Conference in October.

III. Eligibility Requirements

A. WSMA Member Eligibility Requirements

To participate in a WSMA Music Festival, the school must be a current member of WSMA. In addition, students must meet the following requirements:

1. Be in grades 6 through 12

Comment: 5th grade students enrolled in a regularly rehearsing concert group with older students may be included in a Concert Festival or Clinic Experience.

2. Be enrolled and regularly attend concert group rehearsals (band, choir, orchestra) at their WSMA member school.

- a) Exceptions to this requirement are determined by the school and can include, but are not limited to:
 - (1) Schedule conflict with an academic class required for graduation.
 - (2) School does not offer an appropriate group in which the student may participate.
- b) In such cases, eligibility is determined at the school level by the building principal or their designee(s).

Comment: WSMA recommends that these students participate in other school music activities, such as: an independent music class, school music ensembles that rehearse outside of normal school hours, accompany another student performance or serve as a coach (tutor/peer coach) for other music students.
- 3. WSMA allows schools to adopt additional eligibility policies and expectations to participate in WSMA Festivals.

B. Non-WSMA Member Student Participation Requirements

Students that are home-schooled or attend a non-WSMA member school may participate in WSMA Solo & Ensemble Festivals (District and State) with the following conditions:

- 1. Payment of an annual enrollment or membership fee to WSMA.
- 2. Payment to WSMA of Solo & Ensemble registration fees as outlined in the Schedule of Dues and Fees found on the WSMA website at wsmamusic.org/fees.
- 3. An ensemble can only be formed with other students that either attend a WSMA member school or are registered as non-WSMA member participants.

Comment: Parents of non-member students should contact WSMA for additional information.

IV. WSMA Concert Festival Rules

- 1. WSMA Music Festival Rules and information govern all WSMA sanctioned festivals and are intended for use by member schools. WSMA allows individual schools to adopt additional policies and expectations as an extension of the rules and information stated below.
- 2. Additional event-specific rules and requirements are listed in the event headers found in the WSMA Festival Music List.
- 3. Any violation of a WSMA festival rule on the day of the festival will result in the performance receiving a critique only (no rating).
 - a. No event will be prevented from performing for violation of a WSMA festival rule.
- 4. A second performance is not allowed under any circumstances.
- 5. If there is a discrepancy between the printed WSMA Festival Music List and the online version, the online version takes precedence.

A. Festival Requirements – Concert

- 1. There is no minimum number of schools or concert groups required to form a WSMA Concert Festival.

Comment: WSMA Concert Festival subsidy to the host school is 80% of total registration fees. A decrease in the number of participating groups may result in an overall loss after all expenses have been paid. Use this [Concert Festival Cost Estimator](#) to estimate expenses and income.

2. Participating schools establish Concert Festival dates. All Concert Festival dates must be submitted to WSMA by October 1 of the current school year. WSMA Concert Festivals may not be held on the following dates:
 - a) State Marching Band Championships (Saturday)
 - b) Wisconsin State Music Conference (Wednesday – Saturday)
 - c) Friday or Saturday of WSMA State Solo & Ensemble Festival weekends
 - d) Additional dates as determined by WSMA
3. Concert festivals will be assigned three WSMA adjudicators or two WSMA adjudicators and a clinician of the festival manager’s choice.
Comment: Non-WSMA clinicians should use a Comment-Only rubric (available online via the [Account Portal](#)) or another form to record comments.
4. A subsidy amount based on registration fees as approved by the WSMA board is sent to the festival manager after WSMA has received all payments from participating schools in the concert festival.
Comment: WSMA assigns all adjudicators, collects fees, implements rules, provides a subsidy and offers awards to purchase for concert festivals.
5. Registration procedures for WSMA Concert Festivals include the following:
 - a) All events must be registered online via the Festival App at least four weeks prior to the Concert Festival.
 - b) Concert festival managers have the option to deny late entries. If a late entry is permitted, an additional cost per entry applies.
 - c) No refunds will be made for the withdrawal of any entry within four weeks of the festival.
6. Sight-reading is not required; however, participating teachers may request a sight-reading experience as part of the concert festival.
Comment: If requested, the festival manager must provide a sight-reading experience if time and space are available. Concert groups requesting to sight-read must submit an additional fee as outlined by the Dues and Fees Schedule found on the WSMA website at wsmamusic.org/fees.
7. All WSMA Concert Festival events are open to the public. It is not appropriate to clear any room prior to or during a performance, except for the optional sight-reading portion.
8. The recording of the adjudicators’ critique or clinic is not permitted under any circumstance. The recording of the student performance is at the discretion of the parent and/or teacher but must be in accordance with federal copyright laws.

B. Festival Performance Requirements – Concert

1. Each concert group must perform one selection from the current WSMA Festival Music List.
 - a) Each concert group must perform two additional selections, for a total of three. If the combined performance time equals or exceeds the minimum times listed below, a concert group may perform only two selections.

	Minimum Performance Time	
Ensemble Type	Class B, C, M	Class A

Instrumental	10 minutes	15 minutes
Choral	8 minutes	10 minutes

- b) Concert groups that perform one multi-movement selection from the current WSMA Festival Music List that meets the minimum time requirement should perform another short selection.
 - c) Teachers may adapt music to accommodate students identified with special needs (i.e. 504 or IEP). All adapted music and requested accommodations must be submitted to WSMA using the Permissions Request Form available at wsmamusic.org/permissions.
2. Pre-recorded accompaniments are not permitted for concert festivals. Students or adults may perform published accompanist parts, if allowed, as stated in selection instructions.
 3. The adjudicator(s) must be provided with a complete score of all music to be performed. The required selection must be the matching, correct edition.
 - a) All choral scores must be original or legal electronically printed music.
 - b) Instrumental scores may be photocopies for the adjudicator(s).

Comments for choral and instrumental scores:

- *Label all scores with school name, class entered, and teacher's name. The numbering of measures is highly recommended, but not required.*
 - *Music saved to an electronic device (such as an iPad) is not permissible for the adjudicator.*
 - *Teachers and students should follow federal copyright laws in providing music for all performers.*
 - *Legally purchased e-print music should have "This music was purchased by (name) through (music publisher/website) or similar printed on the top of each page or on a separate cover page. If no statement or cover page is provided by the publisher, attach proof of purchase.*
4. A student member of the ensemble is expected to introduce the performance, including school name, title of selection (and movements if appropriate), composer and a significant aspect of the selection (style, form, harmony, melody, rhythm or technique).
Comment: The introduction does not need to be memorized nor is it part of the overall rating.
 5. Students are required to listen to a minimum of one other performing group and to evaluate the performance.
Comment: WSMA has student listening forms available online via the [Account Portal](#) or the teacher can use any listening form of his/her choosing. These forms are retained by the teacher and are not given to the performing group or sent to WSMA.
 6. Two or more schools may submit a request to WSMA to form a co-op concert group providing all participating students attend WSMA member schools.
Comment: The co-op concert group request form is found online via the [Account Portal](#).

C. Clinic Experience Requirements – Concert

1. Registration, including proof of participation, must be submitted to WSMA following the clinic experience but no later than June 15. Proof of participation options include, but are not limited to:
 - a) Completed 'Concert Comment-Only rubric'
 - b) Signed evaluation by clinician
 - c) Recorded audio or video performance with clinician commentary
2. All clinician arrangements and expenses associated with the clinic experience are the responsibility of the participating school(s). Comment: Teachers are encouraged to contact WSMA if clinician suggestions are needed.
3. No ratings are given or implied and no concert plaques are awarded. If using a WSMA rubric for the evaluation and proof of participation, the Concert Comment-Only rubric must be used.
4. A minimum of 20 minutes of clinic time (not including performance time) must be provided for each performing group.

D. Clinic Experience Performance Requirements – Concert

1. There is no minimum performance requirement for a WSMA Clinic Experience. It is suggested that groups follow the WSMA Concert Festival minimum performance requirements.

Comment: Each group is strongly encouraged to perform at least one selection from the current WSMA Concert Festival Music List (Events 1000, 1010, 1020, 1030, 2000, 2010, 2020, 3000 or 3010).

2. Students or adults may perform published accompanist parts for choral groups.
3. Students are required to listen to a minimum of one performing group and to evaluate the performance.

Comment: This could be a recording if a live listening opportunity isn't available. WSMA has student listening forms available online via the [Account Portal](#) or the teacher can use any listening form of his/her choosing. These forms are retained by the teacher and are not given to the performing group or sent to WSMA.

- E. Two or more schools may submit a request to WSMA to form a co-op concert group providing all participating students attend WSMA member schools.

Comment: The co-op concert group request form is found online via the [Account Portal](#).

V. WSMA Solo & Ensemble Festival Rules

1. WSMA Music Festival Rules and information govern all WSMA sanctioned festivals and are intended for use by member schools. WSMA allows individual schools to adopt additional policies and expectations as an extension of the rules and information stated below.
2. Additional event-specific rules and requirements are listed in the event headers found in the WSMA Festival Music List.
3. Any violation of a WSMA festival rule on the day of the festival will result in the performance receiving a critique only (no rating).
 - a. No event will be prevented from performing for violation of a WSMA festival rule.
4. A second performance is not allowed under any circumstances.
5. If there is a discrepancy between the printed WSMA Festival Music List and the online version, the online version takes precedence.

A. District Festival Requirements

1. At least three WSMA member schools are required to form a WSMA District Solo & Ensemble Festival.
2. Schools may request to change the assigned district festival site prior to September 15 of the current school year. Schools must receive approval from:
 - a) WSMA
 - b) The school principal
 - c) The district festival manager of the currently assigned site
 - d) The district festival manager of the requested site
3. Participating schools establish district festival dates and formats. All district festival dates must be submitted to WSMA by October 1 of the current school year. In addition:
 - a) All WSMA District Solo & Ensemble Festivals with Class A entries must take place at least three weeks prior to the assigned WSMA State Solo & Ensemble Festival(s) for the participating schools.
 - b) District Solo & Ensemble Festivals may not be held on the following dates:
 - (1) State Marching Band Championships (Saturday)
 - (2) Wisconsin State Music Conference (Wednesday – Saturday)
 - (3) Additional dates as determined by WSMA
4. A subsidy amount based on registration fees as approved by the WSMA board is sent to the festival manager after WSMA has received all payments from participating schools in a District Solo & Ensemble Festival.

Comment: WSMA assigns all adjudicators, collects fees, implements rules, provides a subsidy and offers awards to purchase for district festivals. Supplementary income to support festival expenses may be generated by adding a surcharge to individual or class fees, offering concessions, etc. All supplementary income is at the discretion of the district.
5. Registration procedures for WSMA District Solo & Ensemble Festivals include the following:
 - a) All WSMA District Solo & Ensemble events must be registered online via the Festival App at least four weeks prior to the district festival.
 - b) District festival managers have the option to deny late entries. If a late entry is permitted, an additional cost per entry applies.
 - c) No refunds will be made for the withdrawal of any entry within four weeks of a district festival.
 - d) To transfer students to an alternate district festival, permission must be granted from the festival manager at the alternate festival site. Initial registration fees are not transferable and must be resubmitted if the transfer request occurs after the registration deadline for the original festival or if the original festival is completed.

Comment: The student transfer request form is available online via the [Account Portal](#).
6. All WSMA Solo & Ensemble events are open to the public. It is not appropriate to clear any room prior to or during a performance.
7. The recording of the adjudicator's critique or clinic is not permitted under any circumstance. The recording of the student performance is at the discretion of the

parent and/or teacher but must be in accordance with federal copyright laws.

B. District Solo Performance Requirements

1. Each soloist must perform one selection chosen from the current WSMA Music Festival List.
 - a) Perform two contrasting movements on all multi-movement selections unless other instructions are specified.
 - b) Cuts are allowed ONLY if the length of the music exceeds 3/4 of the allotted performance time. (i.e. If the slotted performance time is 8 minutes, cuts may be made if the total performance time is longer than 6 minutes.)
Comment: If cuts are necessary, it is suggested that repeats and repetitive sections be cut first. Music performed should include excerpts from movements (or sections) that display contrasting styles. Clearly mark all cuts in the music provided to the adjudicator.
 - c) Teachers may adapt music to accommodate students identified with special needs (i.e. 504 or IEP). All adapted music and requested accommodations must be submitted to WSMA using the Permissions Request Form available at wsmamusic.org/permissions.
2. A student may enter a maximum of ten (10) Solo & Ensemble events per District Festival, but can only enter once in the same solo event. In addition:
 - a) A student may enter up to three vocal solos:
 - (1) One from Events 1111, 1121, 1211, 1221, or 1231
 - (2) One from Events 1311, 1321 or 1331
 - (3) One from event 6211
 - b) A student is required to perform a class A solo from Events 1111, 1121, 1211, 1221, or 1231 in a WSMA District Music Festival to enter and perform in music theater events 1311, 1321 or 1331.
3. The adjudicator must be provided with a publisher printed original of the matching, correct edition of the music. The use of legal electronically printed music is also permissible.

Comments:

- *Label all scores with school name, class entered and the soloist's name.*
- *The numbering of measures is highly recommended, but not required.*
- *Music saved to an electronic device (Such as an iPad) is not permissible for the adjudicator.*
- *Teachers and students should follow federal copyright laws in providing music for all performers.*
- *Public domain music (i.e. IMSLP) must be submitted through permissions as an alternate edition.*
- *Legally purchased e-print music should have "This music was purchased by (name) through (music publisher/website) or similar printed on the top of each page or on a separate cover page. If no statement or cover page is provided by the publisher, attach proof of purchase.*
- *Permanently Out of Print (POP) music requires original, legally purchased music or a letter from the publisher granting permission for the use of photocopied parts or score.*

4. Each soloist is expected to introduce the performance including the following information:
 - a) Performer and accompanist names, school name, title of selection (and movements if appropriate), composer and a significant aspect of the selection (style, form, harmony, melody, rhythm or technique).
 - b) The introduction for music theater events 1311, 1321 and 1331 should include: performer and accompanist names, school name, title and composer of the selection. Instead of describing a significant aspect of the piece, students should establish the scene and given circumstances by describing the character singing and purpose of the song. Students may do this in character or as a narrative.
Comment: The introduction does not need to be memorized nor is it part of the overall rating.
5. Memorization is required for music theater events 1311, 1321 and 1331. It is optional for all other events.
6. Accompaniment is required for music theater events 1311, 1321 and 1331. It is strongly encouraged (but not required) for all other solos.
Comment: Pre-recorded accompaniments or alternative accompaniment instruments are permitted in all solo events including music theater.
7. Students must perform different music at successive WSMA District Festivals.

C. District Ensemble Performance Requirements

1. Each Regular Ensemble must perform one selection from the current WSMA Festival Music List.
 - a) Perform two contrasting movements on all multi-movement selections unless other instructions are specified.
 - b) If the length of the music exceeds 3/4 of the allotted performance time, the music may be cut to stay within the time limits.

Comment: If cuts are necessary, it is suggested that repeats and repetitive sections be cut first. Music performed should include excerpts from movements (or sections) that display contrasting styles. Clearly mark all cuts in the music presented to the adjudicator.
 - c) Teachers may adapt music to accommodate students identified with special needs (i.e. 504 or IEP). All adapted music and requested accommodations must be submitted to WSMA using the Permissions Request Form available at wsmamusic.org/permissions.
2. A student may enter a maximum of ten (10) Solo & Ensemble events per district festival. Students may enter the same Regular or Special Ensemble event more than once as long as the selection and ensemble members differ for each entry.
3. Students performing together in a Regular or Special Ensemble may be from multiple schools. In order to register this event, a co-op ensemble form must be submitted to WSMA. In order for an ensemble to qualify for a co-op:
 - a) All participating students must attend WSMA member schools or belong to a family enrolled in WSMA.
 - b) The member school teachers of all participating students must approve the formation of the ensemble.

Comment: The co-op ensemble request form is found online via the [Account Portal](#).
4. The adjudicator must be provided with a publisher printed original of the matching, correct edition of the music. The use of legal electronically printed music is also permissible.

Comments:

- *Label all scores with school name and class entered.*
- *The numbering of measures is highly recommended, but not required.*
- *Music saved to an electronic device (Such as an iPad) is not permissible for the adjudicator.*
- *Teachers and students should follow federal copyright laws in providing music for all performers.*
- *Public domain music (i.e. IMSLP) must be submitted through permissions as an alternate edition.*
- *Legally purchased e-print music should have "This music was purchased by (name) through (music publisher/website) or similar printed on the top of each page or on a separate cover page. If no statement or cover page is provided by the publisher, attach a proof of purchase.*
- *Permanently Out of Print (POP) music requires original, legally purchased music or a letter from the publisher granting permission for the use of photocopied parts or score.*

5. A student member of the ensemble is expected to introduce the performance, including school name, title of selection (and movements if appropriate), composer and a significant aspect of the selection (style, form, harmony, melody, rhythm or technique).

Comment: The introduction does not need to be memorized nor is it part of the overall rating.

6. An ensemble whose membership remains substantially the same in the next year must perform a different selection than was performed at the prior district festival.
7. Accompaniment (when applicable) is strongly encouraged but not required.

Comment: Pre-recorded accompaniments are permitted for Regular Ensembles but are not permitted for Special Ensembles unless indicated in the WSMA Festival Music List Event Header. Alternative accompaniment instruments may be substituted for piano in Regular Ensembles.

8. These instrumental Special Ensembles are required to set-up and perform one piece within 12 minutes:

2119 Violin Choir	3859 Saxophone Choir	5918 Misc. Percussion Ensemble
2219 Viola Choir	3869 Recorder Ensemble	8119 Handbell Choir
2319 Cello Choir	3878 Woodwind Ensemble	8218 Guitar Ensemble
2419 String Bass Choir	4858 Brass Ensemble	9119 Misc. Special Ensemble
2859 String Choir	4859 Brass Choir (Like instruments)	*9218 Mostly Winds Ethnic, Folk Heritage Ensemble
2959 Misc. String Ensemble	4868 Brass & Percussion Ensemble	*9228 Mostly Percussion Ethnic, Folk Heritage Ensemble
3839 Flute Choir	5839 Keyboard Mallet Ensemble	*9238 Mostly String Ethnic, Folk Heritage Ensemble
3849 Clarinet Choir	5859 Steel Drum Band	*9248 Mostly Vocal Ethnic, Folk Heritage Ensemble

**Events 9218, 9228, 9238 and 9248 must perform for a minimum of 5 minutes or another selection must be added.*

9. These vocal Special Ensembles are required to set-up and perform one piece within 10 minutes:

1519 SSA/A Madrigal Ensemble	1529 Madrigal Ensemble	1918 Misc. Vocal Ensemble
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10. These Special Ensembles are required to set-up and perform two contrasting style or tempo pieces within 20 minutes:

6118 SSA/A Show Choir	6229 SSA/A Vocal Jazz Ensemble Open Class	6329 Alternative String Ensemble
6119 SSA/A Show Choir Open Class	6238 Mixed Vocal Jazz Ensemble	6458 Jazz Ensemble
6128 TTB/B Show Choir	6239 Mixed Vocal Jazz Ensemble Open Class	6459 Jazz Ensemble Open Class
6138 Mixed Show Choir	6258 SSA/A Contemporary A Cappella	6468 Jazz Combo
6139 Mixed Show Choir Open Class	6268 TTB/B Contemporary A Cappella	6478 Creative Jazz Combo
6228 SSA/A Vocal Jazz Ensemble	6278 Mixed Contemporary A Cappella	

D. State Festival Requirements

1. Schools are assigned to a WSMA State Solo & Ensemble Festival site by WSMA.
 - a) State Solo & Ensemble Festivals are held the last Saturday of April and the first Saturday of May annually.
 - b) Each school's assigned state site is listed on the WSMA website.
 - c) Teachers assigned to any state site may request that jazz ensembles, jazz combos, show choirs, vocal jazz ensembles or jazz improvisation solos perform at a Friday night State Festival.
 - d) Requests to transfer all of a school's state festival entries to another state festival site must be submitted to WSMA by November 15 of the current school year.
 - (1) WSMA retains the sole discretion to grant transfer requests, and may limit transfer locations based on space available at a given state festival site.
 - (2) Generally, requests will not be granted for schools that schedule another music event or tour on the same day as the assigned state festival.
 - (3) State festival transfer requests will be reviewed on a case-by-case basis.
 - (4) Any approved State Festival Transfer Request received by WSMA after November 15 will be assessed an additional fee per entry.

Comment: WSMA schedules all state festival events and assigns all adjudicators. Schedules are posted on the WSMA website.

2. Registration guidelines for WSMA State Festivals include the following:
 - a) All State Solo & Ensemble events must be registered online via the Festival App at least 15 business days prior to the assigned State Solo & Ensemble Festival.
 - b) WSMA has the option to deny late entries. If the late entry is permitted, an additional fee per entry will be assessed. The late fee may be waived by WSMA if extenuating circumstances exist.
 - c) No refunds will be made for the withdrawal of any entry within 15 business days of the State Festival.
 - d) Student transfer requests for the WSMA State Solo & Ensemble Festival must be submitted to the Festivals Program Director for approval. Requests approved after November 15 of the current school year will be assessed an additional fee per entry. Transfer requests will be honored on a case-by-case basis.
 - e) Time requests for the WSMA State Solo & Ensemble Festival must be submitted online via the [Account Portal](#). Time requests will be honored on a case-by-case basis.
3. All WSMA State Solo & Ensemble events are open to the public. It is not appropriate to clear any room prior to or during a performance.
4. The recording of the adjudicator's critique or clinic is not permitted under any circumstance. The recording of the student performance is at the discretion of the parent and/or teacher but must be in accordance with federal copyright laws.

E. State Performance Requirements

In addition to all District Solo & Ensemble performance requirements, the following rules apply to State Solo & Ensemble Festivals:

1. To participate in a WSMA State Solo & Ensemble Festival, students must receive a starred (*) I rating in a Class A event at a sanctioned WSMA District Solo & Ensemble Festival in the same school year as the state festival.
2. Individual students who qualify for state festival may enter a maximum of 10 (ten) total events per state festival date. Students qualifying in greater than ten events may transfer solo events to alternate state festival dates.
3. Students who qualify for the WSMA State Solo & Ensemble Festival must perform the same selection as was performed at the district festival with the following exceptions:
 - a) Soloists may perform a different solo provided it is from the current WSMA Festival Music List (Class A) for the same event. No permission from WSMA is required.
 - b) Jazz ensembles, vocal jazz ensembles, show choirs, contemporary a cappella groups and alternative string ensembles may perform a different selected number. The new selection must still fulfill the style requirement (or jazz ensemble swing tune requirement) as outlined in the WSMA Festival Music List Event Header.

Comment: If selections/music performed at district required permission approval, the same permission approval letter is required for State Festival performance.

4. Regular Ensemble members must be the same for both district and state festivals.
5. Special Ensembles may perform at State Solo & Ensemble Festival for a rating even if all members are not present. In either case, substitutions are not allowed.

F. Accompanist Requirements

1. The allowed number of events per accompanist at a district festival is at the discretion of the festival manager.
 - a) The festival manager may choose to limit the number of events (or minutes) per accompanist to facilitate scheduling.
 - b) The festival manager will contact schools/accompanists on a case-by-case basis if scheduling issues arise.
2. The allowed number of events per accompanist at a state festival is at the discretion of WSMA. It is recommended that an accompanist not exceed twenty (20) accompaniments in a single State Festival weekend.
 - a) WSMA will contact schools/accompanists on a case-by-case basis if scheduling issues arise.

VI. Permissions, Alternate Editions, Event Transfers, Original Compositions

The WSMA Festival Music List Event Header indicates whether permission and/or transfer are allowed for each event.

A. Permissions

In events indicating that permission is allowed, teachers must submit a Permission Request in order to perform music not included on the current WSMA Festival Music List.

1. All permission requests are submitted online at wsmamusic.org/permissions.
2. Permission requests must be received no later than six (6) weeks prior to the festival.
3. A permission approval letter will be sent to the teacher to attach to the adjudicator's copy of the music. The letter must be attached for the performer to receive a rating.

B. Alternate Editions

It is possible to submit a request to perform a different, comparable edition of any selection on the current WSMA Festival Music List (even those events marked No Permission).

1. All alternate edition requests are submitted online at wsmamusic.org/permissions.
2. Alternate edition requests must be received no later than six (6) weeks prior to the festival.
3. An alternate edition approval letter will be sent to the teacher to attach to the adjudicator's copy of the music. The letter must be attached for the performer to receive a rating.

C. Event Transfers

Music from the current WSMA Festival Music List may be used in events designated as Transfer Allowed. It is not necessary to send transferred titles to WSMA for permission. Event transfers are completed during the event registration.

Exception: Music from any of the 6000 events may not be transferred to other event numbers.

D. Original Compositions

All original compositions must be submitted to WSMA for permission.

1. Original compositions written by currently enrolled students that meet eligibility requirements (see section III) may be submitted for permission in all WSMA festival events, including those designated as No Permission or Transfer.
2. All other original compositions or arrangements may only be submitted for permission in events designated as Permission Allowed.

Festival Event Registration, Cancellation and Weather Emergency Procedures

To secure performance times at a festival without incurring late fees, events must be registered no later than 28 days prior to the event. Subsidy checks for festivals will be issued when payment is received from all participating schools. If less than \$100 of the total funds anticipated for a festival remain outstanding within one week of the festival, the executive director may approve the release of the subsidy check.

Once a registration is received, WSMA member schools are liable for the entirety of the registration fee, regardless of attendance or absence from the scheduled event. Adjudicators are contracted based on the total number of entries, and the expense has been incurred by the host school and association once schedules are set.

If a festival needs to be cancelled and can not be rescheduled due to reasons beyond the control of the school or association, a 70% refund of funds received will be granted back to the school. WSMA will not be responsible for costs incurred by festival host schools if a festival is cancelled and not rescheduled. Subsidy checks for a cancelled festival should be returned to WSMA as soon as possible.

If a festival needs to be postponed or rescheduled due to weather or unforeseen circumstances, all resources from the original festival, including adjudicator contracting will transfer to the new date.

The following weather emergency procedures should be followed:

- Before the festival, the District Festival Manager should obtain contact information for each participating teacher attending the festival and/or establish a communication plan and system.
- Before the festival, participating schools should agree on an alternate festival date and location in case of inclement weather. The alternate festival date should be as close to the original festival date as possible.
- Decisions regarding the operation or cancellation of a WSMA festival during inclement weather are made by the Festival Manager, Principal, Superintendent and/or other school officials as required by the hosting school.
- Options for inclement weather include:
 - One or two hour delay in the festival schedule to allow roads to be cleared.
 - Cancel and reschedule the festival.
 - If either occurs, the Festival Manager must take the following actions:
 - Notify all adjudicators. (If delayed and an adjudicator is unable to fulfill his/her assignment, please notify WSMA immediately.)
 - 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 by the host school.
 - Notify all participating teachers.

- Inform local radio station(s) or television station(s) of the festival's delay or cancellation and ask for immediate broadcast of the information. The host district's superintendent will know which stations to contact.
 - Notify WSMA with any available information (delay, cancellation, schools that were unable to travel due to inclement weather, etc...).
- If cancelled, every effort should be made to reschedule the festival involving at least three schools.
 - Notify WSMA of the rescheduled date and location as soon as possible.
 - Contact the originally contracted adjudicators to inform them of the rescheduled date. Inform WSMA if any adjudicators are not available.
- If schools are unable to find a workable alternate festival date, teachers may:
 - Form a new festival with other schools that were unable to participate in the rescheduled date.
 - As a last resort, the school may host their own individual festival.
 - Subsidies will be issued to the newly formed festivals based on 60% of the registration fees for the events performing at their festival. WSMA will adjust the original host schools registration fees and subsidy total accordingly.
 - If the subsidy check has already been issued, WSMA will make arrangements with the original host school to determine the most equitable distribution of funds.

Festival Day Support & Emergencies

A WSMA staff member is on call for each festival. If you should need assistance or have questions throughout the day, please call the number below. Follow the prompts through the message, and you will be connected to a live person, or someone will return your call immediately.

608.850.3566 | 800.589.9762