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I. General

I. Purpose

- A. The purpose of this document “Nevada Music Educators Association Festival & Professional Development Policy and Procedures Manual” (NMEA P&P) is to outline the policies and procedures by which the Nevada Music Educators Association (NMEA) will operate its music festivals and professional development activities.

II. Music Festivals & Ensembles

A. All-State Festival Approved Ensembles

1. High School Band
2. High School Choir
3. High School Jazz Band
4. High School Guitar
5. High School Mariachi
6. High School Orchestra
7. Middle School Band
8. Middle School Choir
9. Middle School Mariachi
10. Middle School Orchestra

B. Small Schools Festival Approved Ensembles

1. High School Band
2. High School Orchestra

C. Solo & Ensemble Festival Approved Structure

1. Zone Solo & Ensemble Festival
2. Command Solo & Ensemble Festival

D. Professional Development Activities

III. Additions to the Scope of Festivals and/or Professional Development Activities

- A. NMEA members and/or NMEA areas who wish to expand the scope of an NMEA festival or professional development activity must submit their proposal in writing using the NMEA Event Proposal Form to the NMEA state executive no less than 10 calendar days before the board's next scheduled meeting.
- B. The NMEA board will consider the proposal at the next scheduled board meeting when the Event Proposal Form has been received a minimum of 10 calendar days prior to the scheduled meeting.
- C. The NMEA board will consider the financial impact to the organization and the value of the proposal to students and/or members.
- D. The member and/or area that submitted the proposal will be notified via email of the board's decision.

IV. Ensemble Area Procedures

- A. Ensemble area procedures may only be edited/amended/changed by making a motion to vote at the ensembles' area meeting, discussion at the meeting and via a Google Form, and final vote by the Board. Each All-State Festival will have a designated meeting time for each area group to meet and provide a Zoom link for members who are unable to attend in person (i.e. HS Band, HS Choir, etc). The

area group must use Robert's Rules of Order and the NMEA Secretary (or their appointed designee) in the Area Meeting Minutes must record the transaction. At the conclusion of the meeting the minutes must be submitted to the State Executive for digital storage.

1. Motion, Second, Discussion, Vote
 - a) The Secretary will record the name of the member who makes the motion, the name of the member who seconds, and the vote totals.
 - (1) No member names will be recorded in conjunction with the vote totals.
 - b) Discussion
 - (1) The NMEA Board and State Executive will email a Google Form to the constituency in order to discuss concerns within a given timeline.
 - c) Vote
 - (1) The Constituent Group must vote to accept or reject the proposed changes to the ensemble within a given timeline posted on the NMEA website, following the closure of discussion.
 - (2) The NMEA Board will vote to accept or reject the Constituent Groups changes at the next NMEA Board Meeting.

II. All-State Festival

A. General

1. Description
 - a) The All-State Festival is a music festival to showcase the talent of Nevada's young musicians. Students from across the state are selected via their ensemble's selection process to participate and perform in one of NMEA's approved All-State Festival ensembles. **See the NMEA website for the specific selection process.**
 - b) These activities culminate in ticketed public concerts.
2. Expenses
 - a) Expenses for the All-State Bands, Choirs, Guitar, Jazz Band, Mariachis, and Orchestra include guest conductor's fees, music, and facilities for rehearsals, performances, and incidental expenses.
 - (1) Each Ensemble will be reimbursed for up to \$150.00 to pay for meal expenses with their Conductor. Receipts must be submitted to the State Executive at that All-State Event for reimbursement or within one week of the conclusion of the event.

- b) The expenses are paid from monies acquired through grants, special arts funding agencies, registration fees, and ticket sales in addition to the audition and participation fees.
- c) Reimbursable Expenses
 - (1) Travel expenses to attend the All-State Conference and Performances, fall on the responsibility of the Ensemble Chairs and Committee Members.
 - (2) All expenses to be reimbursed must be pre-approved by the NMEA Executive Board including but not limited to:
 - (a) Travel Expenses
 - (b) Housing
 - (c) Working meals
 - (3) All chairpersons must be registered for the All-State Festival. All-State registration will be waived for all appointed Ensemble Chairs, Committee Members and Clinicians.

III. Guest Conductors

A. Selection

- 1. A priority list of recommended guest conductors shall be determined during the area division meeting held at the All-State Festival, maintained in a digital format by the ensemble chair, and stored in the NMEA Google Drive.

B. Honorarium

- 1. \$3,000.00 High School Ensemble Conductors Traveling from Out of Town
- 2. \$3,000.00 Middle School Ensemble Conductors Traveling from Out of Town
- 3. \$2,000.00 In-Town/Local Conductors
 - a) No lodging or flight accommodations necessary

- C. The guest conductors will make their own transportation and housing arrangements out of the honorarium, the honorarium also includes per diem.

D. Consultant Agreement

- 1. Must be completed and returned to the State Executive by the date specified in the contract preceding the All-State Festival along with a W-9 form.
- 2. It is the responsibility of the Ensemble Chair to get the completed forms to the State Executive.

IV. Auditions

- A. All-State audition materials and procedures need to be posted on the NMEA website by Tuesday, following Labor Day of the year preceding the All-State Festival.
- B. Auditions will be arranged in each zone per each ensemble's area requirements.
- C. All-State HS Band and MS Band, HS and MS Mariachi, HS Guitar, HS Jazz Band, and HS and MS Orchestra auditions are completed digitally
- D. The recordings are to be adjudicated by individual(s) specializing on each instrument.

- V. Ensemble Personnel
- A. Ensemble personnel lists will be sent to the NMEA Webmaster to be posted on the NMEA Website on a specified date posted on Audition Materials.
 - B. Music will be distributed to All-State ensemble music educators as soon as possible after the list is approved.
 - C. Include the following information in their music packet:
 1. Congratulations Letter
 2. Student Code of Conduct
 3. Seating Auditions (If applicable)
 4. Area Specific Documentation
 - D. Students must be currently enrolled in band, choir, mariachi, guitar, or orchestra at their school if one is available to them. Acceptance into All-State Ensembles will be based on individual ensemble requirements. Exceptions to this requirement may be made by appeal only to:
 1. Students who live in school districts in which there is no honor ensemble, if participation in an honor ensemble is required for audition.
 2. Students who attend private school or charter schools and are not able to participate in the district's honor group.
 3. Students who attend a school that does not have that ensemble offered.
 4. Students who have participated in an honor ensemble during the current school year prior to moving to Nevada.
 5. Students with extenuating circumstances must appeal through their NMEA member teacher.
 6. Appeals must be made using the NMEA Student Eligibility Appeal form and submitted through the State Executive for consideration of the NMEA Executive Board.
 - E. Students auditioning for more than one All-State ensemble must indicate, on the audition application, their choice in rank order for which group they prefer if chosen for more than one ensemble. Students are allowed to participate in one All-State Ensemble.
 - F. Students must be sponsored by an NMEA Member.

High School Band

- A. Band Audition and Recording Procedures
 - a. The Selection of Audition Material
 - i. Excerpts must be selected from the approved list of audition books. Coordinate with Orchestra chair for bass selections.
 - b. All-State Band Audition Books
 - i. See appendix
 - c. Please refer to "Archived Audition Excerpts" to avoid duplication of excerpts from previous years.
 - d. Excerpts chosen should be contrasting (fast/slow) and demand as many different proficiencies as possible (articulation, range, technique, etc.).
 - i. Please avoid excerpts that only test one proficiency, i.e. articulation exercise.
 - e. A full range chromatic scale

- i. Tongued up and slurred down in triplets at quarter note = 120 will also be required for the audition
 - f. Write suggested tempos for all excerpts and chromatic scale.
 - g. No copies of the audition books may be made or distributed. Please refer to the “Archived Audition Excerpts” for the format of clearly listed etudes to be performed.
- B. The Scheduling of Auditions
 - a. The NMEA Executive Board shall set the audition registration deadline and audition submission window.
- C. The Recording of Auditions
 - a. All auditions will be recorded through the platform “Opus Events”. Directors are HIGHLY encouraged to record their students Live Audition, to ensure that the audition was completed accurately.
 - b. Ensemble preferences: Indicate if any students are auditioning for more than one ensemble, and ensure that they have selected their ensemble preference. Students can only participate in **one** ensemble.
 - c. Preparing to Record an Audition
 - i. Refer to updated policies posted on nmeamusic.org and sent to the directors.
 - ii. Students are given 2 attempts to record their audition, HOWEVER, the last attempt is the one that will be submitted. Choose wisely—if your first attempt was great, you do not need to complete the second attempt.
 - iii. Once you have started the audition, you are not able to stop and continue at a later time!
 - d. Audition Integrity Disclaimer
 - i. By submitting this audition, you are confirming that the individual registered is the person completing the audition.
 - ii. Students may not use any additional recording devices, speakers, metronomes, editing software, or any other method that could alter or enhance the audition in any way. The use of AirPods, earbuds, or any other listening device during the audition is strictly prohibited.
 - iii. Students or Directors MAY NOT take videos, photos or screenshots of any materials in the Audition. Including and not limited to Sight-Reading Excerpts.
 - iv. Any student or director found in violation of these expectations will result in that student's disqualification from participation in NMEA All-State for the current year. Furthermore, the school's program will be ineligible to participate in remote auditions, they will be required to audition live at a designated time proctored by NMEA Executive Board Members for the following year.

High School SA/TB Choirs

- A. General Information
 - a. Nominations: Directors may nominate up to 8 students in balanced voicing (Soprano 1, Soprano 2 Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2) to participate in the NMEA All-State Choirs. Those students who are nominated do not need to audition. If a student wishes to be considered for a section leader position, they must submit an audition.

(Nominated students auditioning for section leader are guaranteed a spot in the All-State Choir, but they do need to pay the audition fee).

- b. Auditions: In addition to the eight nominated students, directors may submit auditions for any students interested in participating in NMEA All-State Choir but not nominated. There is no limit to the amount of students who may audition from a school. Directors will submit their students' auditions via the Opus Events platform found at www.nmeamusic.org under the All-State Choir tab or at this link [High School Choir Audition Form](#). The audition will consist of the required selections listed on the NMEA website.
- c. The Scheduling of Auditions
 - i. The NMEA Executive Board shall set the audition registration deadline and audition submission window.
- d. The Recording of Auditions
 - i. All auditions will be recorded through the platform "Opus Events". Directors are HIGHLY encouraged to record their students Live Audition, to ensure that the audition was completed accurately.
 - ii. Ensemble preferences: Indicate if any students are auditioning for more than one ensemble, and ensure that they have selected their ensemble preference. Students can only participate in **one** ensemble.
 - iii. Preparing to Record an Audition
 1. Refer to updated policies posted on nmeamusic.org and sent to the directors.
 2. Students are given 2 attempts to record their audition, HOWEVER, the last attempt is the one that will be submitted. Choose wisely—if your first attempt was great, you do not need to complete the second attempt.
 3. Once you have started the audition, you are not able to stop and continue at a later time!
 - iv. Audition Integrity Disclaimer
 1. By submitting this audition, you are confirming that the individual registered is the person completing the audition.
 2. Students may not use any additional recording devices, speakers, metronomes, editing software, or any other method that could alter or enhance the audition in any way. The use of AirPods, earbuds, or any other listening device during the audition is strictly prohibited.
 3. Students or Directors MAY NOT take videos, photos or screenshots of any materials in the Audition. Including and not limited to Sight-Reading Excerpts.
 4. Any student or director found in violation of these expectations will result in that student's disqualification from participation in NMEA All-State for the current year. Furthermore, the school's program will be ineligible to participate in remote auditions, they will be required to audition live at a designated time proctored by NMEA Executive Board Members for the following year.

- e. Audition fees must be paid to the NMEA State Executive before the audition occurs, as no money will be collected at the audition.
 - i. NMEA State Executive will notify the choir chair of schools that have not paid.
 - ii. Those students will not be eligible to audition.
 - f. The All-State Choir accompanist(s) will be a qualified teacher or professional accompanist.
- B. The Audition and Judging
- a. Audition Material will be selected by the HS All-State Choir Chair and Committee and approved by the NMEA Board.
 - b. All judging is completed electronically through Opus Events. The committee settles on an approximate size of the choir, and then looks for cut-offs to meet those numbers within each section.
 - c. In the event of ties, both students will be put in the choir. In the event of a tie in section leaders, both students will be named co-section leaders.
 - d. See appendix for choir rubric b.
- C. Music Preparation
- a. Nominating teachers are expected to prepare their students for the first day of All-State Rehearsals.
 - i. On the first day of All-State, sectional/music checks will occur during sectional rehearsals, students will be pulled in double octets for music checks. If there is a concern about a student during the music check, then that student will be given an individual music check with their teacher of record or their representative present. if possible.
 - ii. Students who do not pass re-auditions will be excluded from participation in All-State Choir and released to their chaperone of record.
 - iii. Students are not allowed to be absent or tardy to any All-State Conference Rehearsals. Students who do not follow these parameters will be dismissed from the ensemble to their chaperone of record.
- D. Choir Traditions
- a. Four-year members of the choir have been recognized at the concert, as well as at the first rehearsal.

High School Vocal Jazz

- A.
- B. The Scheduling of Auditions
 - a. The NMEA Executive Board shall set the audition registration deadline and audition submission window.
- C. The Recording of Auditions
 - a. All auditions will be recorded through the platform “Opus Events”. Directors are HIGHLY encouraged to record their students Live Audition, to ensure that the audition was completed accurately.

- b. Ensemble preferences: Indicate if any students are auditioning for more than one ensemble, and ensure that they have selected their ensemble preference. Students can only participate in **one** ensemble.
- c. Preparing to Record an Audition
 - i. Refer to updated policies posted on nmeamusic.org and sent to the directors.
 - ii. Students are given 2 attempts to record their audition, HOWEVER, the last attempt is the one that will be submitted. Choose wisely—if your first attempt was great, you do not need to complete the second attempt.
 - iii. Once you have started the audition, you are not able to stop and continue at a later time!
- d. Audition Integrity Disclaimer
 - i. By submitting this audition, you are confirming that the individual registered is the person completing the audition.
 - ii. Students may not use any additional recording devices, speakers, metronomes, editing software, or any other method that could alter or enhance the audition in any way. The use of AirPods, earbuds, or any other listening device during the audition is strictly prohibited.
 - iii. Students or Directors MAY NOT take videos, photos or screenshots of any materials in the Audition. Including and not limited to Sight-Reading Excerpts.
 - iv. Any student or director found in violation of these expectations will result in that student's disqualification from participation in NMEA All-State for the current year. Furthermore, the school's program will be ineligible to participate in remote auditions, they will be required to audition live at a designated time proctored by NMEA Executive Board Members for the following year.

High School Orchestra

- A. The Scheduling of Auditions
 - a. The NMEA Executive Board shall set the audition registration deadline and audition submission window.
- B. The Recording of Auditions
 - a. All auditions will be recorded through the platform “Opus Events”. Directors are HIGHLY encouraged to record their students Live Audition, to ensure that the audition was completed accurately.
 - b. Ensemble preferences: Indicate if any students are auditioning for more than one ensemble, and ensure that they have selected their ensemble preference. Students can only participate in **one** ensemble.
 - c. Preparing to Record an Audition
 - i. Refer to updated policies posted on nmeamusic.org and sent to the directors.
 - ii. Students are given 2 attempts to record their audition, HOWEVER, the last attempt is the one that will be submitted. Choose wisely—if your first attempt was great, you do not need to complete the second attempt.
 - iii. Once you have started the audition, you are not able to stop and continue at a later time!
 - d. Audition Integrity Disclaimer

- i. By submitting this audition, you are confirming that the individual registered is the person completing the audition.
- ii. Students may not use any additional recording devices, speakers, metronomes, editing software, or any other method that could alter or enhance the audition in any way. The use of AirPods, earbuds, or any other listening device during the audition is strictly prohibited.
- iii. Students or Directors MAY NOT take videos, photos or screenshots of any materials in the Audition. Including and not limited to Sight-Reading Excerpts.
- iv. Any student or director found in violation of these expectations will result in that student's disqualification from participation in NMEA All-State for the current year. Furthermore, the school's program will be ineligible to participate in remote auditions, they will be required to audition live at a designated time proctored by NMEA Executive Board Members for the following year.

C. Adjudication

- i. Try to select two judges per instrument.
- ii. The four highest ranking violins will be placed in the first violin section, the second four highest students will be placed in the second violin section and then every two after thereafter.
- iii. The judges will rank, in score order, the auditionees, and give the ranked order back to the chair. The chair will, in turn, match the ranked numbers with the names of the auditionees.
- iv. Suggested instrumentation is as follows:
 - a. 1st Violins: 16 – 20
 - b. 2nd Violins: 12 – 20
 - c. Viola: 12 – 14
 - d. Cello: 12 – 14
 - e. Bass: 6 – 8
- b. The Selection of Audition Material
 - i. Please refer to appendix for method of book selection
 - ii. Students are responsible for having their scale memorized at eighth note = 80
- c. Section Placement and Seating
 - i. Students selected for the All-State Orchestra will be assigned section placement by the All-State Orchestra Chairs.
 - ii. Students will audition for seating at the first full All-State rehearsal.
- d. Area Rehearsals
 - i. Each district is responsible for scheduling a minimum of one two-hour rehearsal which students are required to attend prior to All-State.
 - ii. The audition chairs in the north and south should schedule and coordinate these Rehearsals.
- e. Orchestra Traditions
 - i. All-State Certificates are awarded to each All-State Orchestra member at the dress rehearsal. These certificates are placed on each student's stand prior to the beginning of the rehearsal.

- ii. Four-year members of the orchestra have been recognized at the concert, as well as at the first rehearsal.

High School and Middle School Mariachi

A. Eligibility & Audition Requirements

- a. Students who live in school districts in which there is no honor ensemble.
- b. Students who attend private schools and are not able to participate in the District's honor group.
- c. Students who have participated in an honor group during the current school year prior to moving to Nevada.
- d. Students with extenuating circumstances must appeal through their NMEA member teacher.
 - i. Appeals must be made using the NMEA Student Eligibility Appeal form and submitted through the State Executive for consideration of the NMEA Executive Board.
 - 1. Students auditioning for more than one All-State ensemble must indicate, on the audition application, their choice in rank order for which group they prefer if chosen for more than one ensemble.
 - 2. The NMEA "Code of Conduct" must be completed in order for any student to audition.

B. Mariachi Audition and Recording Procedures

- a. The Selection of Audition Material
 - i. Two Excerpts chosen should be contrasting Ranchera and Son style for a boy and girl and demand as many different proficiencies as possible (articulation, range, technique, etc.).
 - 1. High School additional requirements:
 - a. Violin- 2-Octave A and D Melodic minor Scale with Arpeggios
 - b. Trumpet- 2-Octave G Chromatic Scale and 2-Octave B major Scale
 - c. Armonia- C Harmonic Scale and A major and E major scales with Circulos
 - d. Guitarron- E major with Triads and C Melodic minor
 - e. Harp- TBD
 - 2. Middle School additional requirements:
 - a. Violins- 2-Octave C and D major Scales
 - b. Trumpet- 2 Octave A major and C Chromatic Scale
 - c. Armonia- C and D major Scales
 - d. Guitarron A and D major Scales
 - e. Harp- TBD
 - 3. All Students must sing an excerpt of one of the concert pieces from memory.
 - ii. The Scheduling of Auditions

1. The NMEA Executive Board shall set the audition registration deadline and audition submission window.
 2. Based on those directors who have sent in forms and fees, generate a list of all students auditioning.
 3. Do not schedule any student whose forms are missing or incomplete or who has not paid the fee.
 4. Send out the Audition Schedule at least two weeks before the auditions.
- iii. The Recording of Auditions
1. All auditions will be recorded through the platform “Opus Events”. Directors are HIGHLY encouraged to record their students Live Audition, to ensure that the audition was completed accurately.
 2. Ensemble preferences: Indicate if any students are auditioning for more than one ensemble, and ensure that they have selected their ensemble preference. Students can only participate in **one** ensemble.
 3. Preparing to Record an Audition
 - a. Refer to updated policies posted on nmeamusic.org and sent to the directors.
 - b. Students are given 2 attempts to record their audition, HOWEVER, the last attempt is the one that will be submitted. Choose wisely—if your first attempt was great, you do not need to complete the second attempt.
 - c. Once you have started the audition, you are not able to stop and continue at a later time!
 4. Audition Integrity Disclaimer
 - a. By submitting this audition, you are confirming that the individual registered is the person completing the audition.
 - b. Students may not use any additional recording devices, speakers, metronomes, editing software, or any other method that could alter or enhance the audition in any way. The use of AirPods, earbuds, or any other listening device during the audition is strictly prohibited.
 - c. Students or Directors MAY NOT take videos, photos or screenshots of any materials in the Audition. Including and not limited to Sight-Reading Excerpts.
 - d. Any student or director found in violation of these expectations will result in that student's disqualification from participation in NMEA All-State for the current year. Furthermore, the school's program will be ineligible to participate in remote auditions, they will be required to audition live at a designated time proctored by NMEA Executive Board Members for the following year.
 5. After the top 36 is set the files will be sent to the clinician to select the 17 students that will make up the group.
 - a. 8 violins
 - b. 3 trumpets

- c. 1 harp
 - d. 1 guitarron
 - e. 1 vihuela
 - f. 2 guitars
 - g. 1 Possible guitarra de golpe
6. The committee should consist of mariachi educators who do not have students involved in the auditions. We will have the High School committee judge the Middle School auditions and Middle School Directors judge the High School students.
- iv. Teacher Responsibilities
- 1. Teachers will supervise all rehearsals
 - a. Check in with your students at certain times
 - b. Supervision during lunch and breaks
 - c. Assist clinician if needed i.e. sectionals, bathroom breaks
 - d. If you are needed to step away for any reason please ask for another director to cover for you and make sure the students know who to check in with and please inform the State Chair.
 - e. Make sure all students have been picked up after rehearsals are over.
 - f. If any of these responsibilities are not met one-year suspension/probationary period will be enforced. Students will not be able to audition from directors' school.

High School Jazz Band

A. Jazz Band Audition and Recording Procedures

- a. The Selection of Audition Material
 - i. Excerpts must be selected from the approved list of audition books.
 - ii. All-State Band Audition Books
 - 1. See appendix
 - iii. Please refer to “Archived Audition Excerpts” to avoid duplication of excerpts from previous years.
 - iv. Excerpts chosen should demand as many different proficiencies as possible (articulation, range, technique, etc.)
 - 1. Please avoid excerpts that only test one proficiency, i.e. articulation exercise.
 - v. A two octave chromatic scale.
 - 1. Tongued up and slurred down in triplets
 - 2. Those wishing to be considered for lead or bass parts should play a full range chromatic scale.
 - vi. Write suggested tempos for all excerpts.
 - vii. No copies of the audition books may be made or distributed. Please refer to the “Archived Audition Excerpts” for the format of clearly listed etudes to be performed.

- b. The Scheduling of Auditions
 - i. The NMEA Executive Board shall set the audition registration deadline and audition submission window.
- c. The Recording of Auditions
 - i. All auditions will be recorded through the platform “Opus Events”. Directors are HIGHLY encouraged to record their students Live Audition, to ensure that the audition was completed accurately.
 - ii. Ensemble preferences: Indicate if any students are auditioning for more than one ensemble, and ensure that they have selected their ensemble preference. Students can only participate in **one** ensemble.
- d. Preparing to Record an Audition
 - i. Refer to updated policies posted on nmeamusic.org and sent to the directors.
 - ii. Students are given 2 attempts to record their audition, HOWEVER, the last attempt is the one that will be submitted. Choose wisely—if your first attempt was great, you do not need to complete the second attempt.
 - iii. Once you have started the audition, you are not able to stop and continue at a later time!
- e. Audition Integrity Disclaimer
 - i. By submitting this audition, you are confirming that the individual registered is the person completing the audition.
 - ii. Students may not use any additional recording devices, speakers, metronomes, editing software, or any other method that could alter or enhance the audition in any way. The use of AirPods, earbuds, or any other listening device during the audition is strictly prohibited.
 - iii. Students or Directors MAY NOT take videos, photos or screenshots of any materials in the Audition. Including and not limited to Sight-Reading Excerpts.
 - iv. Any student or director found in violation of these expectations will result in that student's disqualification from participation in NMEA All-State for the current year. Furthermore, the school's program will be ineligible to participate in remote auditions, they will be required to audition live at a designated time proctored by NMEA Executive Board Members for the following year.
- f. Adjudication
 - i. The adjudicating committee should consist of professional musicians/educators who do not have students involved in the auditions. Two separate people, one from the North, and one from the South, will score each student.
 - ii. Each adjudicator will score each student and rank them 1 – X.
 - iii. The chairperson will then collect the rankings from both adjudicators and combine using ordinals. The chair then determines the seating of the section by those results.

High School Guitar

A. Eligibility & Audition Requirements

- a. All students who are currently enrolled as a 9-12th grade student in the state of Nevada are able to audition for the NMEA All-State Guitar Ensemble

- b. Students who attend private high school schools are able to audition for the NMEA All-State Guitar Ensemble.
- B. Guitar Audition and Recording Procedures
- a. The Selection of Audition Material
 - i. Excerpts used will be chosen from the most difficult parts of the literature that has been selected for All-State. These excerpts will include a 2 or 3 octave scale.
 - ii. The Scheduling of Auditions
 - 1. The NMEA Executive Board shall set the audition registration deadline and audition submission window.
 - iii. The Recording of Auditions
 - 1. All auditions will be recorded through the platform “Opus Events”. Directors are HIGHLY encouraged to record their students Live Audition, to ensure that the audition was completed accurately.
 - 2. Ensemble preferences: Indicate if any students are auditioning for more than one ensemble, and ensure that they have selected their ensemble preference. Students can only participate in **one** ensemble.
 - 3. Preparing to Record an Audition
 - a. Refer to updated policies posted on nmeamusic.org and sent to the directors.
 - b. Students are given 2 attempts to record their audition, HOWEVER, the last attempt is the one that will be submitted. Choose wisely—if your first attempt was great, you do not need to complete the second attempt.
 - c. Once you have started the audition, you are not able to stop and continue at a later time!
 - 4. Audition Integrity Disclaimer
 - a. By submitting this audition, you are confirming that the individual registered is the person completing the audition.
 - b. Students may not use any additional recording devices, speakers, metronomes, editing software, or any other method that could alter or enhance the audition in any way. The use of AirPods, earbuds, or any other listening device during the audition is strictly prohibited.
 - c. Students or Directors MAY NOT take videos, photos or screenshots of any materials in the Audition. Including and not limited to Sight-Reading Excerpts.
 - d. Any student or director found in violation of these expectations will result in that student's disqualification from participation in NMEA All-State for the current year. Furthermore, the school's program will be ineligible to participate in remote auditions, they will be required to audition live at a designated time proctored by NMEA Executive Board Members for the following year.
 - iv. The committee should consist of guitar educators who do not have students involved in the auditions.

- v. The Chair is responsible for scheduling a minimum of one two-hour rehearsal which students are required to attend prior to All-State.
- vi. Teacher Responsibilities
 - 1. Teachers will supervise all rehearsals
 - a. Check in with your students at certain times
 - b. Supervision during lunch and breaks
 - c. Assist clinician if needed i.e. sectionals, bathroom breaks
 - d. If you are needed to step away for any reason please ask for another director to cover for you and make sure the students know who to check in with and please inform the State Chair.
 - e. Make sure all students have been picked up after rehearsals are over.
 - f. If any of these responsibilities are not met one-year suspension/probationary period will be enforced. Students will not be able to audition from directors' school.

Middle School Band

- A. Band Auditions and Recording Procedures
 - a. Audition Rubric can be found in [Appendix II \(MS BAND - A\)](#)
 - b. Chromatic scale
 - i. One octave only starting on Concert Bb in the appropriate instrument range
 - ii. Tongue up and slurred down in triplets at quarter note = 72 - 120
 - c. The Selection of Audition Materials - Completed by volunteer committees (Brass, Woodwind, & Percussion)
 - i. Excerpts must be selected from the approved list of audition books.
 - ii. Audition Book List can be found in [Appendix II \(MS BAND - B\)](#)
 - 1. Refer to "Archived Audition Excerpts" to avoid duplication of excerpts from previous years.
 - iii. Excerpts chosen should be selected using the guidelines found in [Appendix II \(MS BAND - C\)](#)
 - iv. Tempo suggestions for all excerpts will be identified.
 - v. All audition excerpts will be approved by MS All-State Chair and Committee.
 - d. No copies of the audition books may be made or distributed
 - i. Please refer to the "Archived Audition Excerpts" for the format of clearly listed etudes to be performed
 - e. Instructions for recording auditions can be found in [Appendix II \(MS BAND - D\)](#)
- B. Selection of Ensemble Participants
 - a. A minimum of 1 student from each school will be selected to participate in the ensemble, regardless of score placement.

- b. A maximum of 10 students from each school will be selected to participate in the ensemble.
 - c. Auditions will be graded based upon the audition rubric by professional musicians who are judging their instrument section.
 - i. The top scores from each section (not program) will determine placement into the ensemble.
 - d. Directors must follow the audition instructions to qualify their auditioning students.
- C. Ensemble Participant Selection Procedures
- a. Students who play in smaller and more specialized instrument sections will be placed first (ex. Oboe, bassoon) based on audition score
 - b. One student from each music program will be placed in the ensemble, if a school hasn't been represented from step a above.
 - c. Each instrument section has a set number of spots. Based on students' overall score, compared to other instruments of the same section, they may or may not be placed in the ensemble.
 - d. In the case a music program has more than 10 students that qualify for a spot in the ensemble (based on their audition score in their section), placement will be determined by the following:
 - i. Students will be admitted to the ensemble by their overall score, compared to other students in their music program (not section)
 - ii. If there is a tie in scores, students will be admitted into the ensemble based on who has the higher technical etude score.
 - e. In the case of a student audition on multiple instruments, they will be placed in the ensemble based on their highest overall score
 - i. If there is a tie in scores, the student's instrument will be based on the higher chair placement

Middle School Choir

- A. General
 - a. Directors will be given access to a Google Drive folder with music and practice tracks. Directors should upload and sign any documents digitally through Cognito forms.
 - b. Students should be filled out in the appropriate google form.
- B. Student Placement
 - a. Up to a total of 16 students are selected by the teacher's to join the MS All-State Choir. These students should be able to sing and pass a standard sight reading and rhythm test, represent the best of your program, and should know their music.
 - b. 4 Sopranos, 4 Altos, 4 Tenors, and 4 Basses. No school may send more than the allotted amounts listed.
 - c. Directors should work with their students before attending rehearsals with the MS All-State Choir Director. Zone rehearsals are strongly encouraged.
 - d. Students should know their music well enough for part checks before they attend the first rehearsal.

- e. Students who do not know their music may be asked to work with their teacher of record, if possible. If not possible, students may be dismissed from MS Choir.

Middle School Orchestra

A. The Scheduling of Auditions

- a. The NMEA Executive Board shall set the audition registration deadline and audition submission window.

B. The Recording of Auditions

- a. All auditions will be recorded through the platform “Opus Events”. Directors are HIGHLY encouraged to record their students Live Audition, to ensure that the audition was completed accurately.
- b. Ensemble preferences: Indicate if any students are auditioning for more than one ensemble, and ensure that they have selected their ensemble preference. Students can only participate in **one** ensemble.
- c. Preparing to Record an Audition
 - 1. Refer to updated policies posted on nmeamusic.org and sent to the directors.
 - 2. Students are given 2 attempts to record their audition, HOWEVER, the last attempt is the one that will be submitted. Choose wisely—if your first attempt was great, you do not need to complete the second attempt.
 - 3. Once you have started the audition, you are not able to stop and continue at a later time!
- d. Audition Integrity Disclaimer
 - 1. By submitting this audition, you are confirming that the individual registered is the person completing the audition.
 - 2. Students may not use any additional recording devices, speakers, metronomes, editing software, or any other method that could alter or enhance the audition in any way. The use of AirPods, earbuds, or any other listening device during the audition is strictly prohibited.
 - 3. Students or Directors MAY NOT take videos, photos or screenshots of any materials in the Audition. Including and not limited to Sight-Reading Excerpts.
 - 4. Any student or director found in violation of these expectations will result in that student's disqualification from participation in NMEA All-State for the current year. Furthermore, the school's program will be ineligible to participate in remote auditions, they will be required to audition live at a designated time proctored by NMEA Executive Board Members for the following year.

C. Ensemble Selection and Chair Placement Procedures

a. Eligibility

- 1. All students who are currently enrolled in 6th-8th grade in the state of Nevada are able to audition for the NMEA All-State MS Orchestra.
- 2. Students must be currently enrolled and in good standing with their school music ensemble.

3. Students who do not know their music may be asked to work with their teacher of record, if possible. If not possible, students may be dismissed from the ensemble.
- b. Audition and Chair Placement
 1. The audition selection material will be determined by the event chair.
 2. Auditions will be recorded. Rubric can be found [here](#).
 3. Chair placement will be determined by the initial auditions. No reseating will occur after auditions are completed and rosters are announced.
- D. Teacher Responsibilities
 - a. Teachers will supervise all rehearsals
 1. Check in with your students at certain times
 - b. Supervision during lunch and breaks
 - c. Assist clinician if needed i.e. sectionals, bathroom breaks
 - d. If you are needed to step away for any reason please ask for another director to cover for you and make sure the students know who to check in with and please inform the State Chair.
 - e. Make sure all students have been picked up after rehearsals are over.
 - f. If any of these responsibilities are not met one-year suspension/probationary period will be enforced. Students will not be able to audition from directors' school.

III. Small Schools All-State Festival

- A. General
- B. Ensemble Selection and Chair Placement Procedures
 - a. Eligibility
 1. Total school enrollment must be 1500 or lower.
 2. Students must not have been previously selected to participate in a NMEA All-State instrumental ensemble. (Band, Orchestra, Jazz)
 3. Student must be currently enrolled and in good standing with their school music ensemble.
 4. Nominating teacher must be a current member of NMEA.
 - b. Audition and Chair Placement
 1. Each student will be required to play a two (2) octave chromatic scale and a selection from the first part on their instrument.
 2. Each school is guaranteed their top two (2) selections. (Instrumentation permitting)
 3. The audition selection material will be determined by the event chair.
 4. University personnel will be used as judges when at all possible. Otherwise judging will be done by participating directors. When possible, two (2) judges should be used for each instrument group.
 5. Each judge will rank each student in numerical order and the chairing will be based on the average ranking.
 6. Parts will be reassigned accordingly after the audition.

IV. Solo & Ensemble Festival

A. Description

- a. The Solo & Ensemble Festivals are events in which individual students and small ensembles, grades 6 – 12, have the opportunity to perform before an audience and receive comments and/or a rating from a qualified adjudicator.
- b. The experience is designed to encourage individual as well as ensemble instruction and participation.
- c. The event is open to all students who are members of their schools' vocal or instrumental music program.
- d. Students who attend schools which do not offer a comprehensive music program may also participate (e.g. Community College High School).
- e. Sponsors must be NMEA members in order for their students to participate.

B. Policies and Procedures

a. Festival Structure

1. The NMEA Solo & Ensemble Festivals are a competition style festival. categories:
 - a) Eclectic Style
 - b) Brass Solo or Ensemble
 - c) Guitar
 - d) Percussion
 - e) Piano
 - f) String Ensemble
 - g) String Solo – High String (Violin)
 - h) String Solo – Low String (Viola, Cello, or Bass)
 - i) Vocal Ensemble
 - j) Vocal Solo – High (Soprano/Alto)
 - k) Vocal Solo – Low (Tenor/Bass)
 - l) Woodwind Ensemble
 - m) Woodwind Solo
 - n) Mariachi
 - o) Musical Theater (Solo and/or ensemble)
2. Zone adjudicators will choose from performances in their rooms (or virtual platform) as eligible to participate in the NMEA Command Performance.
 - a) The entries chosen MUST have earned a Superior (I) at Zone.
 - b) Advancing entries will be posted on the NMEA website following all S&E events.
3. The NMEA Solo & Ensemble Festivals shall be comprised of the following levels:
 - a) Zone Solo & Ensemble Festival
 - b) Command Performance Solo & Ensemble Festival

- (1) The winners will be chosen from the Command Performance Nominees Solo & Ensemble Festival and will perform at a concert open to the public.
 4. Once the Solo & Ensemble Festival schedule is written, there will be no changes.
 - a) Educators' will have the flexibility to adjust performance times among their school's assigned times.
 - (1) These alterations will not be allowed if they affect another school's scheduled performances.
 5. The NMEA website nmeamusic.org will indicate all dates, times, and locations for Solo & Ensemble Festivals.
 6. Solo & Ensemble issues must be presented to the board by the students' NMEA sponsor.
- b. Registration
 1. Registration forms must be submitted with all fields completed or entries will not be scheduled. This includes names of ALL participants. No further notification will be sent. Registration by school must be submitted to the Chair.
 2. Payment will be made through the NMEA webstore, or a School Check to the NMEA State Executive.
 3. If the event chair receives the registration form after the posted due date, a late charge of \$25 will be assessed. Unpaid entries will not be permitted to perform.
 4. Late entries are scheduled on a space-available basis. If no space is available, all registration fees will be returned, including any late fees.
- c. Participation
 1. Student Eligibility
 - a) Students must be members of their school's music program.
 - b) Schools that do not have a music program must have a NMEA member sponsor in order for students to participate.
 2. Student Conduct and Participation Policies
 - a) Students must arrive at the performance area one hour prior to their scheduled performance time.
 - b) Students are encouraged to be part of the audience for other performances.
 - c) Performance area rules:
 - (1) No waiting or loitering the area reserved for adjudicators.
 - (2) No entering or leaving adjudication rooms during performances.
 - (3) No eating or drinking in the performance rooms.
 - d) No talking or moving during performances.
 - e) No playing or singing in the performance hallways at any time.
 - (1) Failure to adhere to proper concert etiquette will result in dismissal from the festival.
 - (a) This includes whistling, booing, screaming, cheering, etc. in the performance rooms.
 3. Educator Policies

- a) Educators with students participating in the festival must be present for the festival or have a designated chaperone.
 - (1) Educators must provide adult supervision for their students at all times.
 - (2) Unsupervised students will be sent home.
 - (3) All educators registering students are asked to assist with Solo & ensemble duties and will be contacted by the zone coordinator.
 - (4) Educators who do not observe these policies will be subject to their educational institution or organization being ineligible for the following years Solo & Ensemble Event.
- 4. Ensembles (2 or more participants)
 - a) Maximum Number of Participants
 - (1) All ensembles cannot exceed sixteen (16) participants.
 - b) Interschool/Organization Ensembles
 - (1) When an ensemble is composed of students from multiple schools/organizations it is the responsibility of the educator who registers the ensemble to inform the educators of the participating students.
 - (a) When multiple registrations for the same ensemble are received NMEA will not refund additional monies paid.
 - c) Ensembles may perform with or without a conductor.
- 5. Performances
 - a) Time Allotments
 - (1) Vocal Solos may not exceed five (5) minutes of performance time.
 - (2) Vocal Ensembles and Instrumental Solos and Ensembles may not exceed seven (7) minutes of performance time.
 - (a) Ensembles may only perform one selection.
 - (3) Any performances exceeding these time limitations will be stopped by the adjudicator or proctor when the time limit is reached.
 - (a) Any performance that is stopped at Regional Solo & Ensemble for exceeding the time limit will be disqualified from participation at the Command level.
 - b) Memorization
 - (1) To be considered for command performance:
 - (a) Vocal Solos and Ensembles must be memorized at regional and command levels.
 - (b) String Solos must be memorized at regional and command levels.
 - (c) Piano solos must be memorized at regional and command levels.
 - (d) Wind and Percussion Solos need not be memorized at regional and command levels.

- (e) Instrumental Ensembles need not be memorized at regional and command levels.

c) Music

- (1) Each soloist and ensemble must present a numbered, original score at check-in, which is then given to the performance room proctor/adjudicator.
 - (a) Photocopied scores are not permitted under any circumstance.
 - (b) The burden of proof of public domain is on the performers/educators and must accompany the original score.
 - (i) Its appearance on IMSLP or other public domain websites does NOT ensure that the edition or arrangement of the score is in the public domain.
 - (c) For Washoe: Performers are instructed to wait outside the performance room for the room proctor to return their original scores.
- (2) Music must be performed with the instrumentation indicated by the composer/arranger.
 - (a) For example, a trio composed for violin, viola, and cello cannot be performed by a flute, viola, and cello.
 - (b) Performers who do not follow this rule will receive Comments Only and will not be eligible for the next level.
 - (c) Deviations from written instrumentation must be approved by the Festival Chairperson prior to the festival.
- (3) Vocal Solo repertoire will be selected from standard classical literature.
- (4) Directors are encouraged to select music which will be challenging and commensurate to the student's ability.
- (5) Performers are not permitted to repeat literature they have performed in previous years' NMEA Solo & Ensemble Festivals.

d) Accompaniment

- (1) Performers must provide their own accompanist.
 - (a) Some performance rooms may be equipped with electric pianos. Please advise your accompanist of this.
- (2) If the selection is written with accompaniment, an accompanist, or a recorded version of the accompaniment must be used, otherwise no rating will be given. i.e. "Comments Only"
 - (a) Middle School soloists are allowed to perform unaccompanied with no penalty to the student's rating.

- (3) Electronic accompaniments are acceptable for Regional Solo & Ensemble Festivals, but these entries must use live accompaniment for Command Solo & Ensemble Festivals.
 - (a) Performers utilizing electronic accompaniment, including SmartMusic, are responsible for providing their own technology including all necessary cables, cords, etc.
 - (b) Set-up and tear-down must be completed within allotted performance time.

e) Ratings

- (1) Ratings will be posted and will be updated as frequently as possible.
 - (a) Southern Zone – Only registering teachers (or another teacher from the same school) may pick-up rating sheets for their students at the NMEA table at the conclusion of their students’ performances.
 - (b) Northern/Washoe Zone – Ratings will be available electronically to performers or their NMEA sponsor at the NMEA table.
- (2) Students may elect to receive a rating or “Comments Only,” written comments with no rating.
- (3) Teachers, instructors, parents, performers and other students are prohibited from interaction with adjudicators regarding student performances and/or scores before, during, and after the festival.
 - (a) The adjudicator’s rating will be final.
 - (b) Appeals are not permitted.
- (4) All comments, questions, and concerns should be directed to an NMEA board member.
 - (a) Only NMEA members can bring complaints and requests to the board.

f) Fees and Awards

- (1) Regional Festival entry fees are:
 - (a) Solo \$15.00, Duet \$25, 3-9 \$30, 10-16 \$50 per entry plus \$5.00 for each additional person.
 - (b) Virtual \$10, \$20 non-member
- (2) Awards will be distributed as follows:
 - (a) Zone Awards: Superior (I) –Blue, Excellent (II) – Red.
 - (b) Southern Zone – Awards will be available for teachers and students after scores have been posted.
 - (c) Northern Zone – Performers who do not pick up their awards before leaving the Solo & Ensemble Festival forfeit the right to receive their award.

VI. Command Performance

- A. Students who are enrolled in a music ensemble at their school or sponsored by an NMEA member in the event there is no ensemble at their school may submit a virtual audition for Command Performance. At the zone level winners may be chosen from each area festival to audition for the All-State Command Performance each year, one from each of the following categories:
 - a. Eclectic Style
 - b. Brass Solo or Ensemble
 - c. Guitar
 - d. Percussion
 - e. Piano
 - f. String Ensemble
 - g. String Solo – High String (Violin)
 - h. String Solo – Low String (Viola, Cello, or Bass)
 - i. Vocal Ensemble
 - j. Vocal Solo – High (Soprano/Alto)
 - k. Vocal Solo – Low (Tenor/Bass)
 - l. Woodwind Ensemble
 - m. Woodwind Solo
 - n. Mariachi
 - o. Musical Theater (Solo and/or ensemble)
- B. Audition Process
 - a. Command Performance Auditions must be submitted by video recording through the student's NMEA sponsor of record according to NMEA guidelines.
 - b. Instrumentalists will perform the same 7 minutes of music they played at all S&E levels.
 - c. Vocalists will perform the same 5 minutes of music they played at all S&E levels.
 - d. No ratings are given at the Command Performance Level, as the main goal of the adjudicators will be to select winners for the Command Performance Concert. All entries will receive written comments about their performance.
 - e. A mandatory meeting for all Command Performance winners will take place 30 minutes prior to the concert.
 - i. Winners who are tardy to this meeting may be removed from the performance at the Board's discretion.
 - f. Students must perform the winning pieces exactly the way they were performed for the Command Performance adjudicators.
 - i. No additional pieces, movements, or sections may be added.

V. Professional Development

VI – GENERAL POLICIES

A. Harassment Policy

Purpose

The purpose of this policy is to provide a safe and respectful environment for all members, volunteers, contractors, participants, and stakeholders of the Nevada Music Educators Association. Harassment, in any form, will not be tolerated.

Scope

This policy applies to all individuals involved with the NMEA and covers all activities, including meetings, events, communications, and any interactions in person or online.

Definition of Harassment

Harassment is any unwelcome behavior that demeans, humiliates, or threatens an individual or group. This includes, but is not limited to:

- **Verbal Harassment:** Derogatory comments, slurs, jokes, or threats.
- **Physical Harassment:** Unwanted physical contact, assault, or intimidation.
- **Visual Harassment:** Displaying or distributing offensive images, posters, or messages.
- **Sexual Harassment:** Unwelcome sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature.
- **Bullying:** Repeated aggressive behavior intended to hurt another individual, physically, mentally, or emotionally.
- **Discrimination:** Unfair treatment based on protected characteristics.

Reporting and Investigation

Any individual who believes they have been subjected to harassment, or who has witnessed harassment, should report the incident to an NMEA Executive Board Member or NMEA Zone Representative. All complaints will be taken seriously and handled confidentially to the extent possible.

Disciplinary Action and Retaliation

If an investigation confirms harassment occurred, the association will take appropriate disciplinary action. This may include verbal or written warnings, or suspension or termination of association office, position, or volunteer status. The NMEA prohibits retaliation against anyone who reports harassment or participates in an investigation.

B. Confidentiality Policy

Purpose

The purpose of this policy is to ensure that all information is treated with the highest level of confidentiality to protect the privacy of members, volunteers, contractors, and participants, and to ensure compliance with applicable laws and regulations.

Scope

This policy applies to all NMEA Board members, members, contractors, volunteers, and any other individuals or entities who have access to confidential information.

Definition of Confidential Information

Confidential information includes, but is not limited to:

- Personal information about members, volunteers, contractors, participants, and partners (e.g., names, addresses, financial information).
- Internal communications, including emails, meeting minutes, and internal reports.
- Financial information, including budgets, forecasts, and donor contributions.
- Any other information designated as confidential by NMEA.

Responsibilities and Use of Information

Access to confidential information is granted on a need-to-know basis. Information must be used for its intended purposes and cannot be disclosed to unauthorized individuals without prior written consent of the NMEA President and/or State Executive.

Breach of Confidentiality

Any breach of this policy must be reported immediately to the NMEA President and/or State Executive. A breach may result in disciplinary action, including termination of position or volunteer status, as well as potential legal action.

C. Non-Discrimination Policy

Policy Statement and Scope

The Nevada Music Educators Association (NMEA) is committed to creating an inclusive and welcoming environment that promotes equal opportunities for all individuals. This policy applies to all NMEA-sponsored activities, programs, events, and operations.

Non-Discrimination Statement

NMEA does not discriminate based on:

...race, color, religion, sex, sexual orientation, gender identity or expression, age, national origin, disability, marital status, veteran status, genetic information, or any other characteristic protected by applicable federal, state, or local laws.

Key Principles

- **Equal Opportunity:** All individuals have the right to participate without discrimination or harassment.
- **Respect and Dignity:** Every member is expected to treat others with respect and dignity.
- **Inclusive Environment:** NMEA is dedicated to fostering an inclusive environment where diversity is valued.
- **Accessibility:** NMEA will make reasonable accommodations for individuals with disabilities.

Reporting and Resolution

Concerns can be reported to the NMEA Board of Directors or designated Diversity and Inclusion Officer. All reports will be investigated promptly and impartially. Retaliation against any individual for reporting discrimination or participating in an investigation is strictly prohibited.

D. Whistleblower Policy

Purpose and Scope

This policy encourages and enables individuals to raise serious concerns internally so that the NMEA can address and correct inappropriate conduct and actions. This policy applies to all members, volunteers, contractors, participants, and stakeholders involved with the association.

Reporting Responsibility

Each member has an obligation to report:

- Questionable or improper accounting or auditing matters.
- Violations and suspected violations of NMEA policies and procedures.
- Violations and suspected violations of law.

No Retaliation

No individual who reports a violation in good faith shall suffer harassment or retaliation. Any individual who retaliates against a good faith reporter is subject to discipline up to and including termination of position and/or association membership.

Reporting Procedure and Confidentiality

The NMEA suggests reporting concerns to the supervisor/chairperson, the NMEA President, or the State Executive. Reports may be submitted on a confidential basis or anonymously. All reports will be promptly investigated.

Acting in Good Faith

Anyone filing a complaint must be acting in good faith and have reasonable grounds for believing the information discloses a violation. Any allegation made maliciously or knowingly false will be viewed as a serious disciplinary offense.

Appendix I – General

Event Proposal Form

Name of Member Making Request	
Membership Number of Member Making Request	

Event Proposed:	
Event to Align with:	<input type="checkbox"/> All-State Festival <input type="checkbox"/> Music Retreat (PD Conference) <input type="checkbox"/> Small Schools All-State <input type="checkbox"/> Solo & Ensemble <input type="checkbox"/> Other: _____

Description of Proposed Event:

Who Benefits from the Proposed Event:

What is the Financial Impact of the Event to NMEA:

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Appendix II – All-State Festival

Example of CONSULTANT AGREEMENT FOR ALL-STATE ENSEMBLES

This Agreement made and entered into this _____ (date), day of _____ (month), _____ (year), between the Nevada Music Educators Association (NMEA) and _____, in the capacity of Consultant.

The NMEA hereby engages and contracts the services of the Consultant as an independent contractor, and not as an employee. Nothing contained herein shall be construed to create the relationship of Employer-Employee between the Association and the Consultant. The NMEA has no responsibility for payment of taxes, workers compensation, social security, or any other benefits incidental to employment with the NMEA. These services are to be rendered in _____, Nevada.

Services to be performed by Consultant: Rehearsing and directing the 20__ All-State _____ on _____ directing the ensemble at the concert on _____. Rehearsals will run daily starting on _____ (date) with morning and afternoon breaks as well as lunch and dinner breaks (exact times to be determined at a later date). Music selection should also be made by _____ and reported to the _____ chairperson along with the consultant's picture and biography.

Consultant agrees to arrange and pay for his/her own expenses including transportation, housing and meals. Upon completion of the services provided by the Consultant, the NMEA shall make payment as follows:

Honorarium Amount: \$3,000.00

The Consultant agrees to hold the NMEA, its trustees, officers, and members harmless from all suits, claims, judgments, demands or executions of every kind and character arising out of any act or omission of the Consultant.

Neither this Agreement nor any duties or obligations under this Agreement may be assigned by the Consultant without the prior written consent of the NMEA.

Notwithstanding any other provisions of this Agreement, either party hereto may terminate this Agreement at any time with or without cause prior to sixty (60) days before the date of the event as stated in the third paragraph of this Agreement.

This Consultant's Agreement contains the entire agreement between the parties and may only be modified by a written agreement by both parties. This Agreement shall be governed and construed in accordance with the laws of the State of Nevada.

For the NMEA:

Chairman Signature

NMEA State Executive Signature

Consultant:

Consultant Signature

Address

City, State, Zip Code

Telephone Number

Sample Letter to Students Selected for All-State Ensembles

DATE

Dear All-State XXXXXXXX Member,

On behalf of the Nevada Music Education Association, congratulations on being accepted into the most elite high school XXXX in our state. Our conductor this year is PUT NAME HERE, WHAT HIS/HER POSITION IS AND WHERE HE/SHE IS FROM, ALONG WITH A SHORT “TIDBIT” ABOUT HIM/HER. He/She is also a truly amazing clinician and is looking forward to Nevada’s finest musicians.

To make your All-State experience as outstanding as possible, please be aware of the following things:

- The tardy and attendance policy states that if you are not in your seat at downbeat, you will be dismissed from the ensemble. Please observe all call times.
- Please practice your music diligently. It is expected that you will play your music for your band director so he/she can make sure it is correct. The first rehearsal at All-State will be a sectional in which you will play your music off to a judge. Students found unprepared will be re-assigned to a lower chair or part, or removed from the ensemble entirely.
- You are required to turn in all of your music immediately following the All-State concert. Your music is numbered, so please make sure that you turn in the exact numbers assigned to you.
- Please make sure you have all accessories (i.e., mutes, etc.) called for in your part.
- You are required to bring all items necessary for your performance (with the exception of: bass drums, tam tams, mallet instruments, chimes, bongos, and timpani). This includes mallets/sticks of all varieties, snare drums, equipment stands, cymbals, straps, etc. If in doubt, bring it!
- If the part indicates a large suspended cymbal, bring a LARGE suspended cymbal. Also, have a variety of mallets/sticks in terms of size and hardness. If the conductor asks, “Do you have a harder/softer/bigger/louder/etc. mallet for that,” your answer will ALWAYS be, “Yes!”
- Please label all of your items with your name and school.

Good luck to you in your preparation for All-State. We look forward to seeing you soon!

Best regards,

All-State XXXXXXXXXX Chairperson

Educator Reminders for Students Accepted into an All-State Ensemble

Dear NMEA Member,

Please note that at the time of acceptance into an All-State Ensemble, all students are required to submit:

- Registration Form
- Code of Conduct
- Attendance Policy
- Chaperone of Record
- Publicity Permit/Media Release

Thank you for your attention to these changes. If you have any questions, please contact your area chairperson.

Sincerely,

NMEA Executive Board

ALL-STATE AUDITION FORM

DEADLINE: See NMEA website for deadlines to submit student entries to ensemble chairs: www.nmeamusic.org .

Directors will be invoiced after registering for auditions, fees must be paid prior to auditions. NMEA only accepts online payments – exceptions can be made with the State Executive. Band, Choir, Orchestra and Jazz Band students must turn in this Audition Application along with the completed and signed Code of Conduct and Attendance Policy at the time of their audition.

PART ONE: Student Information

PLEASE PRINT OR TYPE

Name: _____

School: _____

Address: _____ City/

Zip: _____

Home Phone:() _____ E-mail: _____ Grade: _____

****IF YOU ARE AUDITIONING FOR MORE THAN ONE PERFORMING GROUP, YOU MUST INDICATE YOUR 1st, 2nd, AND 3rd CHOICES. IF LEFT BLANK, THE CONFERENCE COMMITTEE WILL MAKE THE FINAL DETERMINATION, AND THEIR DECISION WILL BE FINAL. Only the highest scoring wind/percussion player is guaranteed their preferential first choice.**

Choir Choice # _____

Voice Part _____ 1S _____ 2S _____ 1A _____ 2A _____ 1T _____ 2T _____ 1B _____ 2B

*With NMEA Board's consent, exceptions can be made to the live choral audition requirement.

Student is enrolled in school choir _____ (initial here to confirm enrollment, director will verify below as well)

Orchestra Choice# _____

Instrument _____

(wind players/percussion, indicate instrument choices in band area below)

Concert

Jazz

Band

List instrument(s) here (if auditioning on multiple instruments please list in order of preference):

Important Note: Preference order applies ONLY if student qualifies for All State participation on multiple instruments based on audition results. If you prefer placement be made based on highest chair earned regardless of instrument, please check the following: _____ No preference/placement should be determined by highest chair earned.

Choice# _____

_____ Choice# _____

Band

List instrument(s) here (if auditioning on multiple instruments please list in order of preference):

Important Note: Preference order applies ONLY if student qualifies for All State participation on multiple instruments based on audition results. If you prefer placement be made based on highest chair earned regardless of instrument, please check the following: _____ No preference/placement should be determined by highest chair earned.

If selected for a NEVADA ALL-STATE organization, I will accept the assignment, learn the required literature, follow all rules and regulations in the All-State Code of Conduct and Attendance Policy, and punctually attend all rehearsals. I realize that this is contingent upon successful completion of my local

honor organization assignment. I am including the attendance contract, code of conduct and publicity permit with this form.

 _____ Student Signature/Date
 Parent/Guardian Signature/Date

PART TWO: To be completed by the director

I recommend this student for consideration as a member of the NEVADA ALL-STATE BANDS, CHOIR or ORCHESTRA. This student is a member in good standing of our school concert organization (s), has participated in this year's local honor organization, and is worthy of audition.

PLEASE NOTE: In order to audition for an All-State performing ensemble, the student must be enrolled in and in good standing with the corresponding performing group at his/her high school, and must have completed the district/regional honor group. String players and vocalists are to audition on the same instrument/voice part as they played/sang in their auditioned local/regional honor group. This should also match their instrument/voice part at their school. Wind/percussion players may audition on multiple wind/percussion instruments regardless of the instrument they played in their local/regional honor group. Students who do not have a district/regional event available to them, or having extenuating circumstances that prevent them from participating in the local event can appeal to the NMEA Executive Board for an exception to be made.

Relevant comments from director:

 Director's Printed Name Director's email address

 Director's Signature/Date

 NAFME ID #

_____/_____/_____
 Expiration Date

School FAX # () _____

School Phone # () _____

All-State Rehearsal Code of Conduct

(This form is required for anyone who is auditioning for an All-State Ensemble.)

While the Nevada Music Educators Association has established various All-State activities to provide excellent performance opportunities for high achieving music students in the state, it is also to be viewed as a privilege for these students to represent their peers at this level. The executive board of NMEA in consultation with the NMEA General Assembly has established this “All-State Code of Conduct” to govern individual students conduct as representatives of their high schools and their districts across the state. This code will involve any All-State activity from auditions to rehearsals to performance to motel and restaurant conduct. As a participant, the student agrees to meet the terms of the following code.

CODE OF CONDUCT: The student agrees to meet the terms of the attendance policies as outlined in the attendance policy statement, which is to be signed and returned to the school’s music director and forwarded to the appropriate All-State chair. The attendance policy contains very strict demands at all rehearsals and does not allow any tardiness.

- I. The student will rehearse and adequately prepare the music of the All-State ensemble and come to the All-State site with all music and a pencil for use during the rehearsals.
- II. Curfew times will be established by the NMEA Board. These curfew times will be enforced by board members, NMEA members, and individual school personnel. Violation of curfew by a student will result in removal from the conference and the student will be sent home at the student/school’s expense.
- III. Students will maintain proper decorum while in the hotel/motel, riding the bus or at eating establishments. This will include being respectful of other patrons at all times. Student noise levels in the hotel/motel lobbies, hallways, staircases, elevators and rooms will be kept to a minimum both day and night.
- IV. Students are not to have visitors in their own hotel/motel unless under authorized adult supervision. Under no circumstances will there be girls in boys rooms or boys in girls rooms.
- V. Unlawful use or possession of alcohol, any type of tobacco, or illegal drugs, or any counterfeit substances will not be tolerated. Violation of law in any of these areas, but not limited to these areas, by a student will result in removal from the conference and proper legal authorities will be contacted.
- VI. Sexual harassment or sexual activity will not be tolerated. Violation of this rule by a student or students will result in removal from the conference.
- VII. Student agrees to follow all of their own school and school district rules, regulations and policies. This includes the school district’s dress code policy. At the time of All-State, the student will remain in good standing with their school/school ensemble, as verified by the school’s director.
- VIII. Students removed from the conference will be sent home at their parent’s expense. The executive board may recommend that the student be withheld from participation in All-State activities for up to one year.
- IX. Students who withdraw from All-State after the last day of February will be excluded from participating in the following year’s All-State. Students who have extenuating circumstances may appeal to the NMEA Executive Board.

- X. Students accepted to an NMEA All-State Ensemble will be required to pay a participation fee to NMEA. This fee varies by ensemble.

I understand and will abide by this Code of Conduct.

_____/_____/_____
Name (Print) Student Signature Date

_____/_____/_____
Parent/Guardian Name (Print) Parent Signature Date

All-State Rehearsal Attendance Policy

(This form is required for anyone who is auditioning for an All-State ensemble.)

Attendance Policy:

- Attendance is taken in the 15 minute window prior to the rehearsal start time.
- Students will be marked tardy if they are not in their seat at the rehearsal start time. Your first tardy will result in a verbal warning and the chair will notify the teacher of record.
- Students will be removed from the ensemble if
 - They arrive more than 15 minutes after the rehearsal start time and/or
 - It is their second tardy.
- This removal may be appealed to the NMEA Executive Board by the student's teacher of record only if the student has followed the NMEA Rehearsal Attendance Emergency Procedure.
- NMEA Rehearsal Attendance Emergency Procedure:
 - In the event that a student will be late to a rehearsal for any reason beyond their control, that student must contact their ensemble chair.
 - This contact must take place prior to the rehearsal start time.
- The Ensemble Chair's time piece shall be considered the official clock of the ensemble for attendance purposes.

MUSIC PREPARATION CHECK: All students in All-State performing ensembles will participate in an individual music check. The students will perform their music for one or two selected music educators chosen by the area chair. If, in the opinion of these educators, the student is not prepared for the All-State experience, he/she will be removed from the ensemble.

APPEAL PROCESS: A student, director or parent may appeal decisions regarding the enforcement of these policies to the Nevada Music Educators Association Executive Board. Please contact the current President of NMEA.

As parent, student and director, we acknowledge awareness and acceptance of these rules and our willingness to comply with them.

As the parent/guardian, I (we) acknowledge responsibility to provide transportation home at my (our) expense, should my (our) son/daughter be removed for infraction of the rules.

This agreement must be signed by parent, student and director and submitted to the appropriate All-State chair in order for the student to participate in the All-State auditions.

_____/_____/_____
Parent Signature Date

_____/_____/_____
Student Signature Date

_____/_____/_____
Director Signature Date

Nevada Music Educators Association Chaperone of Record

To All Nevada Music Educators Association Directors:

It is required and requested that each performer's home organization provide at least one Event Chaperone to assist the Nevada Music Educators Chairpersons during the following activities. This can be the director, but is usually a parent from their school enabling directors to attend interest sessions and meetings during the All-State Conference. Responsibilities of the Event Chaperone include: All scheduled rehearsals, moving performers from rehearsal to lunch / dinner breaks and staying with them, dress rehearsals, All-State Command Performance Concert and the Nevada All-State Host Concert performance.

Please select your Event Chaperone and complete the lower portion of this form and return it, along with the Application - Code of Conduct / Attendance Policy form, participant fees and copy of invoice to your area chairperson at the time of audition.

There are no fees for Event Chaperones that are non-directors, although all Event Chaperones must still register and receive a name badge. All directors must register and pay fees in order to have your students participate in the NMEA Festival Ensembles

I HAVE AGREED TO ASSIST NMEA AS AN EVENT CHAPERONE FOR THE NEVADA MUSIC EDUCATORS ASSOCIATION ALL STATE FESTIVAL ENSEMBLE:

NAME OF CHAPERONE (S):

Name of Chaperone

Cellular Phone #

Name of Chaperone

Cellular Phone #

Name of Chaperone

Cellular Phone #

Name of Chaperone

Cellular Phone #

PARTICIPATING STUDENT NAME (S):

DIRECTOR INFORMATION:

Name of Director

Cellular Phone #

SCHOOL NAME: _____

ADMINISTRATOR CONTACT: _____

SCHOOL ADDRESS: _____

SCHOOL PHONE #: _____

DIRECTOR EMAIL: _____

PUBLICITY PERMIT

Last Name of Child _____ First Name _____

Dear Parents:

Throughout the Nevada Music Educators Association All State Festival, we are asked to take part in local publicity releases by way of pictures, newspaper articles, websites, radio time, television and/or video. If you do, or do not, want your child's picture or name to be used in such publicity releases, indicate your desire below.

_____ I see no objection to my child having his or her picture and/or name used in connection with the public relations program of the Nevada Music Educators Association.

_____ I object to my child having his or her picture and/or name used in connection with the public relations program of the Nevada Music Educators Association.

Date _____

Signature of Parent or Guardian #1_____
Signature of Parent or Guardian #2

*All parents or guardians of the student must sign.

MS BAND - A

Audition Rubric

Instrument: _____

Number: _____ Chromatic Scale _____/35

Notes/Comments: _____

0-7	pulse are inconsistent	Tempo and pulse are often inconsistent.	somewhat inconsistent. 22-28	of the time. 29-35
V - The technical demands of the scale are not met with precision and there is no evidence of dexterity in performing the scale. There are too many errors within the scale and the full range is not evident. Tempo and	Etude 1 _____/50 8-14 IV- Rarely meets technical demands with precision and does not demonstrate dexterity in performing the scale. There are many errors within the scale and the full range is not evident.	15-21 III - Occasionally meets technical demands with precision but does not demonstrate dexterity in performing the scale. There are several errors within the scale and the full range is not evident. Tempo and pulse are	II - Frequently meets technical demands with precision and demonstrates dexterity in performing the scale. The full scale contains minor errors in pitches, however, the full range is performed. Tempo and pulse are consistent most	I - Consistently meets technical demands with precision and demonstrates dexterity in performing the scale. The full scale contains correct pitches and full range. Tempo and pulse are consistent all of the time.

Notes/Comments: _____

Etude 2 _____/50

Notes/Comments: _____

0-10	Does not demonstrate attention to the music's expressive features. Phrases are not shaped with dynamics, articulations, and direction. There is no attention to dynamic contrast and an understanding of proper style is lacking. 11-20	precision and dexterity and most articulations are performed incorrectly. Rarely demonstrates control of rhythm and tempo in all meters present Rarely demonstrates attention to the music's expressive features. Few phrases are shaped with dynamics, articulations, and direction. Attention	to dynamic contrast and an understanding of proper style is not evident. 21-30 III - Occasionally meets technical demands with precision and dexterity and performs with correct articulation some of the time. Occasionally demonstrates control of rhythm and tempo in all	meters present. Occasionally demonstrates attention to the music's expressive features. Some phrases are occasionally shaped with dynamics, articulations, and direction. Attention to dynamic contrast and an understanding of proper style is noticeable. 31-40 II - Frequently meets
V - Technical demands are not met with precision or dexterity. Articulations are incorrect. There is no control of rhythm or tempo in any meter present.	IV - Rarely meets technical demands with			

<p>technical demands with precision and dexterity and performs with correct articulation most of the time.</p>	<p>present Frequently demonstrates attention to the music's expressive features. Most phrases are shaped with dynamics, articulations, and direction. Attention to</p>	<p>dynamic contrast and an understanding of proper style is evident. 41-50 I - Consistently meets technical demands with precision and dexterity and performs with</p>	<p>correct articulation all of the time. Consistently demonstrates control of rhythm and tempo in all meters present. Consistently demonstrates attention to</p>	<p>the music's expressive features. Shapes phrases with dynamics, articulations, and direction. Attention to dynamic contrast and an understanding of proper style is evident at a very high level.</p>
<p>Frequently demonstrates control of rhythm and tempo in all meters</p>				<p>Total Score____/135</p>

MS BAND - B

Books Used for Audition Material:

- Flute: Second Book of Practical Studies for Flute, Ralph Gunther, Pub. By Alfred
- Oboe/Sax: Second Book of Practical Studies for Saxophone, Nilo W. Hovey, Pub by Alfred
- Bassoon/Tbn/Euphonium: Second Book of Practical Studies for Trombone, Gerald Bordner, Pub.By Alfred
- Clarinet/Bass Clarinet: Second Book of Practical Studies for Clarinet, Nilo W. Hovey, Pub. By Alfred
- Trumpet: Second Book of Practical Studies for Trumpet, Getchell, ed. by Hovey, Pub. B Alfred
- Horn: Second Book of Practical Studies for French Horn, Robert W. Getchell, Pub. By Alfred
- Tuba: Second Book of Practical Studies for Tuba, Getchell, ed. by Hovey, Pub. By Alfred
- Percussion: Audition Etudes, Garwood Whaley, Pub. By Meredith Music (Hal Leonard)

MS BAND - C

2023-24 MS Allstate Band Etude Selection Guidelines

Percussion

- Must Have Etudes For the Following:
 - Snare drum, Mallets
- Committee Members determine bpm for each etude (can be a range)
- Mallet Guidelines:
 - Must be a selection between #1-8
 - Between 8-12 measures max. Doesn't have to be at the beginning of the etude
 - Selection must include a roll
 - Select a first choice etude and a second choice etude so committee has two options
 - No compound meters
- Mallet Scales
 - Choose 2 major scales (one octave)
- Snare Drum Guidelines:
 - Must be a selection between #1-8
 - Between 8-12 measures max. Doesn't have to be at the beginning of the etude
 - Selection must include a roll
 - Select a first choice etude and a second choice etude so committee has two options
 - No compound meters

Brass

****Please review individual instrument guidelines, followed by all brass guidelines****

- Trumpet:
 - Must be between #70-93
 - Between 8-12 measures max. Doesn't have to be at the beginning of the etude
 - Highest note should be G
 - Specify if high notes are out of range, students can play down the octave
 - Max of 3 sharps
 - Max of 2 flats
- French Horn
 - Must be between #70-86
 - Between 8-12 measures max. Doesn't have to be at the beginning of the etude
- Trombone/Euphonium
 - Must be #56-76
 - Between 8-12 measures max. Doesn't have to be at the beginning of the etude
 - Highest note should be F
 - Specify if high notes are out of range, can play down the octave
- Tuba
 - Max of 4 flats

- All Brass Etude Requirements:
 - Between 8-12 measures max. Doesn't have to be at the beginning of the etude
 - One lyrical and one technical etude
 - Must have two different key signatures
 - Committee Members determine bmp for each etude (can be a range)
 - No compound meters

Woodwind:

****Please review individual instrument guidelines, followed by all woodwind guidelines****

- Flute
 - Highest note is G
 - Lowest note is D
 - No more than 2 sharps
 - No more than 4 flats
- Oboe
 - Choose etude from saxophone book
 - Highest note is D
 - Lowest note is C
 - No more than 2 sharps
 - No more than 4 flats
- Saxophones
 - Highest note is D
 - Lowest note is C
 - No more than 3 sharps
 - No more than 2 flats
- Clarinet
 - Highest note is C above staff
 - Lowest note is E
 - Max of 3 sharps
 - Max of 2 flats
- Bass Clarinet
 - Highest note is C
 - Lowest note is Eb
 - Max of 3 sharps
 - Max of 2 flats
 - Both etudes must come from same book
 - If can't find etudes in clarinet, look at horn and trumpet books
- Bassoon
 - Same as euphonium and trombone etude
- All Woodwind Etude Requirements:

- Between 8-12 measures max. Doesn't have to be at the beginning of the etude
- One lyrical and one technical etude
 - Must have two different key signatures
- Committee Members determine bmp for each etude (can be a range)
- No compound meters

MS BAND - D

NMEA MS All State Band Audition Recording Instruction

Wind Instruments (AUDIO ONLY)

Record the audition on the highest quality device available. **Each student auditioning must be recorded in one take.** Email the audio file or provide a link to a cloud drive (onedrive or google drive) containing all recordings to:

middleschoolband@nmeamusic.org

Recordings should be submitted as MP3, MP4, or WAV. It is up to the director to ensure that each file is operational and accessible. Any inaccessible files will be up to the director to correct. Unable to do so will result in a disqualification of any affected students.

Email must be titled: “*Your Middle School – NMEA All-State MS Band Auditions*”

- Example: “Mendive MS – NMEA All-State MS Band Auditions”

Each file must be titled: “Instrument, Number” (*Numbers will be assigned on **Monday, October 23rd, 2023***)

- Example: “Flute, 7”

Please note:

- Any files shared via drive must be sure to also unlock sharing restrictions so that the files are accessible to the email address provided above.
- Files that are submitted not in one complete take will be disqualified.

Please double check to ensure all files are operational before submitting.

NMEA MS All State Band Audition Recording Script for Wind Instruments

During the recording the only spoken words should be from the script below. The recording should only contain the director’s voice stating the script and not include the student’s voice. See Script below:

Director: “*Instrument Number #*”

Example: “Flute Number 5”

Director: “Chromatic Scale”

Student performs chromatic scale

Director: “Technical Etude”

Student performs Technical etude

Director: “Lyrical Etude”

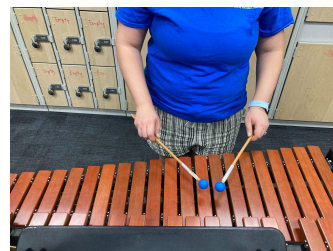
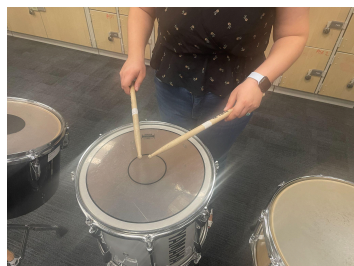
Student performs Lyrical etude

*****Director ends recording*****

Percussion Instruments (AUDIO & VIDEO OF HANDS ONLY)

Record the audition on the highest quality audio and video device available. Each student audition excerpt must be recorded in two different videos, one mallet (Xylophone) and one snare. The videos CANNOT contain the student's face or other identifying factors (below is an example picture of what the video capture should look like.) Email the file or provide a link to a cloud drive (onedrive or google drive) containing all video recordings to:

middleschoolband@nmeamusic.org



Video Recordings should be submitted as MP4, or MOV. It is up to the director to ensure that each file is operational and accessible. Any inaccessible files will be up to the director to correct. Unable to do so will result in a disqualification of any affected students.

Email must be titled: “*Your Middle School – NMEA All-State MS Band Auditions*”

- Example: “Mendive MS – NMEA All-State MS Band Auditions”

Each file must be titled: “Percussion, Number, Snare or Mallet” (*Numbers will be assigned on **Monday, October 23rd, 2023***)

- Example for Video 1: “Percussion, 7, Mallet”
- Example for Video 2: “Percussion, 7, Snare”

Please note:

- Please ensure the percussionist audition is playing the Mallet Excerpt on a Xylophone.
- Any files shared via drive must be sure to also unlock sharing restrictions so that the files are accessible to the email address provided above.

Please double check to ensure all files are operational before submitting.

NMEA MS All State Band Audition Recording Script for Percussion

During the recording the only spoken words should be from the script below. The recording should only contain the director's voice stating the script and not include the student's voice or face. See Script below:

Mallet (On Xylophone)

Director: Percussion Number #, Mallet

Example: "Percussion Number 7, Mallet"

Director: "Mallet Etude"

Student performs Mallet etude

*****Director ends recording*****

Snare

Director: Percussion Number #, Snare

Example: "Percussion Number 7, Snare"

Director: "Snare Etude"

Student performs Snare Etude

*****Director ends recording*****

ALL-STATE CHAIRPERSON CHECKLISTS AND DUTIES:

See [NMEA Handbook](#) for checklists and duties. Make revisions on that document.

Appendix III – Small Schools All-State Festival

See [NMEA Handbook](#) for checklists and duties. Make revisions on that document.

Appendix IV – Solo & Ensemble Festival

Solo & Ensemble Adjudication

- I. Achieving the ultimate in performance excellence shall be the goal.
- II. The Solo & Ensemble Festival is designed to encourage music excellence and performance artistry throughout the year rather than to prepare for a contest.
 - A. This philosophy has meant the abandonment of the competition contest.
- III. The ultimate motive of teachers should be to give their soloists or ensembles as honest an appraisal of their efforts as the Adjudicators.
- IV. The ratings should be considered as a constructive assessment rather than a placement higher or lower as compared to other participants.
- V. Achieving a high rating at the cost of ethical teaching practices is never justified.
- VI. Students may elect to receive a rating or written comments with no rating.
- VII. STANDARDS FOR ADJUDICATION
 - A. Standards for rating in the five-division system are listed below with explanatory remarks:
 1. The final rating awarded must be a reflective compilation of all ratings given in each category on the adjudication sheet.
 2. The adjudicator's rating will be final. Appeals are not permitted.

I.	<p>SUPERIOR rating reflects the finest conceivable performance for the event and the category of participants being judged, worthy of the distinction of being recognized as among the very best. It shows outstanding preparation, execution or interpretation for a formal festival performance; musically very challenging yet nearly absent of technical errors with very minor flaws in advanced musical concepts and interpretation. This rating should be reserved for only the truly outstanding performance.</p> <p>A superior rating = any combination of 5 ratings totaling 5, 6, or 7. For example: $1\ 1\ 1\ 1\ 1 = 5 = I$ $1\ 1\ 1\ 1\ 1\ 3 = 7 = I$ $1\ 1\ 1\ 1\ 2 = 6 = I$ $1\ 1\ 1\ 1\ 2\ 2 = 7 = I$</p>
II.	<p>EXCELLENT rating reflects an exceptional performance in many respects with minor deficiencies in performance, or improper voicing or instrumentation. It shows above average preparation, execution or interpretation for a formal festival performance; musically challenging with few technical errors and demonstrated awareness of advanced musical concepts and interpretation. This rating is a performance of distinctive quality.</p> <p>An excellent rating = any combination of 5 ratings totaling, 8, 9, 10, or 11.</p>

III.	<p>GOOD rating reflects a performance that has accomplishment and marked promise. It shows average preparation, execution or interpretation for a formal festival performance; presents few musical or technical challenges and demonstrates awareness of only basic musical concepts.</p> <p>A good rating = any combination of 5 ratings totaling, 12, 13, 14, 15, or 16</p>
IV.	<p>FAIR rating reflects a performance that has room for improvement. It shows below average preparation, execution or interpretation for a formal festival performance; presents no musical or technical challenges and lacks demonstrated awareness of basic musical concepts.</p> <p>A fair rating = any combination of 5 ratings totaling, 17, 18, 19, 20, or 21.</p>
V.	<p>POOR rating indicates a performance that has much need for improvement. Shows unacceptable preparation, execution or interpretation for a formal festival performance; presents no musical or technical challenges and has many errors in technique and basic musical concepts. This rating is rarely used even by the most critical adjudicator.</p> <p>A poor rating = any combinations of 5 ratings totaling, 21, 22, 23, 24 or 25.</p>
CO	<p>COMMENTS ONLY indicates the performer chose to receive written comments without a Roman Numeral rating or the performer did not follow the NMEA Solo & Ensemble Policies and Procedures.</p>
NS	<p>NO SHOW rating indicates the registered performer(s) did not arrive and participate in the event.</p>

Appendix V – Professional Development