

Vermont All State Music Festival Handbook

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OVERVIEW

FESTIVAL RESPONSIBILITY

The operation of the Vermont All State Music Festival will be the responsibility of the Vermont Music Educators Association (VMEA) as represented by the All State Music Festival Committee. All involved parties will work together to ensure the festival operates in accordance with the policies and procedures stated here and any VMEA policies and procedures that apply to this type of student event.

The Festival Director is additionally charged with the responsibility of assembling the finest high school musicians in Vermont into four high quality music performance groups. To this extent, the overall quality of the festival experience for everyone takes precedence over individual considerations. The Festival Director must maintain the integrity of the organization and its regulations through his / her decisions, viewing the future effects of each decision rather than the one time effect on a current situation.

LOCATION OF FESTIVAL

The Vermont All State Music Festival may be held at any appropriate location within the state of Vermont. An offer to host the Festival may be submitted by the music department, the school administration or the school board at any time to the VMEA Executive Board or the current Festival Director. Other offers will be solicited as needed by the Festival Director. An order of preference will be determined when necessary.

The ability of any location to host the festival will be reviewed by the Festival Director and/or designate. An onsite inspection, to include viewing of the rehearsal halls and concert hall, a discussion of how meals will be coordinated, and a review of the mechanics of operation, will be made by the Festival Director or designated festival staff member in the fall prior to the festival. There must be sufficient hotel or other lodging available in the area to accommodate festival participants and staff.

A contract will be signed between the sponsoring school district organization, the sponsoring school district administration, the VMEA and the All State Committee. That contract will outline the following:

- Responsibilities, as perceived, of all the parties involved.
- The financial arrangements for the Festival's expenses and income.
- The necessity of public liability insurance.

FESTIVAL CONCERTS

On Thursday evening, the Scholarship / Performance award recipients from each category will perform at the site designated by the Festival Host / Co-Hosts. The Composition Scholarship / Performance award recipient's piece will be performed at some point during the festival if possible, with arrangements coordinated by the recipient/their teacher, the composition coordinator, and the scholarship chair.

On Friday evening, the All State Jazz Ensemble and the Modern Band Ensemble will perform at the site designated by the Festival Host / Co-Hosts. All of the Jazz Scholarship award recipients may be recognized during this concert.

Festival Saturdays with one concert: The Festival Chorus, Contemporary A Cappella Ensemble, Orchestra, and Band will present an afternoon concert at the site designated by the Festival Host / Co-Hosts. Performance order will be determined by the Festival Director and the Festival Host / Co-Hosts. The concert will be during the afternoon to provide travel time for parents, participants, and teachers.

Festival Saturdays with two split concerts: The Festival Chorus and Contemporary A Cappella Ensemble will perform in one concert and the Festival Orchestra and Band will perform in another concert at the site designated by the Festival Host / Co-Hosts. Performance order will be determined by the Festival Director and the Festival Host / Co-Hosts. Both concerts will be during the afternoon to provide travel time for parents, participants, and teachers.

The Scholarship award recipients (Scholarship/Performance, Scholarship and Honorable Mention) will be recognized at the concert in which they perform. The Evelyn Springstead

Scholarship, Richard W. Ellis Scholarship and any other awards directly related to the Festival (such as the VT-ACDA Scholarship) will also be presented at the appropriate concert and likely mentioned during the other(s).

SAMPLE FESTIVAL SCHEDULE

(times are only approximations)

Wednesday

12:30 Jazz Ensemble and Modern Band Ensemble Pre-Festival Rehearsal

Thursday

8:00 Choral Rehearing begins

9:00 Registration for school teachers & members

10:00 General meeting for all students and teachers

10:20 Rehearsals for all ensembles

12:30 Lunch for all participants - Rehearsals follow

5:30 Dinner & relaxation for all participants - Rehearsals follow

7:00 Students meet with their music educator to go to concert

7:30 SCHOLARSHIP CONCERT

9:00 Non-housed students meet for transportation home

Housed students meet for transportation to hotel

10:30 Curfew

Friday

8:00 Housed students meet for transportation to festival

9:00 Rehearsals for all ensembles

10:00 All State meeting for teachers

12:30 Lunch for all participants - Rehearsals follow

5:30 Dinner & relaxation for all participants - Rehearsals follow

7:00 Students meet with their music educator to go to concert

7:30 MODERN BAND & JAZZ ENSEMBLE CONCERT

9:00 Non-housed students meet for transportation home

Housed students meet for transportation to hotel

10:30 Curfew

Saturday (one concert)

8:00 Housed students meet for transportation to festival

9:00 Dress Rehearsals for Band, Orchestra and Chorus

12:00 Lunch for all participants – Dress for the Concert

1:00 Warmups for Band, Orchestra and Chorus

2:00 CONCERT

5:30 Festival Concludes

Saturday (split concerts)

8:00 Housed students meet for transportation to festival

9:00 Dress Rehearsals for Band, Orchestra and Chorus

12:00 Lunch for all participants – Dress for the Concert

1:00 Warmups for Band, Orchestra and Chorus

2:00 FIRST CONCERT

3:30 / 4:00 SECOND CONCERT

6:00 Festival Concludes

FEE PAYMENT

Each school's music educators and/or school principals are held responsible for the correct preparation of all application materials and the proper and timely payment of all fees. Application materials and/or fees will not be accepted directly from students or parents (with the exception of home school parents).

Fees cannot be paid with personal checks from students or students' families. Fees must be paid with either a school or music educator check or with cash.

No fee is refundable.

WEBSITE

With so many schools involved in the Festival representing many different school policies involving the distribution of student information on the Internet, the All State website cannot be used to distribute lists of students involved in our event, audition ratings, or ensemble selections. Such information is only available from the Festival Director through each school's music educators. All other public information is available at the website and parents, students and community members are encouraged to check the site for answers to their questions. If you have a question about the All State website, please direct them to the All State Festival Director.

Sharing passwords or other information intended to be restricted to music educators with students, private teachers, or parents may result in the disqualification of all of that school's applicants / participants.

APPEALS PROCESS

Should a teacher feel that a decision made by the Festival Director pertaining to their school or students' involvement in the festival is an incorrect one, they have the right to appeal that decision to the VMEA Executive Board. The teacher has this right if and only if they have already shared their concern about the decision with the Festival Director in detail and have not received the judgment they felt appropriate even after learning more about the process, circumstances and future ramifications.

To initiate an appeal of a decision made by the Festival Director, the teacher should, in a timely manner:

- Document the circumstances surrounding the issue.
- Document the sharing of their concern with the Festival Director.
- Communicate their concern and share their documentation with their school administrator.
- Participate in the appeals process as needed.

The school administrator should, in a timely manner:

- Communicate with the Festival Director to discuss the teacher's concern.

- After that discussion, decide if the concern has merit for an appeal.
 - If it does not, communicate that to their teacher.
 - If it does, contact the VMEA President requesting an appeals hearing on the concern and send the appropriate documentation to the VMEA President
- Participate in the appeals process as needed.

The VMEA President and Executive Board will, in a timely manner:

- Contact all parties concerned and notify them of the appeal.
- Share the documentation with the board members.
- Arrange for a meeting / conference call to hear from all parties.
- Document the meeting / conference call discussion.
- Request further information as necessary.
- Render a decision
- Communicate that decision to all parties.

The Festival Director will, in a timely manner:

- Act upon that decision as necessary.
- Review the policy or procedure that was brought into question for future clarification.

FESTIVAL ADDRESS

Mail all festival correspondence and payments to:

**Vermont All State Music Festival
% VMEA
150 Dorset Street, Suite 245-291
South Burlington, VT 05403**

Please note that as of July 15, 2024, any previous All State address in Fairlee, VT is no longer valid. Please do NOT send payments there and be sure to update the address your business office has on file.

ELIGIBILITY

ELIGIBILITY: SCHOOL & MUSIC EDUCATOR

For a Vermont public, private and state-approved home school to be eligible to submit student applications for inclusion in the current year's Vermont All State Music Festival's audition and/or concert festival, the school must have paid the current year's All State Participation Fee from the VMEA (based on school population) at the beginning of the school year. This annual fee will range from \$25 (home school or small school) to \$300 (largest school).

Any school music educator wishing to submit applications must be a current member of NAFME / VMEA. (Note that membership is required throughout the year, including during the application period, the auditions, and the concert festival.) If a school has multiple music educators, membership is required for each based on the type of All State application submitted. For example, if a school has a separate band and chorus music educator, then the chorus music educator must be an NAFME / VMEA member if chorus applications are submitted while the band music educator must be a member if instrumental applications are submitted. Scholarship applications can be submitted by any member music educator.

To participate in the Auditions and/or the Festival, the appropriate online applications, school acceptance forms and medical forms must be filled out and submitted by the deadlines established by the Festival Director and listed at the beginning of this handbook. All applications must be accompanied by the appropriate fee payment. No student will be allowed to participate in any aspect of the Festival until all aspects of the application process are completed to the satisfaction of the Festival Director and all of the appropriate fees are paid.

ELIGIBILITY: STUDENT

To participate in any part of the Vermont All State Music Festival sponsored activities, a student MUST be – at the time of the sponsored activity – actively enrolled as a full-time student in a Vermont State Approved and VMEA eligible Public or Private School OR an approved and VMEA-eligible home school in the State of Vermont. Local school policy will be used to determine what constitutes a full-time student, and individual exceptions may be

made at the discretion of the local school music supervisor and principal. Students who have received a high school diploma or GED are not eligible. Home schooled students are eligible to participate in the All State Music Festival, but they must apply through and be supervised by their parents or home school sponsors.

For the purposes of this handbook and the festival it describes, 'school' represents the school (public, parochial, private or home) who completed the application, 'teacher', 'music educator' and other similar term represent the adults associated with a 'school', and 'student' represents the high school age applicant involved in any event associated with this festival.

Regardless of what type of high school the student attends, NO student may participate in any aspect of the Vermont All State Festival without the direct approval of or without the direct supervision provided by their local school.

Only the students listed on a school's Audition Application may audition for that school. Only substitutions or additions approved by the Festival Director can be made after the applications have been accepted.

Out of state transfer students may request to have auditions scheduled for them up to two weeks prior to the audition date in January. Those requests MUST come from a school and student meeting all of the Festival eligibility and participation requirements. Those requests will only be accepted by the Festival Director. These student auditions will receive the same considerations as all others.

Students are required to be a member of their school's performing group at the time of the Festival to participate in the same type of group in the Festival.

In the event that a participating school does not have a performing group that uses the auditioning student's instrument (i.e. no jazz band for guitar players, no orchestra for string players, home schooled students), then those students may audition on those instruments provided they meet all other eligibility requirements, pay all fees and are entered on all appropriate forms submitted from the school. The school's music supervisor or other school designated adult must assume responsibility for that student at all sponsored events. This includes all home school students.

AUDITION INFORMATION

GENERAL AUDITION POLICIES AND PROCEDURES

AUDITION PURPOSE

The Vermont All State Auditions are considered an educational opportunity and all involved should strive to do all they can to that end. They are used to place deserving students into the appropriate All State Music Festival Ensembles. All students who participate in those ensembles (the All State Band, Orchestra, Jazz Ensemble, Modern Band Ensemble, Chorus, Contemporary A Cappella Ensemble) must be placed in those groups by ratings received at the All State auditions. The auditions are open to all eligible students.

The only exceptions would be the placement of a student on an instrument that does not have a listing on the All State Audition Selection List (for example: Harp) or the placement of pianists. As required by the selected program(s), performers on non-listed instruments (besides piano) will be selected by the Festival Director and the appropriate Ensemble Manager.

Should a pianist be needed by the All State Band and/or All State Orchestra to properly perform their program, and the piano part(s) constitute more than 60% of the program (to make sure the pianist is adequately involved in rehearsals & concerts), the opportunity to participate in the Festival will be offered to the highest rated Piano Scholarship performer. Should that student not wish to participate, it will be offered to the next highest rated Piano Scholarship performer and so forth until a student has accepted the offer or the skill level of the next student on the list would preclude them being able to make a positive contribution to the ensemble.

A student selected in either of these manners will be responsible for the same fees, deadlines and will follow the same policies and procedures as any other accepted student. Such student(s) must be listed on the appropriate school's Acceptance and Housing Form.

AUDITION INSTRUMENTS

Students may not audition on instruments other than the ones for which audition repertoire has been established.

AUDITION SITE & DATE

The Vermont All State Music Festival offers one audition site and date for students to be adjudicated for acceptance into each year's Festival Ensembles. The site hosting the auditions is located so that no school in Vermont is more than a 3-hour drive away. The date will be on a Saturday in January, as determined by the Festival Director, and the following Saturday will be chosen as a Snow Date should it be needed. The audition site traditionally alternates between a southern site and a northern site.

Should a school have an unavoidable conflict with the audition date, the music educator involved MUST contact the Festival Director prior to the audition application deadline.

AUDITION MUSIC

The specific pieces to be prepared for the required auditions for the All State Band, Orchestra, Chorus and Jazz Ensemble have been selected by the All State Festival Committee and are listed in this handbook by year and instrument. The current year listings are also on the Vermont All State website. Designated Audition Committees (Instrumental, Vocal, Jazz, etc), in cooperation with adjudicators, may assign excerpts to each audition selections. Only a performance of the appropriate audition selection (including the proper sections, composer/arranger, and publisher) will be accepted as an audition.

***Students must perform their audition using a legally acquired original or from memory.
Use of photocopied music will result in disqualification.***

The music to be prepared for scholarship auditions is described in the handbook section regarding scholarship audition details.

AUDITION APPLICATION

The All State Audition Application Form is available online through the All State page linked to the VMEA website at www.vmea.org. The payment of the VMEA Participation Fee, a current NAFME / VMEA number and a password from the Festival Director are required to complete the online application.

Deadlines for online applications are considered at Midnight at the end of the deadline date.

School application material received after the due date, but before the last date will be assessed a late fee of \$100. After the last date, no application material will be accepted.

If a school's application is still incomplete after the last date, the Festival Director may elect to not allow any of that school's student applicants to participate in the Festival activity that those applications represented, or in any subsequent activity for the remainder of that school year. The Festival Director will notify the school's music educators and principal / headmaster of the school's delinquency. Alternatively, the Festival Director may elect to not allow just the student(s) whose application material is incomplete to participate in the Festival activity that those applications represent, or in any subsequent activity for the remainder of that school year. The Festival Director will notify the appropriate music educator and the school's principal / headmaster of the student's delinquency.

Schools with two or more music educators may file separate online applications and/or forms (one per teacher). In that case, should one of the teachers not meet the deadlines, only the students represented by that delinquent teacher will not be allowed to participate in the remaining aspects of the Festival.

The Festival Director has the right to refuse any application materials or fees submitted improperly or after the stated deadlines.

Applications are only considered complete when proper payment in full of the audition fees has also been received by the application deadline. Invoices will be generated by festival staff based on audition registrations and made available to educators. These invoices should be printed out and must accompany the appropriate payment.

Corrections and additions can only be made to previously accepted applications by December 1st without penalty. *After December 1st, each correction or addition request carries a penalty (in addition to regular fees).*

AUDITION FEES

An audition fee invoice will be generated by festival staff and made available to the music educator after their registrations have been submitted.

Payments for audition fees can only be made with a school check, a check from a music educator or cash. Checks from students or their parents are not acceptable.

- Band/Orchestra or Chorus Audition: \$10.00 per audition
- Jazz Ensemble or Modern Band Audition: \$15.00 per audition
- Scholarship: \$20.00 per audition / submission
- Contemporary A Cappella Audition*: \$5.00 per audition (in addition to chorus audition fee; *students auditioning for the a cappella ensemble must also be registered for a chorus audition)
- School Late Fee after November deadline: \$100.00 per school application
- Addition or correction to application after schedule has been created: \$30.00 per request (in addition to regular fee)
- Addition or correction to application within 3 days of auditions: \$50.00 per request (in addition to regular fee)

Once a registration has been submitted, the audition fee is due and must be paid even if the audition ends up being canceled by the teacher or student, regardless of when the cancellation occurs. Fees are not refundable.

AUDITION SCHEDULING

If a specific audition time is needed, the sponsoring teacher should make that request when registering students or in writing via an email message sent to the Festival Director prior to the application deadline.

The audition schedule is drafted in early December. Once complete, audition times will be shared with music educators via email. School music teachers are responsible for notifying their auditioning students of the audition dates, times, and site in a timely manner and assisting the students in getting to the audition site properly prepared and on time.

Requests for scheduling changes (carrying a \$10 per fee) can only be accepted until the Wednesday before the audition date. *No schedule changes will be guaranteed after that date.*

SATs and/or other college testing will not be acceptable reasons for requesting a supplemental audition, as the audition day will be long enough to schedule around such conflicts. Please plan ahead and notify the Festival Director by the application deadline of any special scheduling requests (i.e., timeframe).

At the auditions, the host school's audition room proctors may adjust their room's schedule as needed for the students listed on the adjudicator's schedule webpage. This is done to assist students who are delayed by auditioning in other rooms, transportation delays, equipment problems, etc.

Students may NOT be added to a room's schedule without a specific request being made by the Festival Director, the Assistant Festival Director or the appropriate Adjudicator Coordinator. Auditions added to the schedule without such a request will be disqualified.

SCHEDULING CONFLICTS & ILLNESS

Should a student have an irresolvable conflict with their scheduled audition, their music educator may request, in writing via email, a supplemental audition; this request must be made prior to the audition date. The Festival Director and the Audition Chair will do their best to honor these requests. Such supplemental auditions are only possible for band/orchestra or vocal (chorus or a cappella ensemble) auditions. Supplemental auditions are not possible for scholarship, jazz, or modern band auditions.

If a student cannot attend their audition due to illness, they may receive either a rescheduled time or a supplemental audition. To qualify, the following must be completed:

- The student must be ill enough to preclude participation as determined by their parents and/or doctor.

- The request must come from their music educator or home school parent and must be made by the Monday following their originally scheduled audition day if not on the actual audition date.
- The formal request must be made via email even if the initial contact was made in person or by phone.

Illness is the only acceptable reason for requesting a supplemental audition. Auditions missed due to a failure to plan ahead to avoid conflicts with SATs, work, sporting events, or other activities will not be rescheduled and are not eligible for a supplemental audition.

For any supplemental audition, the Festival Director will arrange an audition for the student before the audition snow date at a time and place convenient to the student and adjudicators. This arrangement may include a video recording audition submission.

AUDITION DATE POSTPONEMENT AND CANCELLATION

Should the weather (or other factors) prohibit the auditions from taking place as scheduled, the audition snow date will be used at the same site following the originally finalized schedule. Audition Site Host / Co-Hosts should plan on their facilities being available on the snow date in case that date is required.

The Festival Director, in discussion with the Festival Committee, will be the only one who can postpone the auditions. Unless an issue is known prior to the audition day that will prohibit the auditions from taking place, the decision to postpone will not be made until 5:30 AM of the actual audition day.

Notification of such a postponement will be made beginning at 6:00 AM of the audition day on the All State website, the WCAX Closures list, and possibly other communication methods.

All expenses incurred by the adjudicators, committee members and/or host school relative to the postponement of the auditions will be reimbursed by the All State Music Festival.

If the auditions do proceed and a school's headmaster / principal will not allow students from the school to travel to their assigned audition site due to adverse weather conditions in their

area, then the Festival Director will make arrangements to audition that school's students at a later date prior to the established snow date.

In the unlikely event that auditions must be canceled on both the originally scheduled audition day and the snow date, the Festival Director and audition hosts will work to find another opportunity for auditions to be held.

AUDITION CHECK-IN AND ADJUDICATION FORMS

Schools should arrive at the audition site at least 45 minutes before their first scheduled audition time. Music educators should register their school at that time, notifying the registration desk of any cancellations as well as checking to see if there has been a change in their school's schedule or changes in an adjudication room's overall schedule. Schools scheduled for later in the afternoon (after 2:00 PM) should arrive by 2:00 PM as the schedule will have compressed during the day due to cancellations and this may allow their students to be auditioned earlier than scheduled.

Should a school or student be late in arriving, they will be adjudicated when there is an opportunity in the audition room schedule that does not displace a scheduled student. For students scheduled at the end of the audition room day, the adjudicators will remain available to hear their auditions for 30 minutes after their last scheduled audition would have concluded. After that, it is up to the discretion of the adjudicator(s) involved, the appropriate Adjudicator Coordinator, and/or the Festival Director to determine whether or not the late student(s) will be allowed to audition.

Under normal circumstances, no paper adjudication form is needed. If a paper adjudication form is being used due to an online or connection failure, it is the teacher's responsibility to make sure that all adjudication forms are completely filled out before the students arrive at the audition room. A separate adjudication form would be required for each of a student's auditions (the Scholarship auditions may require four copies of the adjudication form and the Vocal auditions may require two separate adjudication forms). All required information including the appropriate school code must appear on each adjudication form.

ADJUDICATION

Students should arrive at their audition room at least 10 minutes prior to their scheduled audition time. Each audition will be evaluated by one or more qualified adjudicators who will give each student an audition rating on some or all of their audition requirements.

Only students listed on the adjudicator's online or printed schedule may audition, having been entered there from a school's online application, a Festival Director approved addition or an on-site registration. Students may only audition on the instrument or in the voice that is indicated on the adjudicator's online schedule. Students not listed or students auditioning on a different instrument or voice other than the ones listed for them will not be considered for acceptance into the Festival.

Students will be rated on various point scales with each aspect of the audition receiving a predetermined amount of points. Copies of the adjudication forms are available on the All State website for reference.

Only students completing all aspects of their audition process will be considered for selection to the Festival Ensembles. Regardless of a rating given for the other aspects of the audition, failure to complete the sight-singing / sight-reading aspect of the auditions will disqualify a student's audition from festival consideration.

The results of the auditions will be used to invite some students to participate in the All State ensembles and will be used to place those students when appropriate within those ensembles.

ENSEMBLE PREFERENCES

Teachers may be asked to indicate their students' ensemble preference during the registration process. If so, it is expected that teachers will gather this information from their students to ensure accuracy.

Applying students may be asked to indicate preference for a particular performing group at some point in the audition process. Students may number their preferences.

The preference noted by the student (or by the teacher if this information is collected during the audition application process) will be used unless a different ensemble assignment is deemed to be in the best interest of the festival. There is no obligation by the festival to honor individual preferences.

Students who audition for more than one ensemble should not be concerned that indicating a preference for one group would preclude them from being accepted to another. If a student is qualified to be in an All State ensemble, they will be placed in one.

Students qualifying for selection to more than one of the Festival performing groups are expected to accept a position in the group assigned by the Festival Director. Selection to the All State Music Festival is an honor and a privilege; if a student does not want to be in a particular Festival group, that student should not audition for it.

The Festival Director is charged with the responsibility of assembling the finest high school musicians in Vermont into four high quality music performance groups. To this extent, the overall quality of the festival experience for everyone takes precedence over individual considerations. The Festival Director must maintain the integrity of the organization and its regulations through his / her decisions, viewing the future effects of each decision rather than the one time effect on a current situation.

IRREGULARITIES

Should a teacher become aware of an irregularity in the audition process involving one or more students, they must notify the appropriate Adjudicator Coordinator immediately. Potential corrections are then possible at that time, thus being fair to all involved. Changes to compensate for any irregularities noted by teachers will not be made to audition sheets and/or ratings after the audition day has concluded.

CHORUS AUDITION POLICIES AND PROCEDURES

AUDITION COMPONENTS

1. Sing their part in the appropriate audition piece (see appendix for repertoire list) in an a cappella quartet before the quartet adjudicators either using original copies of the piece or from memory.
2. Sing their part on a section of the same piece as an a cappella solo before the appropriate voice adjudicator either using original copies of the piece or from memory.
3. Sing, in solfege, a full eight note major scale ascending and descending and then sing the appropriate arpeggio.
4. Sight-sing a short melody and a short rhythm exercise.

Students must perform the required quartet/solo from an original copy or from memory. Photocopied music is not permitted; use of photocopied music may result in the student's disqualification from ensemble consideration.

NOTE regarding music with a sacred text: It is the position of the National Association for Music Education and the Vermont Music Educators Association that the study and performance of religious music within an educational context is a vital and appropriate part of a comprehensive music education. The omission of sacred music from the school curriculum would result in an incomplete educational experience.

WARM-UP

Vocalists should warm up in the appropriate room at the audition site. Warmups or last minute rehearsing will not be permitted in any other location, including the host school's stairwells and bathrooms.

All of a school's auditioning vocalists should report to their audition room 10 minutes prior to their audition time slot. The adjudicators and/or room proctors will call for them when the adjudicators are ready. Schools who do not have any students auditioning on one of the four voice parts are encouraged to contact other schools to find a student to complete their quartets. Schools that require an adjudicator to sing one of the parts will perform a large (entire school) run through of the piece with that adjudicator prior to sending their first quartet into the Audition Room.

AUDITION TIMES

Vocal quartet audition time slots are 8 minutes in length with the sight-singing aspect of the audition conducted in a separate room by a separate adjudicator. The sight-singing will not be scheduled, but will operate on a first-come, first-serve basis. Every student will be given an opportunity to sight-sing up until the end of the audition day.

Teachers will register students for choral auditions individually. During the audition, students will perform in quartets. Teachers are responsible for assigning students to quartets and will need to communicate the quartet makeups to students. The composition of the quartets can be changed at the discretion of the teacher as long as the number of slots remains the same.

Schools will receive enough quartet audition time slots to match the quartet voice with the largest number of applying students (e.g., 15 sopranos equals 15 quartet audition time slots). Should any of those students on that quartet voice not appear for the auditions, the number of quartet audition time slots for that school will be reduced accordingly.

Should a student neglect to complete the sight-singing portion of their audition after performing the vocal quartet and solo portion, their audition will be disqualified.

SELECTION TONALITY

The vocal audition piece may be sung in the original key, or up or down a half or a whole step (e.g., when G is the written key, the piece may be sung in F, F#/Gb, G, G#/Ab, or A).

QUARTET ADJUDICATION

Adjudicators for each voice part will practice adjudicating two (or more) actual quartets at the beginning of the audition day to help align their evaluations and the use of the vocal adjudication rubric.

Choral teachers should have their quartet assignments planned in advance and their students aware of their audition times and responsibilities to ensure a smooth audition process. Students should be encouraged to perform their sight-singing portion of their audition before their quartet portion if time allows.

Students will be auditioned by a quartet of adjudicators, one for each voice part. Each adjudicator will evaluate a separate voice part. The sight-singing aspect of the audition will be heard in a separate room by a separate adjudicator on a first-come, first-served basis. The vocal sight-singing rooms will each hear any of the four vocal parts.

A student may sing in several quartets but only if required to do so by a limited number of students on their voice part available from their school. They will only be rated on their first appearance before an adjudicator and will only perform their sight-singing once. Adjudicators will respect the order that teachers use to send their students in for their auditions as long as the festival policies are upheld.

All quartets from the same school will be judged by the same quartet of adjudicators unless scheduling prohibits it. Changes in the membership of each adjudicator quartet will only be made by the Vocal Adjudicator Coordinator with the approval of the Festival Director.

Students may audition on only one voice part. Students who audition on more than one part will not be considered for the Festival regardless of how high either of their auditions were rated. Although it is discouraged, women may audition as tenors.

The starting pitch may be given by anyone using any sound producing device. Students may then sing or hum their first pitch. An adjudicator may, if asked, provide the starting pitch for a student in the student's octave without a deduction. The students then sing the quartet piece together. If a student or an adjudicator feels the need for a restart because of incorrect pitch or inaccurate count-off, a small deduction will be made to the appropriate part.

INCOMPLETE QUARTETS

If a school has an incomplete quartet, they will have the option to do one of the following:

1. Have the appropriate adjudicator(s) sing the missing part(s).
2. Have another student from their school or another school sing the missing part(s).

This student(s) must either have already auditioned, be scheduled to audition in

another room or are not auditioning for the All State Chorus. The student(s) that help fill out quartets will not be rated while auditioning in that capacity.

A school music educator or any other adult outside of the appropriate vocal adjudicator may not sing in an auditioning quartet.

Should a school require an adjudicator to sing a part in more than one of their quartets, the adjudicator and all of the involved students will sing through the piece prior to the first quartet performing their audition.

SOLO ADJUDICATION

The student will sing the assigned solo excerpt of the quartet piece by themselves after receiving a starting pitch (following the same guidelines as the quartet starting pitch). All members of the quartet will remain in the room during this part of the audition until all student members of the quartet are finished.

SIGHT-SINGING ROOM PROCEDURE

Each sight-singing room will listen to any of the four voice parts. When they are ready, students should go to the next available sight-singing room. Students from one school are not required to all go to the same sight-singing room. If there are no students waiting for the sight-singing rooms who have already auditioned in their quartet, then students may go to the sight-singing room prior to singing in their quartet.

Once the student is in the room and their school/name have been verified, the adjudicator will give a starting pitch. The student will sing, in solfege, a full eight note major scale, ascending and descending, and then sing, in solfege, the appropriate arpeggio. The arpeggio will be Do - Mi - Sol - Do (high) - Sol - Mi - Do - Sol (below tonic) - Do.

- Soprano/Tenor = Key of F
- Alto = Key of D
- Bass = Key of C

After having 30 seconds to review the material, the student will sight-sing a 6-measure melodic phrase consisting of quarter notes. The phrase will begin and end on 'Do', establishing the tonality in the first measure. Points will not be deducted for rhythmic

mistakes; only the pitch accuracy will be judged. The beginning pitch will be given by the adjudicator and will be the same pitch as the scale and arpeggio (F major for soprano/tenor, D major for alto, C major for bass).

Then after having 30 seconds to review the material, the student will perform a 4-measure rhythmic exercise.

Students may use *any system* they would like for both the melodic (Solfege, Numbers etc..) and the rhythmic (Takadimi, Numbers etc.) examples. They are also permitted to use a neutral syllable, if they prefer. They will NOT be adjudicated on the accuracy of the use of the system, just on the accuracy of the pitches (for melodic sight-singing) and the rhythms (for rhythmic sight-singing).

Students are allowed to sing or count out loud during the 30 seconds of preparation prior to performing their sight-singing excerpts. Students may restart either sight-singing example, but each carries a 2-point reduction in score.

CONCERT BAND / ORCHESTRA AUDITION POLICIES AND PROCEDURES

AUDITION TIMES

Concert band/orchestra audition time slots (except for percussion) will be 10 minutes in length with the sight-reading aspect of the audition conducted in the same room by the same adjudicators. Percussion auditions will be 15 minutes in length with all aspects (including sight-reading) conducted in the same room by the same adjudicators.

The only exception would be if there are too many audition requests for any one instrument to allow the Audition Chair to create a reasonable schedule for the adjudicators and students. In

that situation, the sight-reading aspect of the audition may be heard by a separate adjudicator in a separate room on a first-come, first-served basis.

ADJUDICATION

Students who audition under the Band/Orchestra audition format are applying for acceptance into either the Festival Orchestra or the Festival Band. A separate audition is required to be considered for acceptance into other groups.

Bowed string instrumentalists will only be considered for the orchestra and saxophonists will only be considered for the band. All other student musicians will be assigned to either the orchestra or the band based on their score, and the needs of the ensembles, with student preference taken into consideration when possible.

Students will be auditioned by a pair of adjudicators who will jointly rate the student's performance. The adjudicators may ask to hear any portion of the required solo excerpts.

Students may audition on more than one instrument as long as they were correctly registered for brass, woodwind, percussion and/or string auditions once for each audition and the appropriate number of fees were paid. Students may not audition on the same instrument twice regardless of the information on the application form or the number of fees paid.

Students may not audition on a different instrument other than the one(s) for which they were registered.

Students must perform the required solo from an original copy or from memory. Photocopied music is not permitted; use of photocopied music may result in the student's disqualification from ensemble consideration.

AUDITION COMPONENTS – WIND INSTRUMENTS

To complete their audition, students must:

1. Perform the appropriate audition piece excerpts requested by the adjudicators (unaccompanied).

2. Perform from memory 2 major scales (chosen by the adjudicators) and a chromatic scale per the wind instrument scale requirements specified in this handbook.
3. Sight-read a short unfamiliar excerpt without prior practice at a tempo given by the adjudicator.

SCALE REQUIREMENTS - WIND INSTRUMENTS (AND MALLETS)

The two major scales are to be played from memory articulated (not slurred) at a minimum metronome setting of Quarter Note = 88, as illustrated below:

All State Major Scales



The adjudicators will select the major scales to be played, with one of them being considered easy and the other being considered difficult.

The chromatic scale will be played from memory, in triplets at a minimum metronome setting of 88, in a continuous slur, as illustrated below:

All State Chromatic Scale



The adjudicators will not set the tempo for any scale; it is up to the student to perform the scale at an appropriate tempo.

All scales will be played in full octaves. The chart below indicates the full range for each instrument and the Chromatic Scale range. The range of each diatonic scale is determined by the maximum number of octaves possible within the range of each instrument.

<u>INSTRUMENT</u>	<u>COMPASS*</u>	<u>CHROMATIC SCALE</u>
Piccolo	D4 to Bb6	Bb 2 octaves
Flute	C4 to C7	C 3 octaves
Oboe / English Horn	Bb3 to D6	C 2 octaves
Bassoon	Bb1 to Bb4	Bb 3 octaves
Bb Clarinet	E3 to G6	G 3 octaves
Eb or Low Clarinets	E3 to C6	F 2 octaves
Alto, Tenor, Bari Sax	Bb3 to F6	C 2 octaves
Trumpet, Cornet	F#3 to C6	C 2 octaves
French Horn	F#3 to A5	G 2 octaves
Trombone / Baritone (bass clef)	E2 to Bb4	Bb 2 octaves
Bass Trombone	C2 to F4	F 2 octaves
Baritone (treble clef)	F#3 to C6	C 2 octaves
BBb Tuba	E1 to Bb3	F 2 octaves
Melodic Percussion	Full Range	Full Range

* Compass refers to the WRITTEN NOTE rather than to concert pitch with the following guidelines:

C1 to B1	Lowest complete octave on piano	C2 to B2	C below bass clef to next B
C3 to B3	2nd space bass clef C to next B	C4 to B4	Middle C to next B
C5 to B5	C on 3rd space treble clef to next B	C6 to B6	High C to B above
C8	Highest note on piano keyboard		

AUDITION COMPONENTS – STRING INSTRUMENTS

To complete their audition, students must:

1. Perform the appropriate audition piece excerpts requested by the adjudicators (unaccompanied).
2. Perform a major scale, a melodic minor scale and a major or minor arpeggio (based on one of the two scales previously asked) per the string instrument scale requirements specified in this handbook.
3. Sight-read a short unfamiliar excerpt without prior practice at a tempo given by the adjudicator.

SCALE REQUIREMENTS - STRING INSTRUMENTS

String instruments will be asked to perform one major scale, one melodic minor scale and an arpeggio based on one of the two keys selected by the adjudicators for the other scales, all from memory. The minimum metronome marking for these on Violins, Violas and Cellos will be Quarter Note = 88. The minimum metronome marking for these for String Basses will be Quarter Note = 60.

The adjudicators will not set the tempo for any scale; it is up to the student to perform the scale at an appropriate tempo.

The two scales will be selected from the listing below, performed, with these bowings, as illustrated below, for the number of octaves indicated:



The arpeggio will be performed, with these bowings, in the same key as one of the selected scales as illustrated below:



The scales and arpeggio for VIOLIN will be selected from the following:

THREE OCTAVES:

G Major A Major G Minor A Minor

The scales and arpeggio for VIOLA and CELLO will be selected from the following:

THREE OCTAVES:

C Major D Major C Minor D Minor

The scales and arpeggio for STRING BASS will be selected from the following:

TWO OCTAVES:

F Major G Major F Minor G Minor

AUDITION COMPONENTS - Mallet Percussion

To complete their audition, students must:

1. Perform the appropriate audition piece excerpts requested by the adjudicators (unaccompanied).
2. Perform from memory 2 major scales (chosen by the adjudicators) and a chromatic scale per the mallet instrument scale requirements specified in this handbook.
3. Sight-read a short unfamiliar excerpt without prior practice at a tempo given by the adjudicator.
4. Perform brief excerpts on snare drum and timpani (available from the All State website).

Audition Components - Snare Drum

To complete their audition, students must:

1. Perform the appropriate audition piece excerpts requested by the adjudicators (unaccompanied).

2. Perform the long roll, open to close to open, with the entire roll lasting at least 30 seconds.
3. Perform four rudiments from the list below (one from each group) as selected by the adjudicators, open to close to open, each lasting at least 30 seconds.
 - Flam Rudiments: Flam Tap, Flam Accent, Flam, Flamacue, Flamadiddle
 - Diddle Rudiments: Paradiddle, Double Paradiddle, Paradiddle Diddle
 - Ruff/Drag Rudiments: 4 Stroke Ruff, Single Ratamacue, Double Ratamacue, Triple Ratamacue
 - Roll Rudiments: 5 Stroke Roll, 7 Stroke Roll, 9 Stroke Roll, 13 Stroke Roll(Note: Drum rudiment performance examples are available on the website of [The Percussive Arts Society](#).)
4. Sight-read a short unfamiliar excerpt without prior practice at a tempo given by the adjudicator.
5. Perform brief excerpts on mallets and timpani (available from the All State website).

AUDITION COMPONENTS - TIMPANI

To complete their audition, students must:

1. Perform the appropriate audition piece excerpts requested by the adjudicators (unaccompanied).
2. Perform three tuning studies and three sticking studies (from a sheet available in advance on the All State website) as selected by the adjudicators. *(The tuning studies are for two drums and consist of the student finding the correct pitch on the second drum when given a pitch on the first drum by the adjudicator. The sticking studies are for two drums as notated; each study is to be repeated multiple times.)*
3. Sight-read a short unfamiliar excerpt without prior practice at a tempo given by the adjudicator.
4. Perform brief excerpts on snare drum and mallets (available from the All State website).

PERCUSSION AUDITION NOTES

All students auditioning on any primary percussion instrument must also perform a brief excerpt on snare drum, mallets and/or timpani to demonstrate their flexibility. Students will not be required to perform the secondary excerpt on their primary instrument.

Students may audition on more than one primary percussion instrument if they so desire as long as they have been registered to do so.

JAZZ ENSEMBLE AUDITION POLICIES AND PROCEDURES

AUDITION TIMES

Jazz audition time slots (except for drums) will be 12 minutes in length with the sight-reading aspect of the audition conducted in a separate room by a separate adjudicator on a first-come, first-served basis. Jazz drum audition time slots will be 15 minutes in length with the sight-reading aspect of the audition conducted in the same room at the same time.

ADJUDICATION

Students who audition under the jazz audition format are applying for acceptance into the Festival Jazz Ensemble. A separate audition is required to be considered for acceptance into other groups.

Acceptable instruments students may audition for the Festival Jazz Ensemble are: Saxophone (Alto, Tenor, Baritone), Trumpet, Trombone, Piano, Bass Guitar (upright or electric), Drum Set, Guitar, and Vibraphone

Students will be auditioned by a team of adjudicators, several of whom will serve as the house rhythm section for the audition to perform with the student. One adjudicator will serve as the primary evaluator and will fill out the student's adjudication sheet and provide comments. The entire team of adjudicators will participate in jointly rating the student. As scheduling requires it, there will be two separate jazz adjudication teams of four adjudicators

each. All of the students auditioning on a particular instrument will be heard by the same adjudication team. The adjudicator(s) will set the tempos for all aspects of the audition except sight-reading.

Students auditioning on drums will perform two big band selections and their sight-reading with a "Little" Big Band" made up of the house rhythm section plus additional horn players. One of those selections will be to evaluate the drummer's ability to drive a big band while the other will be to evaluate their ability to backup a soloist and solo themselves.

The sight-reading aspect of the audition for all others will be heard in a separate room by a separate adjudicator.

Students may audition on different jazz instruments as long as they were correctly registered for Jazz Ensemble Auditions once for each audition and the appropriate number of fees were paid. Students may not audition on a different instrument than the one(s) for which they were registered.

Students must perform the required solo(s) and technical excerpt from an original copy or from memory. Photocopied music is not permitted; use of photocopied music may result in the student's disqualification from ensemble consideration.

AUDITION COMPONENTS - JAZZ MELODIC INSTRUMENTS

To complete their auditions, students auditioning on sax, trumpet, trombone, guitar, bass or piano must:

1. Perform the appropriate audition piece (as listed in the appendix), with the house rhythm section, at approximately the same tempo as the CD/MP3 and in the correct style. *Piano players will play the melody in the right hand while the left hand is playing the chords.* The head should be played in the tradition of the jazz masters, i.e., not a strict interpretation of the melody and not just improvising over the changes, but embellishing the melody in a musically accurate manner.
2. During the playing of the appropriate audition piece, improvise one full chorus of the changes to the solo with the adjudicator house rhythm section, then return to the melody without stopping.
3. Perform the required Technical Jazz Excerpt alone at the tempo and in the style indicated on the music. See appendix for the current year's excerpt.

4. Improvise over a set of unfamiliar changes that are given to the student during the audition. The student will have two minutes to review the changes and prepare for the improvisation. They will be able to view the changes while performing the improv with the house rhythm section.
5. Sight-read the appropriate part of a jazz ensemble selection. The adjudicator will establish the tempo and give the student one minute to look over the sight-reading. The student cannot play any part of the sight-reading during the minute, but may “air play” through it as part of their preparation.

AUDITION COMPONENTS - JAZZ DRUMS

To complete their auditions, students auditioning on drums must:

1. Perform the drum part for the selected ‘Backup Big Band’ chart (see appendix for this year’s selection) with the house “Little Big Band” – a rhythm section plus other horn players – to highlight the student’s ability to support a big band.
2. Perform the drum part for the selected ‘Backup Soloist & Solo’ chart (see appendix for this year’s selection) with the house “Little Big Band” to highlight the student’s ability to backup a soloist and perform solos themselves on the drums.
3. Demonstrate various styles of music as requested by the adjudicator(s). Styles requested may include: Jazz Waltz, Medium Swing, Up-tempo Swing, Jazz Ballad, Second Line Swing, Shuffle, 12/8 Afro-Cuban, Bossa, Samba, Mambo/Salsa, Funk.
4. Sight-read the appropriate part of a jazz ensemble selection with the house “Little Big Band”.

HANDWRITTEN MATERIAL

For any jazz audition, the student may use their own handwritten material to perform any portion of the audition as long as the original of their audition piece is available in the audition room at that time. This material can include a chord sheet, chord chart, chord fingerings, scales sheet, or similar supportive material, but it cannot be an actual written out melodic line, either for the audition piece or an improvisation for any aspect of the audition.

Teachers may not supply any handwritten or computer-generated material for the student's use during the audition process.

Students must improvise the appropriate portion of the audition piece that calls for improvisation. They cannot read a written out solo based on the chord changes for that improvisation, even if the student wrote it.

MODERN BAND AUDITION POLICIES AND PROCEDURES

AUDITION TIMES

Audition time slots will be 10 or 15 minutes in length (depending on available time slots when drafting the schedule), with all aspects of the audition occurring in the same room.

AUDITION EQUIPMENT

The following equipment will be provided for the audition: drum set, keyboard, amplifier, microphone. Students are responsible for bringing their own guitar, bass, or wind instrument as applicable.

ADJUDICATION

Students will be asked to perform ONE of two pieces of contrasting styles, at least one of which will be a part of the band's set during the festival performance. These pieces are determined by the modern band committee and will change each year in consultation with the current year's producer-coach.

Students are encouraged to acquire the backing track and use it when practicing, but they are not required to do so. Students can prepare for the audition however they would like, whether that's learning from a recording, using other available internet resources, et cetera. However, the student will be required to use the backing track during the audition. The backing track (provided by the festival) will be used for the audition, with the part being performed by the student muted from it.

In some cases, vocalists may choose between either the original key or an alternative key for the songs. Details will be provided via the All State website and/or a document specifying the current year's audition requirements.

Auditions are designed to mimic the rehearsal process. The adjudicators will take a few minutes to coach and support the students to improve their performances. This will gauge their adaptability and capacity for coaching.

AUDITION MUSIC

For the modern band audition, the student can choose to perform the required solo(s) from memory or to read from legally acquired sheet music or their own handwritten material. The student can use additional handwritten material during the audition, such as a chord sheet, chord chart, chord fingerings, scale sheet, or similar supportive material.

However, students must improvise the appropriate portion of the audition that calls for improvisation. They cannot read a written out solo based on the chord changes for that improvisation, even if the student wrote it.

AUDITION COMPONENTS - MODERN BAND DRUMS

1. Prepare two selections (specified in the current year's audition repertoire list) to be performed with a backing track..
2. Perform a 16-measure demonstration of three (3) styles of grooves with fills every 4 measures. Options include: rock, hip hop, funk, Motown/soul, latin. The student will choose two of these styles and the adjudicator will choose one.

AUDITION COMPONENTS - MODERN BAND VOCALISTS

1. Prepare two selections (specified in the current year's audition repertoire list) to be performed with a backing track.
2. Demonstrate improvisation skills by riffing. (Details to be provided in current year's audition instructions.)

AUDITION COMPONENTS - MODERN BAND HORN SECTION, BASS, GUITAR, KEYBOARD

1. Prepare two selections (specified in the current year's audition repertoire list) to be performed with a backing track.
2. Improvise over a blues in one of the following concert pitch keys: Bb, Eb, G, E, or D. The key will be chosen by the adjudicator. A backing track or live accompaniment will be provided for the audition.

CONTEMPORARY A CAPPELLA ENSEMBLE AUDITION POLICIES AND PROCEDURES

***** All students auditioning for this ensemble must ALSO register for and complete an All State chorus audition (quartet, solo, and sight-singing components). *****

Contemporary Commercial Music (CCM) is the accepted terminology to describe the family of mainstream, "popular" music styles that have evolved throughout the twenty-first century, inclusive of styles such as pop, rock, jazz, soul, cabaret, country, folk, gospel, rhythm & blues, rap, and associated substyles.

Students may choose to audition as a solo/part singer and/or vocal percussionist.

AUDITION TIMES

Audition time slots will be 5 minutes in length.

AUDITION MUSIC

The song used to audition must meet the definition of Contemporary Commercial Music. Musical theater and classical selections are not acceptable for this audition. The song to be sung during the audition **MUST** be specified (title and composer or artist) at the time the student is registered for the audition so that adjudicators can be familiar with the music.

Guidelines for Choosing an Appropriate Song:

- Make sure the song is “school appropriate” meaning it doesn’t have references to drugs/alcohol, sexual behavior, or violence/self-harm.
- Showcase yourself! Ask yourself, is this a song that showcases my skill set and my voice? Know your range, and make sure the song shows a wide range of notes and skill. Know your skill set and stay within it. Keep it in your range. This seems obvious, but be sure you can sing **EVERY** note high, low and in between. The song should fit squarely within your comfortable range, not your “fingers crossed I hope I hit it” range.
- Choose a song whose lyric moves you. You should have an emotional connection to what the song is about. Making the words your own will be much easier than singing about something you know little about. Choosing a song just because you love how it sounds in your voice will not make it a good choice if you can’t relate to what you’re saying.

AUDITION COMPONENTS - SOLO/PART SINGERS

1. The student will sing from memory the verse and chorus of a popular song of their choice unaccompanied to demonstrate how they engage with the style of the music, express the lyrics, and make the performance their own. Students are encouraged to pick a song that highlights their voice and strengths. Students should know the note they would like to start their song on and are permitted to play their starting note on a pitch pipe or ask the adjudicators to play the starting note they need for them.

Note: Vocalists must audition for the a cappella ensemble on the same voice part as they do for their chorus audition.

AUDITION COMPONENTS - VOCAL PERCUSSION / BEATBOXER

1. The student will sing the verse and chorus of a popular song of their choice unaccompanied to demonstrate how they engage with the style of the music, express the lyrics, and make the performance their own. Students are encouraged to pick a song that highlights their voice and strengths.
2. Perform a simple beat at a comfortable & steady tempo for 1-2 minutes. The performer may choose to include some demonstration of embellished percussion techniques they are comfortable with, such as straight-ahead beats, fills, various sounds, freestyle beatboxing, etc. to demonstrate the ability to groove and keep a solid tempo.

FESTIVAL SCHOLARSHIP AUDITION POLICIES AND PROCEDURES

ELIGIBILITY

Students may sign up for a scholarship audition regardless of whether or not they audition for placement in a festival ensemble. However, with the exception of piano and composition, in order to receive a festival scholarship, students must have auditioned for one of the festival ensembles.

AUDITION AND PERFORMANCE TIMES

Scholarship auditions will be scheduled for 20 minutes in length. The time limit requirements for the actual audition performance are a minimum of 5 minutes and a maximum of 10 minutes. The audition host will provide a quality piano for the scholarship auditions. No other equipment (drumset, amps, etc.) will be provided unless prior specific arrangements are made with the audition host by the student's music educator.

Should the schedule warrant it, some scholarship auditions may be scheduled on the Friday evening preceding the Saturday audition day.

If there are more vocal scholarships than can be heard by one panel of adjudicators, two panels will hear those auditions, randomly scheduled. The performances will be videotaped and those performances selected by each panel will be heard by both panels to determine scholarship placement.

ADJUDICATION

Students who audition under the Scholarship Audition format are applying for one of the Festival Scholarship categories and not for a Festival Ensemble. A separate audition is required to be considered for acceptance into those groups.

Students auditioning for the Festival Scholarship in the eight performance categories (Brass, Woodwind, Percussion, Piano, Classical Voice, Contemporary Voice, String or Jazz) will be performing for a panel of adjudicators, each rating the performance on the same set of specific criteria. Each adjudicator will make his / her own determination of the performance and rate each as they perceived it. The audition is considered a performance and will be judged accordingly. Typically there are three separate scholarship adjudication panels of four adjudicators each with all of the auditions in each scholarship category being heard by the same adjudication panel. As appropriate some scholarship auditions may be heard by a separate panel of adjudicators made up of a different set of educators more versed in that genre or instrument.

Students submitting compositions for the Composition category will have their work reviewed by a committee of musicians associated with Music-COMP. Each adjudicator will make his / her own determination of the composition and rate each one as they perceive it based on a standard rubric developed for compositions.

Substitutes of the Scholarship Adjudication panel will be avoided as much as possible, but it is up to each adjudicator to recuse themselves as needed. The Scholarship Coordinator will serve as the substitute whenever possible.

AUDITION REQUIREMENTS - NON-JAZZ PERFORMANCE CATEGORIES

The student may perform any music that is of an appropriate scholarship quality and caliber for their instrument or voice and may select any musical style except jazz. For vocal scholarship auditions, there are two subcategories: classical and contemporary. Classical vocal scholarship auditions may include one legit musical theater selection. Contemporary vocal scholarship auditions may include any form of musical theater and/or commercial music.

The student may not use the current All State audition piece for their instrument or voice, nor may they perform a piece that they previously performed for a scholarship audition even if that performance was on a different instrument or voice.

Music that is written with accompaniment must be performed accompanied live (use of pre-recorded accompaniment is not permitted). The Audition Host / Co-Hosts will supply a grand piano for this purpose. No other type of accompaniment is allowed.

To complete their auditions, students auditioning for the Festival Scholarship in the Voice, Piano, Brass, Woodwind, Percussion, or String categories must:

- Perform for a minimum of five minutes up to a maximum of ten minutes. One, two or more pieces may be used to meet the time requirements. Performances not meeting the minimum time requirements or exceeding the maximum time limit will be disqualified from scholarship consideration.
- Perform the entire audition from memory. Accompanists do not have to memorize their part and may use the appropriate part. However, performers may not look at the accompanist's music. The accompanist's part must be an original copy of the music. Photocopies of individual pages to assist in difficult page turns are acceptable under federal copyright guidelines, but they must be destroyed at the conclusion of the audition.
- Supply the adjudicators with four "clean" (unmarked, except for embellishment notes*) copies of the music:
 - INSTRUMENTALISTS: One of the four copies must be the original instrumental part.
 - VOCALISTS: All four copies may be photocopies as long as the original voice part is on the accompanist's part and the accompanist is performing from that original. If not, one adjudicator copy must be the original.
 - ALL: If several originals are available, they should be supplied in lieu of some of the photocopies. The use of photocopies of the music for the judges is acceptable under federal copyright guidelines. The photocopies become the

property of the All State Music Festival and will be destroyed at the conclusion of the audition.

NO OTHER PHOTOCOPIES OF MUSIC ARE ALLOWED IN THE AUDITION ROOM.

- Dress appropriately for a scholarship performance. Examples of proper attire could include: dress slacks with shirt/tie, suit with shirt/tie, dress, blouse and skirt, blouse with dress slacks. All attire should be neat and conservative. No jeans or athletic shoes.

*Embellishment notes: If the performer intends to deviate from the printed music in any way (i.e. add embellishments, alter the pitch, improvise, etc) this must be notated on the copies that are provided to adjudicators.

AUDITION REQUIREMENTS - JAZZ CATEGORY

The student may perform any jazz music that is of an appropriate scholarship quality and caliber for their instrument or voice. However, the student may not use the current All State audition piece for their instrument or voice. The pieces performed may include any jazz style, e.g., Ballad, Swing, Be-Bop, Funk, Latin, Blues, or Fusion, etc.

Students auditioning in the Jazz category may bring a maximum of three performers to form their accompaniment / rhythm section (one bass line rhythm accompaniment; one harmony rhythm accompaniment; one drummer or beat accompaniment) if applicable. The host school will provide only a piano for this purpose. The other instruments required are the responsibility of the auditioning student. Vocalists will be allowed to use a microphone if they provide it as part of their equipment.

Any accompaniment must be performed live by musicians; backing tracks are not permitted.

To complete their auditions, students auditioning for the Festival Scholarship in the Jazz category must:

- Perform for a minimum of five minutes up to a maximum of ten minutes. One, two or more pieces may be used to meet the time requirements. Performances not meeting the minimum time requirements or exceeding the maximum time limit will be disqualified. The maximum time limit includes any improvisation portion of the selected piece(s).

- Perform the entire audition from memory. Accompanying musicians may use the appropriate part but the performer may not look at anyone else's music.
- Improvise a portion of the performance within the harmonic and/or melodic structure of the piece(s) being performed and within the performance time frame. This requirement is also for vocal jazz performances where the performer may sing 'scat' or embellish on the melody.
- Supply the adjudicators with four "clean" (unmarked) copies of the music:
 - For Copyrighted Music: Supply the adjudicators with four copies of the music with at least one being an original. If several originals are available, they should be supplied as well. The use of those photocopies of the music for the judges is acceptable under the federal copyright guidelines. The photocopies become the property of the All State Music Festival and will be destroyed at the conclusion of the audition.
 - For Original Compositions: Provide a copy of the score, either hand-written or computer-generated, for each adjudicator, for each original composition being performed. The score needs to properly represent the music being performed to aid the adjudicators in evaluating the performance.
 - For Fake Book Selections: Provide four copies of the appropriate page(s) of the "Fake Book" or other source, if one or more of the pieces being performed is a standard where the accompanying rhythm section is either playing from memory or from a "Fake Book". The photocopies become the property of the All State Music Festival and will be destroyed at the conclusion of the audition.
NOTE: The Festival realizes that a "Fake Book" is likely to be, in itself, a violation of the copyright laws. However, their common use in jazz performance makes them a viable source for students from which to select scholarship performance music. To that end, and citing their strictly educational use in this situation, they will be accepted as appropriate music for this audition and the photocopies supplied by the student for the other judges would fall under our copyright guidelines. Should this student's performance be selected for the Scholarship / Performance award and thereby included in the Jazz Concert at the All State Festival in May, the Festival would require that all performers (student and accompanists) involved in that concert do so from memory and that the "Fake Book" not be used in that concert situation.
- Dress appropriately for a scholarship performance. Examples of proper attire could include: dress slacks with shirt/tie, suit with shirt/tie, dress, blouse and skirt, blouse with dress slacks. All attire should be neat and conservative. No jeans or athletic shoes.

ENTRY REQUIREMENTS - COMPOSITION CATEGORY

To be able to submit a composition for this scholarship, students must have been entered on their school's audition application submitted in November. Only music composed by individual students will be accepted. Collaborative efforts will not be considered. The student may compose a piece with a maximum performance time of 7 minutes (based on metronome markings and the recording) in any style of music for any instrumental or vocal solo or group. However, the student may not write an arrangement of an existing piece. If the piece includes an improvisation section, the inclusion of that improvisation on the recording does not negate the maximum time requirement. **If selected for performance at the coinciding festival, it will be the student's/teacher's responsibility to secure the necessary performers for the piece.**

To complete their entry for the Composition category of the Festival Scholarship, students must submit no later than 11:59pm of the All State audition date (typically the second Saturday of January) via the designated web form:

- A PDF score of the composition. It is not necessary to submit parts. Illegible scores will not be considered. Each score must include the name of the composer, grade in school, school address and school phone.
- An MP3 recording of their composition. This recording should be of the instrumentation or voice that the composition is written for, not a piano reduction or other arrangement. Live performances are encouraged, but MIDI performances are acceptable. If the piece is written for a large ensemble and one is not available for this performance recording, a smaller ensemble (not all parts being played) may be used to perform the piece for the recording.
- A PDF of a Statement of Intent outlining the composer's compositional idea, thought process and inspiration for this submission. Failure to supply the statement of intent will disqualify the submission from further consideration.

A link to the form for submitting composition entries can be found on the All State website (most likely on an audition detail page that specifies requirements). The link will be posted on the website at least two weeks prior to the submission deadline.

Late submissions will not be accepted nor considered for scholarship honors.

ENSEMBLE SELECTION & ACCEPTANCE

SELECTION OBJECTIVES

The goal of the selection process is to select high quality, balanced ensembles and involve as many qualified students from as many high schools as possible.

SELECTION RESPONSIBILITY

The responsibility of selecting members for participation in the festival ensembles rests with the Ensemble Managers and the All State Festival Committee (henceforth referred to as the Selection Committee). The final decision on each selection is made by the Festival Director. The selection of participants in the festival ensembles will be made only after the audition day has concluded. If there are supplemental auditions yet to be heard at that time, the final seating arrangement and the announcement of those arrangements will wait until all auditions have concluded.

GROUP INSTRUMENTATION / VOICING / MEMBERSHIP

CHORUS

The voicing of the chorus will be Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I and Bass II. The Festival Chorus will be as balanced as possible and will number close to 240 members.

CONTEMPORARY A CAPPELLA VOCAL ENSEMBLE

The ensemble will comprise a balanced mix of soprano, alto, tenor, and bass singers, with no more than 20 musicians total. Vocal percussionists may be included in this number.

CONCERT BAND

The instrumentation of the band will vary slightly from year to year, from program to program, and from conductor to conductor. The instrumentation of each group is determined by the Ensemble Manager and the Festival Director. The Festival Band normally numbers around 100 members.

ORCHESTRA

The instrumentation of the orchestra will vary slightly from year to year, from program to program, and from conductor to conductor. The instrumentation of each group is determined by the Ensemble Manager and the Festival Director. The Festival Orchestra normally numbers around 70 members.

JAZZ ENSEMBLE

The instrumentation of the jazz ensemble will be:

2 Alto Saxes	2 Tenor Saxes	1 Baritone Sax
4 Trumpets	4 Trombones	1 Acoustic Guitar (amplified)
1 Acoustic Bass (amplified)	1 Piano (acoustic or electric)	1 or 2 Drum Set Players

CONTEMPORARY MODERN BAND ENSEMBLE

The ensemble will have between 9 and 14 students performing, to include:

- Drum Kit and Auxiliary Percussion (2 seats): Based on the audition results, student percussionists will either share the drum kit and auxiliary percussion responsibilities or be assigned either drum kit or auxiliary percussion. Auxiliary percussion instruments will include but are not limited to congas, cajon, bells, cymbals and shakers/tambourines.
- Electric Bass (1 seat)
- Electric Guitar (1 or 2 seats): Based on the audition results, student guitarists will either share the rhythm and lead responsibilities or be assigned a particular role. Students are expected to be comfortable with both acoustic and electric guitar.
- Keyboard (1 or 2 seats): Keyboard roles can include electric piano(Rhodes, Wurlitzer style), organ (Hammond style), synth bass/lead/pads/hits.
- Vocals (3-5 seats): Based on the audition results, singers will be assigned lead and/or background vocals (BGV) responsibilities. It is possible that some will be assigned just

BGV while others may be assigned both. Rappers are encouraged to double as a singer and/or instrumentalist. Instrumentalists are encouraged to audition as vocalists too. If an instrumentalist is accepted as a singer this will not take away a spot for an eligible vocalist.

- Horn Section (2 - 6 seats): An ideal horn section will include 2 trumpets, 1 trombone, 1 tenor sax, 1 alto sax and 1 bari sax player. Ultimately, the section will be organized in a manner that best suits the needs of the ensemble with as few as 2 students and as many as 6.

The Ensemble Managers and the Festival Director have the right to adjust any group's instrumentation to meet the needs of the program selected, the constraints of the Festival site or the needs of the Festival.

SEATING

The Selection Committee and the Festival Director will assign seating in the band, orchestra, jazz ensemble and chorus according to the audition rating of each student, and the balance and strength needs of each ensemble. The preference stated on the student's adjudication form will be used unless a different ensemble assignment is deemed to be in the best interest of the Festival. There is no obligation to honor student preferences. Typically the top scoring student for each instrument or voice part is granted their preference.

The Festival Director is charged with the responsibility of assembling the finest high school musicians in Vermont into high quality music performance groups. To this extent, the overall quality of the festival experience for everyone takes precedence over individual considerations. The Festival Director must maintain the integrity of the organization and its regulations through his / her decisions, viewing the future effects of each decision rather than the one time effect on a current situation.

No student will be seated in an All State ensemble on an auditioned instrument (with the exception of percussion) unless that student has auditioned on that instrument and their audition rating is high enough for consideration. The actual seat arrangements will be based on the order of those audition ratings but that order may be modified to meet the needs of the program or the Festival. Changes in seating (considered only in extreme circumstances) will only be made by the Festival Director after consulting with the Ensemble Managers.

Specific percussion instrument audition ratings will be used to select the top students for the matching parts in the Band and Orchestra as determined by the Ensemble Managers. Other percussion parts will be awarded to the next highest rated students, regardless of which percussion instrument they auditioned on initially. In other words, once the top snare drum, timpani & mallet auditions have been placed on those appropriate parts in the Band & Orchestra, the next highest rated students from any percussion audition will be placed to fill out the percussion needs of each group.

SCHOOL REPRESENTATION

Should a school not have any students accepted into the Festival based on audition ratings and ensemble seating, the Selection Committee will then look at adding a student from that school whose audition rating was close to the cut-off rating for their instrument or voice. This is done on a school-by-school basis and will include home-schooled students wherever possible.

If this student can be added to the Festival without compromising the balance or quality of the ensemble involved or displacing another student who auditioned well enough to be accepted, then the addition will be made and the student considered as all others who were accepted. If the committee feels that such an addition would compromise the ensemble's balance or quality, or would displace an accepted student, then the addition will not be made and that school will not have student representation in this year's Festival.

The committee is under no obligation to accept any student whose audition rating is below the cut-off for their voice or instrument, but will consider some as described to work toward statewide representation. Students will not be added to the Jazz Ensemble as part of this process because of that ensemble's limited size and individual part characteristics. Satisfactory representation involves having one student from each school in the Festival, not one student from each school in each performing group.

ALTERNATES

The Jazz Ensemble acceptance list may include nine alternates (one each for alto sax, tenor sax, bari sax, trombone, trumpet, guitar, bass, piano and percussion). These alternates will be

the students whose audition ratings were next in numerical order below the cut-off point and they may be offered a place in the Jazz Ensemble should one of the selected Jazz Ensemble members not accept their Festival selection on their school's Festival Acceptance Form. This does not apply to any subsequent performance. Being a Jazz Ensemble alternate will not preclude a student from being accepted into another All State ensemble should their audition rating for that group be above the appropriate cut-off.

Students on all other instruments and voices whose audition ratings are next in numerical order below the cut-off point for their instrument / voice may be called upon to replace the appropriate ensemble participants who do not accept their Festival selection on their school's Festival Acceptance Form. If there is a tie between the ratings of the next two (or more) alternates, the Festival Director will break the tie in a fair manner. School representation may be a factor in that process.

Alternates will not be used for cancellations after the listed deadline has passed except in extreme cases and then only with the approval of the Festival Director and the appropriate Ensemble Manager. No alternates will be used for students who fail to meet their commitment to the Festival by not participating in the actual event.

Schools may not substitute other students for those that do not accept their selection on the Festival Acceptance Form nor for those that fail to meet their commitment to the Festival by not attending the actual event.

RESULT NOTIFICATION

By the end of the second week of February, each school that had applicants who auditioned for any of the festival ensembles will have access to:

- Their students' audition rubrics showing their audition rating and adjudicators comments.
- A complete listing of the students from their school who auditioned with an indication of those accepted into the Festival (including their ensemble and assigned seat) or awarded a scholarship.
- Their school's student participation invoice (if applicable).
- A chart showing the high, low and cut-off ratings for each instrument / voice.
- A complete listing of the membership in each of the Festival Ensembles.

Notices of acceptance in the performing groups will be provided online, via email, or via postal mail by the Festival Director's office.

It is the music educator's responsibility to ensure that audition results are promptly and properly shared with the students and their parents.

FESTIVAL ACCEPTANCE & RESPONSIBILITIES

Students who are selected for the Vermont All State Music Festival and who confirm their intended participation by submitting the required acceptance form are expected to honor their commitment to the Festival. Those who do not honor their commitment will be ineligible to participate in the following year's auditions or festival.

SAT Testing, AP Exams, and other college entrance tests are NOT an excuse to miss any part of the All State Music Festival. There are typically alternate dates available for these events and any affected students should plan ahead.

No substitutions of accepted students can be made by the participating school.

In order to remain eligible to participate, the student must remain in good standing at their school and be actively enrolled in their school's appropriate music performance group.

The Vermont All State Music Festival gives participants an intensive experience in a performance ensemble. A participant must attend all festival activities, rehearsals, and concerts (preceding and including their own performance), follow curfews and other policies, and be fully prepared to contribute to the final performances. Failure to do so will result in disqualification from further participation in the current year's festival, and may result in disqualification from future festivals. (In the event of an illness or family emergency that requires the student to be excused from a festival event, the participant will not be penalized from participation in future festivals.)

Because it is essential for all performers to participate in all aspects of the preparation for the concert, there are no exceptions to the requirement that a participant attend all rehearsals and other required activities in order to perform in the festival.

For clarity, this means that students may not arrive late nor leave early on any day that their ensemble has rehearsals scheduled, regardless of the reason.

FESTIVAL PARTICIPATION FEES

A festival participation fee invoice will be generated by festival staff and made available to the music educator after their students have completed participation forms.

The student festival participation fee is comprised of... Student Participation Base Fee + Meal Fee + Housing Fee. (The “Base Fee” is meant to cover the cost of running the festival, including paying for conductors, staffing expenses, sheet music, etc.)

- Student Participation Base Fee: \$65.00
- Meal Fee: to be determined by the host school
- Housing Fee**: to be determined by the Festival Director
- Late Fee (for payments made after deadline, but before alternate date): \$100.00 per school

**If certain schools are required to commute to the festival rather than having their students housed, the participation fee for commuting school students will be adjusted so it is less (but not by more than \$50) than the participation fee paid by students who are actually housed.

In keeping with the values of a nonprofit organization, the goal is always to keep the student participation fee as low as possible but cover expenses. Ideally, the festival will break even or earn a slight profit.

AUDITION-BASED SCHOLARSHIP AWARDS

*****For audition details, refer to [Festival Scholarship Audition Policies and Procedures](#) section of this handbook (linked)***

SCHOLARSHIP AWARDS

Awards will be made based on a compilation of the adjudicators' actual ratings. The individual adjudicator's ratings will be totaled for each student. That total rating, as a percentage of the maximum possible total rating, will be used in considering the awards to be given.

The adjudicators, in conference with the Festival Director, will verify their individual ratings in that calculation and the percentages they generate. Students receiving exactly the same percentage (in whole numbers) will be considered tied and will receive equal treatment in the award process.

There will be three award levels possible in each category; Scholarship / Performance, Scholarship and Honorable Mention. The Scholarship / Performance award recipients will be asked to perform their audition piece(s) in one of the concerts at this year's festival. The Scholarship / Performance award recipient in the Composition category is responsible for providing the ensemble to perform their piece in this concert (with the assistance of the Festival Director and Composition Adjudicator Coordinator).

The rating percentages determine the student placement for the Scholarship / Performance and Scholarship awards. A maximum of 3 of these awards will be made in each category. The adjudicators then determine the Honorable Mention recipients. There is no obligation to award any or all award levels in each category, however, consideration will be made to try and award at least one honorable mention in each category.

The student receiving the highest percentage at or above 93% in each performance scholarship category (Brass, Jazz, Percussion, Piano, Woodwind, Classical Voice, Contemporary Voice) will be the Scholarship / Performance recipient. The vocal scholarship categories will be subdivided, with soprano/alto performers considered separately from tenor/bass performers.

If two (or more) students are tied at that highest percentage, they will all receive the Scholarship / Performance award. The next rated students (who received a percentage of 93% or above) will be considered for the Scholarship award. A maximum of 3 of these Scholarship / Performance & Scholarship awards will be made in each category, excluding ties. The adjudicators will determine the Honorable Mention award recipients (if any) in each scholarship category as they see fit.

Should no student receive a percentage above 93% in a particular category, then only Honorable Mention awards may be given in that category. If only one student receives a percentage above 93% in any category, they will be the Scholarship / Performance recipient and no Scholarship award will be given.

For the Composition category, 85% will be used instead of 93% in the above considerations.

RESULT NOTIFICATION

By the end of the second week of February, each school that had applicants who auditioned for scholarships will have access to a complete listing of the Scholarship Awards made in each of the performance categories.

SCHOLARSHIP CONCERT

Scholarship / Performance award recipients (including in the Composition category) will be invited to perform their audition selection(s) in an evening concert at the Festival. Students who are eligible to perform in more than one category may be asked to select one category from which to perform their audition selection(s).

These performances must be the exact piece(s) that the student performed for their audition, performed from memory as in that audition. A time limit on some performances may be imposed by the Festival Director.

Should a Scholarship / Performance recipient be unable to perform, the Festival Director may ask the highest rated Scholarship recipient to perform in their place. However, there is no obligation to do so.

The performance requirements of the Scholarship / Performance recipient in the Composition category are the responsibility of the recipient. However, assistance in acquiring the necessary equipment and/or personnel to perform the piece will be offered by the Composition Adjudicator Coordinator and/or Festival Director. The performance must be of the piece submitted and not a further refinement or arrangement.

In order to receive Scholarship Performance or Scholarship honors, the student must have completed an audition for one of the festival ensembles **on the same instrument** (with the exception of piano players and composition entries). Scholarship honors may be withheld if the student's ensemble audition reflects a lack of preparation and they are not selected for an ensemble.

SCHOLARSHIP AWARD FUNDING

Scholarship awards will be awarded to the appropriate students regardless of financial circumstances. The amount of money associated with each award will be calculated by the Festival Director based on the following guidelines:

- Total funds available for the current year's scholarship recipients will be the sum of:
 - Any VMEA scholarship contribution given for the current year
 - \$5 per scholarship audition scheduled
 - Donations from individuals collected during the festival concerts
 - \$2 from each festival concert ticket sold
 - Any other festival proceeds that were earmarked for scholarship funds
- The Evelyn Springstead Award (\$750) will be taken from the available funds
- Remaining scholarship funds will be divided up and distributed to all scholarship award recipients, with scholarship performance students receiving an amount double what the non-performance scholarship students get.

Note: The festival's long-term scholarship endowment fund is restricted and those funds may not be distributed.

AWARD DISTRIBUTION

All award recipients except those in the Jazz Category will be given their certificates during one of the Saturday concerts at the Festival. The Jazz Category recipients will receive their certificates during the Friday Evening Concert.

Since festival ticket sales figures affect scholarship check amount calculation, students eligible to receive scholarship checks will not receive those until after the conclusion of the festival. All award checks will be mailed directly to the appropriate students (to the address provided during the registration process) by the end of May.

NON-AUDITIONED SCHOLARSHIP OPPORTUNITIES

The application form for non-auditioned scholarships can be accessed from the All State website.

All materials for the Evelyn Springstead and Richard W. Ellis scholarships must be submitted electronically using the web form; there is no paper submission process. Note: With the online form, the student will be able to select all scholarships for which they want to apply and submit information for all awards at once (since most of the information required is the same).

EVELYN SPRINGSTEAD SENIOR SCHOLARSHIP AWARD

The Evelyn Springstead Senior Scholarship Award will be presented to an outstanding senior who has been accepted as a music major at an accredited institution of higher learning and who is, this year, a recipient of one of the Festival Scholarship Awards (Scholarship / Performance, Scholarship, or Honorable Mention) in any of the seven categories. Only students who meet those three requirements may apply. The Springstead Scholarship Award amount is currently \$750.

Any qualified student can apply for the Evelyn Springstead Senior Scholarship Award by submitting the required online application form, which will require the following information to be included:

- Student contact information.
- An official copy of their high school grade transcript including SAT / ACT scores.
- Three letters of recommendation.
- A letter from their parents stating the financial need for this scholarship support.
- A copy of their letter of acceptance to an accredited school of music.
- A letter from the student stating their plans for a career in music and the reasons he/she feels deserving of the Evelyn D. Springstead Senior Scholarship Award.
- A resume style listing of the student's academic and music honors, awards, recognitions, etc.

RICHARD W. ELLIS ALL STATE SCHOLARSHIP AWARD

The Richard W. Ellis All State Scholarship will be presented to an outstanding senior who has been accepted as a music major at an accredited institution of higher learning. This scholarship is funded by the Ellis Music Company of Bethel, VT in honor of their company's founder. The recipient will be awarded his / her certificate during the appropriate Saturday concert of the Festival. The award check in the amount of \$1,000 will be sent to them at their home within four weeks of the Festival.

All applicants must be contributing members to their own school musical organizations unless their school does not have the appropriate performing groups. All applicants must be members of one of the current year's Vermont All State Music Festival Ensembles. Applicants are not required to have auditioned for an All State scholarship.

Any qualified student can apply for the Richard W. Ellis All State Scholarship Award by submitting the required online application form, which will require the following information to be included:

- Student contact information.
- An official copy of their high school grade transcript including SAT / ACT scores.
- Three letters of recommendation.
- A letter from their parents stating the financial need for this scholarship support.
- A copy of their letter of acceptance to an accredited school of music.
- A letter from the student stating plans for a career in music and the reasons he/she feels deserving of the Richard W. Ellis All State Scholarship.
- A resume style listing of the student's academic and music honors, awards, recognitions, etc.

OTHER SCHOLARSHIPS

Additional scholarship opportunities (administered through the festival or third-parties) may be posted on the All State website.

FESTIVAL DETAILS

FESTIVAL ATTENDANCE

The Vermont All State Music Festival gives participants an intensive experience in a performance ensemble. The festival's educational objective requires that a participant experience ALL rehearsals and other activities, follow curfews and other policies, and be fully prepared to contribute to the final performances. The ensemble's preparation and performance would be severely harmed without this policy. Failure to attend all of the festival's rehearsals, concerts and other activities will result in disqualification from further participation in this year's festival, and may result in disqualification from future festivals. In the event of an illness or family emergency that requires the student to be excused from a festival event, the participant will not be penalized from participation in future festivals. Because it is essential for all performers to participate in all aspects of the preparation, there are no exceptions to the requirement that a participant attend all rehearsals and other required activities in order to perform in the festival.

SHEET MUSIC

All of the music needed for the Festival will be provided by the VMEA Librarian through new purchases, by using the existing VMEA or NEMFA Libraries, or by coordinating the loan of required music from other sources with the appropriate manager. All music purchased by the All State Music Festival will become the property of the VMEA.

The VMEA Music Librarian will send the needed parts for each ensemble to the appropriate Ensemble Managers who, in turn, will send it to each Festival participant's sponsoring school prior to the Festival. Each school is responsible for the timely distribution of this music. The music should arrive at each school in time for adequate preparation by the student participants.

All music must be turned in to the appropriate ensemble committee at the conclusion of the Festival. Failure to comply will result in the school being billed for any missing music. Delinquent bills must be resolved before a school can apply for the following year's auditions.

STUDENT PREPARATION

The preparation of music by the student participants of the Festival is the responsibility of the local music educator and/or the school's designated representative.

LODGING & TRANSPORTATION

Lodging will be arranged and furnished by the Festival in a local hotel for those who need it. Festival participants from the host city will not be offered lodging, nor will students attending a school within a reasonable distance (usually within a 60 minute drive) of the host school. Those students will be expected to commute, with their schools expected to make transportation arrangements for getting their students to and from the festival each day. Commuting schools will receive no reimbursement for their transportation expenses.

The host school will work with the Festival Director to make appropriate arrangements for any student participant transportation that may be necessary between the start of each day's Festival activities through dismissal time. These arrangements may involve contracted or district school buses or participating school personnel. They may not include any student drivers.

Individual schools (whether commuting or not) may choose to assume the responsibility and cost of housing their own students in local hotels/motels, with the understanding that all Festival rules still apply for those students during their stay in the host community. Teachers must communicate that their students do not need housing to the Festival Director during the festival acceptance process.

All participating students will be housed as assigned by Festival, stay in housing approved of and supervised by their school, or commute to/from the festival each day via school-approved transportation.

JAZZ & MODERN BAND ENSEMBLE LODGING

Due to their unique schedule, All State Jazz Ensemble and Modern Band Ensemble members conclude their festival activities after their performance on Friday evening. When they conclude their Festival participation after their performance on Friday night, they again become the sole responsibility of their parents or school chaperone. Unless they requested Friday housing due to travel distances, they cannot stay in the provided housing on Friday to attend the Saturday concert(s).

SPECIAL HOUSING REQUESTS

If a student wishes to be housed with a relative or family friend in the host community, the host community member (relative / friend) must contact the Housing Chairperson and make the request for the student. Any arrangements made without the Housing Chairperson's knowledge and approval will not be honored and may result in the student's dismissal from the festival. Students housed with relatives or family friends are subject to the same rules as any other student participating in the Festival.

STUDENT DRIVERS

No participating student is allowed to drive themselves nor to ride with another student to any aspect of the Festival (except for the host school's participating students, who may drive themselves to and from the Festival as outlined by the host school's student driving policies). Host school students may not use their vehicles during the Festival day and can only use them to transport themselves to the Festival for the start of the day and back home at the conclusion of the Festival day. Participating students (except for the host school's participants) can only be transported by school bus, their teacher, their chaperone, or their parents.

TEACHER / CHAPERONE RESPONSIBILITIES

All students from a given school are the responsibility of that school's music educators and/or chaperones during their Festival participation.

A teacher or other adult chaperone representing each participating school must be within 30 minutes travel time of the host school at all times students from that school are involved in any aspect of the Festival.

All teachers and/or chaperones are expected to check in on Thursday morning when registering their students. Each teacher and/or chaperone must leave his / her Festival address and local telephone or cell phone number when registering for the festival. For everyone's safe participation in the festival, the Festival Director and the Dean of Students need to know the whereabouts of all those responsible for participating students at all times.

If a teacher and/or chaperone from a participating school cannot be available during the festival, a teacher and/or chaperone from another school may assume the responsibility for that school's students, through mutual agreement. Festival staff must be notified of any such arrangements. Teachers and/or chaperones responsible for more than one school must register with the Festival for each of those schools.

SATURDAY COVERAGE

A school representative **MUST** be at the festival site until all of their school's students have been retrieved by their parents or other responsible adults. CHAPERONING TEACHERS MAY NOT LEAVE THE FESTIVAL UNLESS A REPLACEMENT IS MADE KNOWN TO THE FESTIVAL COMMITTEE. Schools who do not have appropriate chaperone coverage at all times will forfeit the ability to participate in the following year's festival.

STUDENT MEDICATION

Teachers / school chaperones who have students who require the administration of prescription medication during the festival must bring the appropriate parental permission form, medication schedule and medication to the festival and must be prepared to serve as the student's UAP (Unlicensed Assistive Personnel) for this event.

These documents and the medication needed are available from the sending school's nurse and must be obtained prior to the festival and brought to the festival by that school's personnel. They must also have previously been trained as a UAP to be able to administer the medication during this event.

INSURANCE & PARENTAL CONSENT

Students attending the Vermont All State Music Festival should be adequately covered by health and accident insurance. This insurance should be provided by the parents, by the state of Vermont or, in lieu of such coverage, by their school. The host school and the VMEA provide only public liability insurance. While discouraged, students may participate in the Festival without medical insurance.

By completing the online Student Contract form and providing their email address, parents are giving their consent to offer medical treatment and/or authorization to use the health insurance should either be necessary.

A WORD ABOUT THE REQUIRED SIGNATURES:

The Vermont All State Music Festival requires two electronic signatures on the Student Contract (student and parent/guardian), both to indicate not only that the information supplied is accurate, but also that the policies included on or represented by the form have been read and understood by both parties. The electronic signatures are required to allow the Vermont All State Music Festival to authorize medical treatment for the participant should it become necessary. Only in the case of an emancipated youth may the participant be accepted without the parent / guardian electronic signature.

CHORAL RE-HEARING

A re-hearing of all All State Chorus members and A Cappella Ensemble members will be held prior to the General Meeting on Thursday of the festival. Students will be arranged in choral formation (students of the same voice part next to one another). The students will be spaced with a row in between so that teachers can walk through the aisles and listen to the students as they sing an excerpt/portion of each of the songs. Teachers will identify if a student does not seem to know the music, and they will write their name down. If a student's name is written down more than three times then their teacher will be notified.

Unprepared students will not be dismissed from the festival nor receive remedial instruction.

STUDENT RESPONSIBILITIES

Students are to be on time for all Festival rehearsals, meals, activities, and concerts (even if not performing), and to participate and behave in an appropriate manner. Students are required to follow all Festival regulations and policies. Students are to remain on the host school's campus or other specified boundaries at all times during the Festival day.

Students are responsible for their own property at all times during the Festival. Instrumentalists should bring all instrumental needs with them. School music educators should direct any need for large or unusual instruments to the appropriate Ensemble Manager.

Smoking and/or vaping is not allowed at any time, in any place (including any lodging provided) during the Vermont All State Music Festival.

ATTIRE

Students should be properly dressed for each aspect of the Festival. Dress should be acceptable school dress without any offensive aspects. Shoes must be worn, as bare feet will not be allowed during the Festival. Students may be asked to change clothes if necessary. Concert attire for most ensembles is all black attire.

Appropriate choices include: black button-down dress shirt, black dress pants, black suit coat, black blouse, long black dress, black hosiery/socks, black dress shoes

Inappropriate choices: t-shirts, jeans, short skirts (above the knee), sneakers, colors other than black

The jazz ensemble and modern band ensemble may choose to wear other appropriate concert attire if approved by the festival director.

STUDENT ILLNESS

Should a student become ill during the festival, they should report directly to their Ensemble Manager for assistance. That assistance may involve the Dean of Students, the Festival Director and/or the festival's health professional. Should the student's illness preclude them from participating in on-going rehearsals for an extended time (in most cases, more than 30

minutes), the Festival Director will make a determination on the student's continued participation in the Festival and the student may be dismissed from the Festival at that time. Students who have a fever over 100 degrees F for more than 30 minutes or who test positive for a contagious illness (such as covid-19) will automatically be sent home from the festival and may not return.

CELL PHONE USE

Cell phone use during any portion of the Festival rehearsals or performances (regardless of whether the student is performing or in the audience) is prohibited and any adult may confiscate a student cellphone for any such infractions. First infractions will result in the cell phone being confiscated until the end of that festival day. Second infractions will result in the cell phone being confiscated until the end of the festival. Confiscated student cellphones will be given to the appropriate chaperone for this purpose.

Students who fail to meet all of their Festival responsibilities will be dismissed from the Festival and the infractions will be reported to their music educator and their school administration.

CONCERT TICKETS

Ticket information and links to purchase tickets online will be posted on the All State website. It is the responsibility of the school music educator to make sure that this information is disseminated to the participating students and their parents in a timely manner.

The Thursday Evening Concert is free to the public. VMEA members will be admitted to any Festival concert free of charge upon presentation of their current membership ID at the ticket box office. An effort will be made to offer complimentary tickets to the adults who assisted the host with this event. The current year's adjudicators may also attend any All State concert for free.

VERMONT ALL STATE PARADE

If scheduled to occur, the Vermont All State Parade is traditionally held on Wednesday of Festival week in the host community (or one nearby).

Schools wishing to participate will be asked to submit a parade application form by a predetermined deadline to the Festival Director or to the Parade Chairperson. The application serves as a school's indication of intent to participate. Further information concerning the parade will be sent to applying schools under separate cover after receiving their applications or will be available online through the All State website.

Bands that wish to perform a routine (considered a formation that delays the parade and is other than an orderly procession down the street) in front of the reviewing stand will be placed in the last division of the Parade. Routines must be limited to five minutes total time and may only be performed in front of the reviewing stand.

The arrangement of the Parade line up and route are coordinated by the Parade Chair with the Festival Host / Co-Hosts and the Festival Director.

There is no charge to any school to participate in the All State Parade. Any high school-based musical marching unit may enter, as well as junior high, middle and elementary school groups. Vermont college or university marching bands that have music education programs may be invited to participate with approval of the Festival Director.

Teachers should include biographical information about their group with their parade application form to aid the local committee with their preparations. This information will be used by the master of ceremonies at the parade reviewing stand to entertain and inform the audience there.

APPENDIX A: FESTIVAL ROLES

REIMBURSEMENT NOTE

Festival staff will be reimbursed for expenses and travel incurred in the execution of their duties.

FESTIVAL DIRECTOR

The Festival Director is nominated by the VMEA Executive Board for a period of at least two (2) years. He / She will be available to assist the ensuing Director for one year following the completion of their term. He / She will be a current member of the VMEA.

During his / her term, the Festival Director will:

- Be the contact person and their office will serve as the clearinghouse for all sponsoring organizations and all host organization(s) in all matters concerning the Festival.
- Be informed of all Festival activity of the above groups.
- Have a copy of all correspondence relative to the Festival, to and/or from the VMEA and the Vermont All State Music Festival. Each Festival Director will ensure that those files are maintained for five (5) years.
- Maintain a file for the adjudication forms of all accepted and non-accepted students for each Festival, for a period of three (3) years.
- Be responsible for securing all members of the committee and through them, all other personnel needed to operate the festival.
- Be responsible for the selection of student participants in the Festival.
- Make available all application forms and software for Festival Auditions, as well as acceptance forms and any other necessary information to all public and private high school administrations in Vermont each year.
- Attend meetings of the Festival Committees and maintain the office of Festival Director during the Festival with the assistance of the Assistant Festival Director, Facilities Director, and others.
- Assist the festival hosts in producing the Festival Program.
- Be responsible for routine festival problems or processing questions directed to him / her.

- Be responsible for securing future festival sites in a timely manner.

ASSISTANT FESTIVAL DIRECTOR

The Assistant Festival Director is appointed by and works under the direction of the Festival Director. The Assistant Festival Director will serve a term of at least two years and may be reappointed an unlimited number of times. He / She may become the Festival Director after serving as the Festival Assistant Director (with the approval of the VMEA Executive Board). He / She will be a current member of the VMEA.

During his / her term, the Assistant Festival Director will:

- Serve as the Festival Treasurer and will maintain all necessary records (including bank statements and checks) during his / her term. Each Assistant Festival Director will ensure that all Festival financial records are kept for seven (7) years.
- Collect and deposit all monies for the All State Music Festival; i.e.; audition fees, Festival proceeds, donations, participation fees, etc., and insure that all checks deposited are made payable to: Vermont All State Music Festival.
- Be responsible for the payment of all Festival bills, under the direction of the Festival Director, and will present a financial statement to the Festival Director or VMEA upon request.
- Manage the audition registration table and assist in whatever capacity may be required on audition day.
- Serve as primary liaison to the school hosts, helping to ensure that school host planning stays on track and keeping the festival director abreast of progress and any issues that may arise.
- Work with the festival director and hosts to build the daily on-site festival schedule.
- Be responsible for pre-festival publicity (press releases).
- Prepare the concert program, including soliciting ads and arranging for printing (if applicable).
- Manage the festival check-in table and assist in whatever capacity may be required during the festival.
- Serve as the Public Relations Director and will be responsible for advance publicity as well as onsite publicity for the All State Music Festival
- Work with the Festival Director on any special projects involved in each year's event.
- Be responsible to the Festival Director, attending all meetings and serving as the Director in his / her absence.

FESTIVAL HOST / CO-HOSTS

The Festival Host / Co-Hosts will be a representative(s) from the local sponsoring group (School Music Department, Friends of Music, etc.) and will serve for the duration of the school year during which their school is hosting the Festival.

As part of their duties and responsibilities, the Festival Host / Co-Hosts will:

- Provide rehearsal halls and a performance site suitable for the performing groups in a concert format agreed upon with the Festival Director.
- Provide the necessary equipment for rehearsals and performances that will include but is not limited to:
 - A grand piano (the Festival will pay the cost of the obtaining, moving and using this piano)
 - 4 Conductors' stands, chairs and podiums
 - Adequate stands and chairs for rehearsals and performances
 - Available electrical service in rehearsal and performance sites
 - An electric piano or other suitable acoustic piano (for jazz band rehearsals)
 - Any percussion needs (in cooperation with each group manager)
 - Any other special need as requested by the Festival Director or his / her designate.
 - An acoustical shell (if possible)
 - A sound system (with a trained operator)
 - Audience chairs or seating, choral risers, suitable lighting, and instrumental risers for the performances
- Work with the Festival Director to assist with securing local hotels to serve as festival headquarters (for festival staff, guest conductors, and chaperones) and to house the students whose schools are too far away to travel back and forth each festival day.
- Design a logo for the festival, to be approved by the Festival Director.
- Provide meals for all participating students (housed or not) under the following conditions:
 - Meals must be available for Wednesday dinner (jazz ensemble and modern band ensemble only), Thursday lunch and dinner, Friday lunch and dinner, and Saturday lunch. Saturday lunch can be optional if local

fast food services are easily and safely accessible by the students from the performance site.

- At least one entrée at each meal will be considered a vegetarian offering.
- The meals must be served at or near the rehearsal sites. If the distance between the two is extensive, the host needs to arrange for and pay for the necessary transportation.
- The cost of the student meals will be billed to the students as part of their participation fee and therefore, the host / co-hosts must make arrangements with a caterer or school cafeteria prior to February 1st so that the proper amount can be included in the school billings.
- Provide the Festival Director with a suitable office for his / her use for the duration of the Festival.
- Work with the Festival Director to prepare and provide a tri-fold information guide for students and teachers that will include the festival schedule, contact information, and festival guidelines and policies.
- Work with the Festival Director to try to secure a sponsor for a festival t-shirt.
- Provide an onsite nurse or EMT during all times that students are at the rehearsal, dining or performance sites. The nurse / EMT will have the same authorities and responsibilities as a regular school nurse.
- Provide custodial services for any festival needs in dealing with the facilities or equipment.
- Provide volunteer, custodial or police traffic assistance for the parade (if applicable) and festival performances.
- Provide a ticket chairperson to handle advance sales of tickets, sale of tickets during the Festival, and sale and collection of tickets at the door during the three performances.
- Arrange for ushers necessary during all performances.
- Arrange for secure storage of equipment and instruments throughout the Festival.
- Provide or contract others to provide concessions during the Festival (if desired). These concessions may include refreshments, souvenir festival buttons, hats, etc.
- Make sure that the host school district's public liability insurance will cover this event, all of its participants and guests. Schools may not host the Vermont All State Music Festival without this coverage.

- Agree to and sign the Vermont All State Music Festival contract as representative of the host organization. Exact financial responsibilities of involved parties will be detailed in that contract.

ENSEMBLE MANAGERS

The Ensemble Managers (Band, Orchestra, Chorus, Contemporary A Cappella Ensemble, Jazz Ensemble, Modern Band Ensemble) are appointed by and work under the direction of the Festival Director. Ensemble Managers will serve a term of at least two years and may be reappointed an unlimited number of times. Band, Chorus and Orchestra may have Co-Managers.

As part of their duties and responsibilities, the Ensemble Managers will be responsible for:

- Contracting conductors with Festival Director's approval and providing the Festival Director with the conductor's address, phone and email information. The current conductor stipend is \$2000 (\$1000 for accompanist). Mileage, airfare, meals, and lodging costs are all covered by the Festival.
- Obtaining the conductor's program, VITA, and a high-resolution photograph in a timely manner.
- Advising conductors on music selection and making sure that the conductor does not select music that features one student throughout the majority of the piece.
- Advising conductors to program approximately 20 minutes of music for Band, Orchestra, Chorus, and Contemporary A Cappella Ensemble and 25 minutes of music for the Jazz Ensemble and Modern Band Ensemble.
- Sending an appropriate program to the Festival Director for approval in a timely manner.
- Placing an ensemble music order with the VMEA Librarian and assisting in the music's procurement.
- Attending the auditions and assisting the Festival Director in the selection process.
- Determining their festival ensemble's selection and size including as many students as practical while maintaining musical standards appropriate to state festivals and striving to achieve optimum balance within each performing ensemble. Input in this process from the Festival Director, Conductor, and Committee is expected.
- Preparing a list of at least three future festival conductors to be considered at the annual meeting.

- The actual operation of the group under their management. All physical arrangements will be made through the Festival Director and the Festival Co-hosts.
- Enlisting and organizing a committee of at least three (3) music personnel to aid in check in, rehearsals, sectionals, set up, and staging.
- Providing an equipment list to the host / co-hosts six weeks prior to the Festival and assisting with acquisition of the equipment as needed.
- Providing an accurate seating chart to the host / co-hosts two weeks prior to the festival and maintaining the seating chart during rehearsals in preparation for its use at the performance(s).
- Collecting music after the final concert and returning it in an organized and timely manner to the VMEA Librarian.
- Handling all aspects of their guest conductor's transportation, lodging and meal needs with support and guidance from the Assistant Festival Director and Festival Co-hosts.

AUDITION CHAIR

The Audition Chair is appointed by and works under the direction of the Festival Director. The Audition Chair will serve a term of at least two years and may be reappointed an unlimited number of times.

As part of their duties and responsibilities, the Audition Chair will be responsible for:

- Working with the Festival Director to secure the needed audition site(s), one in the northern half of the state, one in the southern half. The Hosts / Co-Hosts of these sites will work directly with the Audition Chair to insure the successful operation of the audition. The securing of audition site(s) may be completely delegated to the Festival Director by mutual agreement.
- Creating an audition schedule based on audition registrations received (taking into account any special scheduling requests) and making adjustments as needed and possible to accommodate any late additions to the schedule.
- Coordinating the scheduling of the auditions with the Festival Director in an electronic media that can be shared with those that require such access.
- Assisting in the distribution of the schedule to the applying schools.
- Assisting the Festival Director in coordinating the actual auditions, monitoring the schedule, and problem solving..

- With the assistance of the four Adjudicator Coordinators and the Festival Director, offering adjudicator training at appropriate times and places throughout the school year.

The Audition Chair may serve as an adjudicator if one of the Adjudicator Coordinators is willing to assist in the data entry during the auditions.

ADJUDICATOR COORDINATORS

The five Adjudicator Coordinators (Vocal, Instrumental, Jazz, Composition, and Scholarship) are appointed by and work under the direction of the Festival Director and with the assistance of the Audition Chair. Adjudicator Coordinators will serve a term of at least two years and may be reappointed an unlimited number of times.

As part of their duties and responsibilities, the Adjudicator Coordinators will be responsible for:

- Securing the services of a complete set of adjudicators for both the auditions and the snow date.
- Preparing them for their tasks through pre-audition communication of material, responsibilities and guidelines.
- Offering a pre-audition training session to assist the adjudicators in being consistent, on how to properly submit adjudication forms, and on how to appropriately deal with students and teachers.
- With the assistance of the Audition Chair and the Festival Director, consider offering adjudicator training at appropriate times and places throughout the school year.
- Organizing the sight-reading material necessary for the auditions in their area of authority.
- Organizing and coordinating the adjudicators' efforts on the audition day.

The Jazz and Scholarship Adjudicator Coordinators will work together to secure the services of adjudicators for any jazz scholarship auditions.

An Adjudicator Coordinator may also serve as an adjudicator. It is suggested that the Instrumental and Vocal Adjudicator Coordinators delegate portions of their responsibilities to a small committee to make the effort easier on all concerned.

DEAN OF STUDENTS

The Dean of Students is appointed by and works under the direction of the Festival Director and in coordination with the Festival Host / Co-Hosts and their Housing Chairperson(s). The Dean of Students will serve a term of at least two years and may be reappointed an unlimited number of times.

As part of their duties and responsibilities, the Dean of Students will be responsible for:

- Working with the Host / Co-Hosts and their housing chairperson to arrange housing for all participating students who require it.
- Working with the Festival nurse / EMT to maintain health services during the festival.
- Dealing with any lodging problems (in coordination with the Housing Chairperson), medical problems (in coordination with the nurse/EMT), or disciplinary concerns as a representative of the Festival Director.
- Work with the Festival Director as required to support the festival's activities and efforts.

AUDITION HOST / CO-HOSTS

The Audition Host / Co-Hosts will be appointed by the Festival Director with the assistance of the Audition Chair. Audition Host / Co-Hosts will serve a term of at least two years and may be reappointed an unlimited number of times.

As part of their duties and responsibilities, the Audition Host / Co-Hosts will be responsible for:

- Securing the use of a suitable facility to host the auditions for the designated date and for the snow date, in case it is needed.
- Arranging for the use of rooms, equipment, and other facilities as indicated by the Audition Chair and / or Festival Director. These rooms can include audition rooms, warm-up rooms, a registration area, a tabulation room and a lunch / rest area for adjudicators and other faculty.
- Working with the Festival Director to provide the technology needed to support the audition process.
- Preparing the facility for the auditions, including the movement of musical equipment and other furniture, and the proper preparation of pianos, drum equipment, etc.

- Arranging for refreshments for students and lunch for adjudicators and committee members. The sale of refreshments to students can be a fundraising activity for any school group as designated by the Audition Host / Co-Hosts. Coffee and doughnuts should be provided for adjudicators and other faculty. The Audition Host / Co-Hosts will be reimbursed for the cost of all food and refreshments for adjudicators and the committee members who are serving in an official capacity at the auditions.
- Arranging for the display of helpful signs, creation of a map of rooms being used for auditions, and for adequate parking.
- Submitting to the Assistant Festival Director immediately following the auditions any invoices for services incurred at the audition for payment or reimbursement.
- Arranging a support staff of local students to serve as room monitors, runners, registration assistants, and other tasks as determined by the Audition Chair, the Festival Director, the Assistant Festival Director, or Adjudicator Coordinators.
- Being available during the auditions to handle any problems and assist with the audition process.
- Assisting the Assistant Festival Director in securing lodging and meals outside of the school for the adjudicators and committee members who require it.

The Audition Host / Co-Hosts may not serve as an adjudicator.

APPENDIX B: AUDITION ROTATION

**** IMPORTANT! Please read dates closely. The rotation for the 2026-27 school year is 'Rotation B'.**

Rotation 'A' - NEXT USE: 2029-2030				
<i>Instrument</i>	<i>Title</i>	<i>Composer</i>	<i>Publisher</i>	<i>Excerpt</i>
B/O Piccolo	Sonata #5 for Flute (from Seven Sonatas for Flute)	G.F. Handel	G. Schirmer	Mvmt 1 & 2
B/O Flute	Danse de la Chevre	Arthur Honegger	Salabert	
B/O Oboe	Sonata in a minor (from Solos for the Oboe Player)	Georg Telemann	G. Schirmer	Mvmt 1 & 2
B/O Bassoon	Premier Solo	Eugene Bourdeau / ed. H. Voxman	Rubank	
B/O Clarinet	Sonata for Clarinet	Camille Saint-Saens	Durand or Ludwig Masters	Mvmt 1-Beg to Rehearsal #2 & Mvmt 2-Rehearsal #2 to the end
B/O Bass Clarinet	Sonata #5 (from Six Sonatas for Bass Clarinet Vol. 2)	Johann Galliard	McGinnis & Marx	Mvmt 1 & 2
Band Saxophone	48 Studies (#7 & #10)	W.F. Ferling	Any publisher (or public domain)	
B/O Trumpet	Concerto for Trumpet	Johann Hummel	International Music Co.	Opening to Bar 146 Bar 175 to Bar 204
B/O Horn	Concerto	Richard Strauss	G. Schirmer	Mvmt 1

B/O Trombone	Andante & Allegro	J.E. Barat	Carl Fischer	Allegro only
B/O Bass Trombone	Concertino Basso	Richard Lieb	Carl Fischer	
Band Euphonium	Beautiful Colorado	Joseph De Luca	Carl Fischer	
B/O Tuba	Concerto in One Movement for Bass Trombone or Tuba	Alexey Lebedev / arr. Allen Ostrander	Edition Musicus	
B/O Snare Drum	Solo #2 (from The Musical Snare Drummer)	Alan Keown	Alfred Music	
B/O Timpani	Solo Impression for 2 Timpani (from Solo Impressions for Timpani)	Vic Firth	Carl Fischer	
B/O Mallets	Hora Staccato	Jascha Heifetz	Carl Fischer	
Orchestra Violin	Roumanian Folk Dances for Violin	Bela Bartok / trans. Zoltan Szekely	Boosey & Hawkes	Mvmt 1 allegro moderato; mvmt 4 molto moderato
Orchestra Viola	Apres un Reve	Gabriel Faure / Katims	International Music Co.	
Orchestra Cello	Sicilienne (from Solos for the Cello Player)	Gabriel Faure	G. Schirmer	
Orchestra String Bass	Apres un Reve	Gabriel Faure / ed. Oscar Zimmerman	International Music Co.	
Chorus Voice	Waldesnacht	Johannes Brahms	Public Domain	m.1-13 Approx Tempo Quarter = 80 F2 in Bass part can be sung as F3 if needed Tenor: Alternate pitches if needed in the following measures: M. 2: G3 instead of D3

				M. 6: B3 instead of E3 M. 7: A3 instead of D Waldesnacht Part Tracks
Jazz Melodic	Have You Met Miss Jones (from Volume 25 - All Time Standards) & Great Love (from Jazz Conception)	Richard Rodgers / arr. Jamey Aebersold Jim Snidero	Jamey Aebersold Jazz Advance Music	and of 3 m. 32-61.
Jazz Drums	A Warm Breeze & Black Orpheus	Sammy Nestico Luiz Bonfá/ arr. Eric Richards	Kendor Music Alfred Music	

Rotation 'B' - NEXT USE: 2026-2027

<i>Instrument</i>	<i>Title</i>	<i>Composer</i>	<i>Publisher</i>	<i>Excerpt</i>
B/O Piccolo	Sonata #2	J.S. Bach	Carl Fischer	Mvmt 3
B/O Flute	Andante in C Maj (NEW).	W.A. Mozart	Barenreiter imslp Link	
B/O Oboe	Song from Two Pieces (Solos for the Oboe Player)	Reinhold Gliere	G. Schirmer	
B/O Bassoon	Sonata for Bassoon & Piano	Paul Hindemith	Schott	Mvmt 1
B/O Clarinet	Osbourne-Rhapsody for Clarinet (NEW)	Wilson Osbourne	Edition Peters	
B/O Bass Clarinet	Sonata #1 (from Six Sonatas Vol. 1)	Johann Galliard	McGinnis & Marx	Mvmnts 1, 2, 4
Band Saxophone	Sonata For Alto	Lawson Lunde	Southern	Mvmt 1- m.1-36

	Saxophone (NEW)		Music	Mvmt 2- m. 10-23
B/O Trumpet	Sonata for Trumpet & Piano	Kent Kennan	Alfred Music	Mvmt 1
B/O Horn	Villanelle for French Horn & Piano	Paul Dukas	International	
B/O Trombone	Concert Piece #5 (from Classic Festival Solos Vol. 2)	Vladislav Blazhevich	Alfred (or public domain)	
B/O Bass Trombone	Three Pieces for Bass Trombone	Walter Skolnick	Theodore Presser	
Band Euphonium	Euphonium Sketches	Thomas Briggs	Cimarron Music	
B/O Tuba	Introduction and Dance	J.E. Barat	Southern Music	
B/O Snare Drum	6/8 Etude	Morris Goldenberg	Music for Percussion	
B/O Timpani	Solo #2 (from Six Graded Timpani Solos)	J.H. McKenzie	Music for Percussion	
B/O Mallets	Suite for Xylophone & Orchestra	David Carey	Galaxy Music	Mvmt 3
Orchestra Violin	Sonata #4 in D Major (from Six Sonatas for Violin)	G.F. Handel	G. Schirmer or International	Mvmt 1 up to letter A & Mvmt 2 up to letter D
Orchestra Viola	Concerto in G Major	Georg Telemann	International	1st movement beginning to B (measure 30), 2nd movement beginning to Letter E (measure 97)
Orchestra Cello	The Swan / Country Dance (from Solos for the Cello Player)	Camille Saint-Saens / Carl Maria vonWeber	G. Schirmer	Swan- Entire excerpt Country Dance

				beginning to 8 after B
Orchestra String Bass	Harlequin Concerto	Armand Russell / trans. Fred Zimmerman	Zimmerman Press	m. 11-30
Chorus Voice	Cantate Domino	Giuseppe Pitoni / ed. Norman Greyson	Bourne Music	M. 1-19 Approx Tempo: Quarter = 145 Cantate Domino Part Tracks
Jazz Melodic	Just Friends (from Volume 34 - Jam Session) & Two Plus Two (from Jazz Conception)	John Klenner / arr. Jamey Aebersold Jim Snidero	Jamey Aebersold Jazz Advance Music	m.31-End
Jazz Drums	Spain & Basie Straight Ahead	Chick Corea/ arr. Jennings Sammy Nestico	Hal Leonard Kendor Music	
Modern Band	Jesse	Couch		splitter.fm For isolated tracks

Rotation 'C' - NEXT USE: 2027-2028

<i>Instrument</i>	<i>Title</i>	<i>Composer</i>	<i>Publisher</i>	<i>Excerpt</i>
B/O Piccolo	Concerto #2 in D Major (K.314)	W.A. Mozart	Carl Fischer or any standard edition	m.32-76
B/O Flute	Sonata #2 in Eb Major	J.S. Bach	Carl Fischer or any standard edition	1st mvmt m.9-53; 2nd mvmt m.1-21

B/O Oboe	Concerto #8 in Bb Major (from Solos for the Oboe Player)	G.F. Handel / arr. Tustin	G. Schirmer	First page
B/O Bassoon	Sonata #3 (from Six Sonatas, Volume 1)	Johann Galliard	International or McGinnix & Marx	1st mvmt (Largo); 2nd mvmt m.22 to end
B/O Clarinet	Concertino	Carl Maria vonWeber	Carl Fischer	Beginning through m. 89 with no repeats; con fuoco to the end
B/O Bass Clarinet	Serenade Basque	Adolph Hoffman	Belwin (Alfred)	Last page (pg. 4)
Band Saxophone	Sonata For Alto Saxophone	Henri Eccles/arr Rascher	Elkan-Vogel Inc.	Mvmt 1- m.1 -10 Mvmt 2- ALL
B/O Trumpet	Sonata #8	Arcangelo Corelli / trans. Bernard Fitzgerald	Belwin (Alfred)	Mvmt 1&2 (no repeats)
B/O Horn	Concerto #3 in Eb (from Four Horn Concertos and Concert Rondo)	W.A. Mozart	G. Schirmer	1st mvmt rehearsal letter A w/pickup to B; 2nd mvmt beginning to first measure of B; 3rd mvmt beginning to rehearsal letter B
B/O Trombone	Sonata in Eb	Robert Sanders	Alfred	1st mvmt beginning to letter C; 1st mvmt letter F to two measures before H; 2nd mvmt E to the end
B/O Bass Trombone	Sonata for Bass Trombone	Patrick McCarty	Ensemble Publications	1st Movement entire first page;

				1st Movement C to D; 2nd Movement F to the end; 3rd Movement measures 105 through 135 (lower notes)
Band Euphonium	Rhapsody for Euphonium (no longer available as of Dec. 2023)	James Curnow	Winwood	Beginning through measure 64 then cut to measure 116 and finish the last line
B/O Tuba	Sonata #1 in F	Benedetto Marcello	Southern Music	1st Movement all (no repeats); 2nd Movement measures 13-23 (end on third beat); 4th Movement beginning to measure 18 (no repeat)
B/O Snare Drum	Solo #4 (from The Musical Snare Drummer)	Alan Keown	Alfred	
B/O Timpani	Sonatina for 3 Timpani	Alexander Tcherepnin	Boosey & Hawkes	
B/O Mallets	Sonata #3	G.F. Handel	Alfred	2nd mvmt
Orchestra Violin	Concerto #3 in G Major	W.A. Mozart / arr. Zino Francescatti	International Music Co.	m.38-122
Orchestra Viola	Divertimento in D	F.J. Haydn / trans. Gregor Piatigorsky	Elkan-Vogel	Mvmt 1
Orchestra Cello	Divertimento in D	F.J. Haydn / trans. Gregor Piatigorsky	Elkan-Vogel	Mvmt 1
Orchestra String Bass	Sonata in G Major	Johann Galliard	International Music Co.	Mvmt 2
Chorus Voice	Weep O Mine Eyes	John Bennet	Public	Solo Selection:

			Domain w/ suggested markings	m. 1-14 Approx Tempo Quarter = 98 A2 in Bass part can be sung as A3 if needed
Jazz Melodic	What is This Thing Called Love (from Volume 112 - Cole Porter Standards) & Autumn Leaves (from Jazz Conception)	Cole Porter / arr. Jamey Aebersold Jim Snidero	Jamey Aebersold Jazz Advance Music	
Jazz Drums	Nica's Dream & Strike Up the Band	Horace Silver / arr. Michael Mossman George Gershwin / arr. Sammy Nestico	Hal Leonard Hal Leonard	
Modern Band	Sir Duke & Umbrella	Stevie Wonder Rhianna (featuring Jay-Z)		

Rotation 'D' - NEXT USE: 2028-2029

<i>Instrument</i>	<i>Title</i>	<i>Composer</i>	<i>Publisher</i>	<i>Excerpt</i>
B/O Piccolo	Sonata #3 in a minor HWV 362 (from Seven Sonatas)	G.F. Handel	Any edition	
B/O Flute	La Flute de Pan(NEW)	Jules Mouquet	Kalmus imslp link	Mvmt 1

B/O Oboe	Sonata for Oboe and Piano	Paul Hindemith	Schott	Mvmt 1
B/O Bassoon	Concerto in Bb, K.191	W.A. Mozart	International Music Co.	Mvmt 2
B/O Clarinet	Concerto K.622 Op. 107	W.A. Mozart	Carl Fischer	Mvmt 1 to recap.
B/O Bass Clarinet	Allegro Spiritoso	Jean Senaille	Southern Music	
Band Saxophone	Sonata for Alto Saxophone	Bernhard Heiden	Schott Edition	Mvmt 1- m.1-five measures before rehearsal #3 Mvmt 3- m.1-12
B/O Trumpet	Concerto in Eb	Franz Haydn / trans. A. Goeyens	Carl Fischer	
B/O Horn	Romance (from Solos for the Horn Player)	Camille Saint-Saens/ ed. Jones	G. Schirmer	
B/O Trombone	Morceau Symphonique	Alexandre Guilmant	Alfred	
B/O Bass Trombone	Sonata Op. 1, No. 12	G.F. Handel / arr. Douglas Yeo	International Music Co.	
Band Euphonium	Introduction and Allegro Spiritoso	J.B. Senaille / arr. Philip Catalinet	C.F. Peters	
B/O Tuba	Emmett's Lullaby * Var II / ms. 4: G# on the fourth beat should be corrected to G natural & ms. 8, F# on the third beat should be corrected to F natural	G.E. Holmes	Rubank	
B/O Snare Drum	Solo #1 (from Six Unaccompanied Solos for Snare Drum)	Michael Colgrass	Lawson-Gould (Alfred)	
B/O Timpani	Solo #5 (from Six Graded Solos for Timpani)	J.H. McKenzie	Music for Percussion (Colla Voce)	

B/O Mallets	Rondo for Marimba	Theodore Frazeur	Music for Percussion (Colla Voce)	
Orchestra Violin	Concertino in G Major, Op. 24	Oscar Rieding	Bosworth	
Orchestra Viola	Adagio from Arpeggione Sonata (from Solos for the Viola Player)	Franz Schubert / ed. Paul Doktor	G. Schirmer	
Orchestra Cello	Sonata in a minor	Antonio Vivaldi	Any edition	
Orchestra String Bass	Concerto in F	Antonio Capuzzi / ed. Francis Baines	Boosey & Hawkes	
Chorus Voice	April is in My Mistress Face	Thomas Morley	Public Domain w/ suggested markings	m. 1-15 Approx Tempo Quarter = 130 G2 in Bass part can be sung as G3 if needed
Jazz Melodic	All the Things You Are (from Volume 43 - Groovin' High) & 2nd chorus of Friends (from Jazz Conception)	Jerome Kern / arr. Jamey Aebersold Jim Snidero	Jamey Aebersold Jazz Advance Music	
Jazz Drums	Cute & Armando's Rhumba	Neal Hefti/arr. Bob Mintzer Chick Corea/ arr. Mike Tomaro	Alfred Music Hal Leonard	
Modern Band	The Heartburn Song (live in Washington DC version) & Easy to Love (studio version)	Lawrence Couch		

APPENDIX C: 2026-2027 FESTIVAL CALENDAR

LOCATION

The 2027 festival location is Montpelier/U-32 HS, Montpelier, VT

CALENDAR (2026-27 SCHOOL YEAR)

Registration Deadline (week before Thanksgiving) - Friday, November 20, 2026

Audition Schedule Drafted - Friday, December 11, 2026

Auditions (3rd week of Jan.) - **Saturday, January 16, 2027 (snow date: Jan. 23) changed on 6/1/26****

Location: Spaulding HS

Audition Results Released (end of January): Friday, January 29, 2027

Acceptance Deadline (beginning of March): Saturday, March 6, 2027

Festival Music Distributed (beginning of April): Thursday, April 1, 2027

Festival (week before Mother's Day) - Wednesday, May 5 - Saturday, May 8, 2027

APPENDIX D: CURRENT FESTIVAL CONTACTS

FESTIVAL COMMITTEE

The All State Festival Committee is comprised of the individuals listed in this section of the handbook. *The list below reflects the 2025-2026 school year.*

Festival Coordinator: Adam Sawyer

Audition Coordinator: Camille Stevens (Enosburg HS)

Instrumental Adjudicator Coordinator: Caitlin Coupal (Richford HS)

Vocal Adjudicator Coordinators: Alexis Koch- (Essex High School)

Jazz Adjudicator Coordinator: Cameron Wescott (Otter Valley UHS)

Scholarship Adjudicator Coordinator: Kevin Ginter (Rice High School)

Housing Chair: Samantha Adams (Fair Haven HS)

Dean of Students: Grace Hain (Stowe HS)

Concert Band Manager: Andy Gagnon and Leah Gagnon (Stowe HS, Hazen UHS)

Jazz Ensemble Manager: Peter Roach (Mill River Union HS)

Chorus Co-Managers: Alexis Koch (Essex HS) & Myriam Bouti (Burlington HS)

Orchestra Co-Managers: Kathleen Kono (Burlington HS) & Rusty Charpentier (BFA-St. Albans)

Modern Band Manager: Brian Boyes (Harwood UHS)

Contemporary A Cappella Ensemble Manager: Julie Ackerman-Hovis (Brattleboro HS)

2027 Audition Co-Hosts: Bobby Booth and Aimee O'Meara (Spaulding HS)

2027 Festival Co-Hosts: Ally Tarwater, Sadie Jones, Anne Decker, Matt Davide, Michael Close (Montpelier/U-32)