You may access this handbook online at www.chsaanow.com/music click on BULLETIN. Festival forms can be accessed on the Festival Manager site.

CHSAA CONTACT: Bethany Brookens, 303-344-5050 bbrookens@chsaa.org
CHSAA MUSIC INFO: CHSAANow and CHSAA.org
REGISTER FOR A MUSIC FESTIVAL: http://gvlabs.com/festivalmanager/chsaa/src/top.htm
ACCESS CODE FOR FIRST TIME USER: director2020
FESTIVAL MANAGER SITE ASSISTANCE: Sandra Williamson, swilliamson@chsaa.org

ONLINE SPORTS MEDICINE HANDBOOK: CLICK HERE

Updated 1.13.2020
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To: CHSAA Member Schools  
From: Bethany Brookens, Assistant Commissioner  
Re: CHSAA Music Handbook

The material in this manual has been reformatted and edited over the past several months to provide you with a one-stop resource for all the information related to CHSAA music rules, regulations and policies. It has been designed to assist your efforts as you prepare for festivals sponsored by the Colorado High School Activities Association. Please pay special attention to the changes highlighted throughout.

The calendar can be found on our website and will be continuously updated as changes are made. Important dates for CHSAA festivals and other festivals of interest can be found on the CHSAA website www.CHSAAnow.com and then hovering over Sports and then select “Music” shown under Activities. Or, you may access all CHSAA music information through Festival Manager at: http://gvlabs.com/festivalmanager/chsaa/src/top.htm.

- CHSAA Large Group Fee: $185 (member schools) and $205 (non-member schools); $205/$225 respectively if the festival is professionally recorded.
- CHSAA Show Choir & Vocal Jazz Base Fee: $300

If you have any questions, please do not hesitate to contact Bethany Brookens in the CHSAA or a member of the CHSAA Music Advisory Committee.

Sincerely,

Bethany Brookens  
Assistant Commissioner  
bbrookens@chsaa.org

September 2019
The Music Committee of the Colorado High School Activities Association is appointed each year by the President of the CHSAA, and is usually composed of the following persons:

CMEA President, President-elect or past President
CMEA State Manager (advisory)
CMEA Instrumental Music Chairman or Chair-elect
CMEA Vocal Music Chairman or Chair-elect
2 Instrumental At-Large (At-Large members do not have to be on the Instrumental Affairs Council)
2 Vocal At-Large (At-Large members do not have to be on the Vocal Affairs Council)
2 Music Administrators
CBA President (advisory)

The President of CMEA is usually Chairman of the CHSAA Music Committee. The CMEA State Manager is also an ex-officio member of the Music Committee. In the event the CMEA President is not a high school director, then the CMEA State Manager shall serve as chair of the CHSAA Music Committee.

The President, Commissioner, and Associate Commissioner of the CHSAA are ex-officio members of all committees.

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ACTIVITY BYLAWS
The following are a summary of the bylaws found in the Colorado High School Activities Association’s Constitution and Bylaws. Please refer to the bylaws for further information.

ELIGIBILITY - STUDENTS
All pupils participating in music festivals must be members of a major school musical organization. Students participating in music activities held by the school or school district for its own students as part of the academic program shall be exempt from general eligibility requirements.

The principal factors in determining eligibility are:

1. A student shall be eligible to represent his or her school in an interscholastic activity sanctioned by the Colorado High School Activities Association if such student meets the following specific requirements:
   a. The student is a bona fide undergraduate member of his or her school.

      Students participating in large groups or solo/ensembles must all be bona fide undergraduates of the school for which they are performing. Schools may allow elementary, junior high or middle school students from the same school district to perform with high school students.

      EXCEPTION: Students from two or more schools may compete in any activity, including music and speech, as provided in the Co-op Programs section of the CHSAA Constitution and Bylaws.

   b. In the judgment of the principal of the student's school, he/she is representative of the school's ideals in matters of conduct and sportsmanship.

   c. **PLAN A** -- During the period of participation, the student must be enrolled in courses which offer, in aggregate, a minimum of 2.5 Academic units of credit per semester and must not be failing more than the equivalent of one-half Academic units of credit.

      OR

      **PLAN B** -- During the period of participation, the student must be enrolled in courses which offer, in aggregate, a minimum of 2.5 Academic units of credit per semester and must pass a minimum of the equivalent of 2.5 Academic units of credit.

      OR

      **PLAN C** -- **ALTERNATIVE ACADEMIC PROGRAMS** – A school with an alternative academic program may request the formation of an alternative academic eligibility standard approved prior to implementation. The eligibility standard for alternative academic programs must be approved by the Commissioner. NOTE: Factors which may cause the need for approval of said eligibility standard would include, but not be limited to, instructional systems where time of credit completion is variable, systems where no credit is awarded, etc. Concepts to be included in the alternative eligibility programs include the notion that participation is a privilege, students earn the right to participate by meeting acceptable academic expectations, that students must show acceptable academic progress during the immediate past and at the time of participation.

      (Schools must notify the Commissioner, in writing, by September 15 of each year which option they select.)

      **NOTE:** Alternative Academic Programs -- Schools which offer a non-traditional academic format (e.g. block schedule, mastery learning, etc.) should contact the CHSAA office for eligibility interpretations.
For purposes of this paragraph, academic eligibility shall be determined by a periodic check (weekly, bi-weekly, monthly) of the student’s grade in progress from the beginning of the grading period for each class, as determined by the policy of the student's school, to the close of the certification day for the interscholastic activity in question. In all cases, the periods of eligibility and ineligibility must be equal and at no time may the two groups become eligible on the same day.

d. He/She must have been eligible in accordance with paragraph "c" above at the close of his/her last prior semester of attendance.

1. During the preceding (18 week grading period) semester of attendance, the student must comply with the following:

   In Plan A, the student must not have failed more than the equivalent of one-half Academic unit of credit. In Plan B, the student must have passed a minimum of 2.5 Academic units of credit during the previous semester.

   (Note: For purposes of eligibility, a semester is considered to begin on the first pupil contact day, as defined by the Department of Education, following the completion of the preceding semester.)

2. Regaining Eligibility -- Students who have not met the General Eligibility requirements at the close of a semester may regain academic eligibility following a period of nine weeks (at the quarter) at which time the student must successfully meet the general academic eligibility in accordance with paragraph "C" of this section.

e. The number of credits failed or passed during a semester shall be determined from the student's school transcripts and shall include all classes taken during the semester. Fractional credits awarded or not awarded by the school shall be added at the end of each semester to determine eligibility for the succeeding semester. If, after credits are totaled, and failing credits total more than 1/2 credit in Plan A (.50), or passing credits total less than 2.5 in Plan B, students will not be eligible.

Independent Study Programs
Students only in independent programs will not be permitted to participate if parallel programs exist at their school.

Home School
Home-based education students must meet statutory requirements to be eligible. Home school students must meet all the same requirements as any other music student. For example: If a school has band class at 10:00 a.m., the home school student must attend that class and participate in band activities. Contact the CHSAA for details.

Public School/Private School
Students who attend schools without a music program may elect to participate in a music program at another public school under state statutes. The student must comply with practice time and other requirements. Contact the CHSAA for details.

ELIGIBILITY - SCHOOLS
Any band, choir or orchestra of the CHSAA may participate in one state large group festival at one site if the school desires. No band, choir or orchestra may participate in more than one CHSAA festival without obtaining written permission from the CHSAA office. In general, schools will participate in the festivals which they attended in recent years unless they are reassigned by the CHSAA office. Schools wishing to change from one festival to another should apply in writing to the CHSAA for a change in assignment.
The general eligibility rules of the CHSAA as outlined in Bylaws 1700 (Stricter Standards), 1720(b) (Conduct), 1720 (General Eligibility), 1730 (Make-up Work), 1750 (When a Student Becomes Eligible), and 1791 (Co-op programs), shall apply to students participating in the following events:

| All-State Band | CHSAA Solo & Ensemble Festivals |
| All-State Choir | College & University Honor Groups |
| All-State Orchestra | |

For all other music participation (i.e. CHSAA Large Group Festivals), Rules 1700 (Stricter Standards), 1720(b) (Conduct) and 1791 (Co-op Programs) shall apply in conjunction with the requirement that during the period of participation the student must be enrolled in courses which offer, in aggregate, a minimum of 2.5 Academic units per semester.

| Q1: Two weeks prior to Large Group Festivals, a student fails two courses. Is the student eligible? | A1: Yes, 1720 does not apply to Large Group Festivals. |

| Q2: May an ineligible try out for an all-state group? | A2: No. Exception: A student who has the possibility of regaining eligibility on the CHSAA regain date in the fall may submit an entry but may not audition until her eligibility is regained. |

| Q3: Does Rule 1720 (General Eligibility) apply to participation in music activities other than All-State Band, All-State Choir, All-State Orchestra, Solo & Ensemble Festival, and College and University Honor Groups? | A3: No. The student must follow only the 2.5 Academic unit regulation. |

| Q4: What are some of the CHSAA rules which do not apply to music students? | A4: Transfer, semesters, amateur, seasons, age, outside competition, physical exam, Sunday Contact, and practice. |

NOTE: Schools are not required to include the names of music participants on semester eligibility lists submitted to the CHSAA.
STATE-WIDE MUSICAL ACTIVITIES
Any student auditioning for and participating in All-State Band, Choir, or Orchestra must be actively involved with the local school’s parallel musical organization (if one exists). Applicants must be recommended by their local school music director and principal. All eligibility rules apply to the following:

ALL-STATE BAND, ALL-STATE ORCHESTRA, ALL-STATE CHOIR
The music program in Colorado high schools is made richer by the inclusion of three very fine state-wide activities as annual events. Any student participating in All-State Band, Choir or Orchestra must be actively involved with the local school's parallel musical organization, if one exists. Applicants must be recommended by their local school music director and principal. A student may participate in all three all-state events.

Students must meet the CHSAA academic eligibility rules to be considered for any all-state group. The student must meet those eligibility standards at the time of audition AND the time of participation.

AUDITIONS
A student must be eligible at the time of auditions for All-State Band, All-State Orchestra, and All-State Choir and must remain eligible throughout the time period in order to participate in All-State Band, All-State Orchestra or All-State Choir.

Some common FAQs related to the All-State events:

Q1 - “A student tries out for and makes the all-state band, orchestra, or choir, after which he/she quits his/her high school musical organization. Is he/she eligible to participate in the all-state event?”

A1 – “No. The student must be an active member of his/her high school musical organization (if one exists) at the time of his/her all-state participation.”

Q2 – “A student who is not a member of his/her high school orchestra, but is a member of the jazz band tries out for and is selected to the all-state orchestra. Is this permissible?”

A2 – “No. The student must be a member of the parallel music organization; in this case, the school’s orchestra. Note: If the school had no orchestra, but the student was a member of the band, then this would be permitted because the student was a member of the school’s parallel music organization. Contact the CHSAA Office with specific questions.”

Q3 – “When do eligibility rules apply to students who have an interest in participating in the all-state music events?”

Q4 – “Academic eligibility rules apply at the time of the student’s participation in auditions, and, if selected, at the time of the student’s participation in the event. These are the two times that the eligibility rules apply in all-state events.”

HONOR BAND/HONOR CHOIR/HONOR ORCHESTRA
Other colleges and universities in the state sponsor Honor Bands/Honor Choirs/Honor Orchestras for high school musicians. They also are selected on the basis of audition and perform under nationally-known conductors. In order that more students may have the opportunity to participate in these valuable musical experiences, it is recommended that no student may attend more than one college-sponsored Honor Band/Honor Choir/Honor Orchestra, regardless of where this student resides. Schools/students must comply with rules set forth by the sponsoring college or university.
MANDATORY NUMBER OF SCORES
For all Large Group Performances, schools are required to provide an original score for each piece it is performing for each judge (three).

MARCHING BANDS
Member schools of the CHSAA are permitted to participate in no more than four in state marching band contests or exhibition festival dates and two out of state marching band contest dates during the school year, exclusive of CHSAA-recognized state qualifying and state level competition. NOTE: Should additional out of state travel be needed, the school administrator may petition the CHSAA Music Commissioner.

NATIONAL CREDENTIAL: AND SAFETY – NFHS LEARN CENTER

OUT OF STATE TRAVEL
1. A vocal group, band, drill team, jazz ensemble or orchestra may travel out of state and participate in competitive events, provided it has the approval of the local school board and administration. Approval of the Commissioner is not necessary.

2. NON-COMPETITION OUT OF STATE: A school group or individual representing a school organization or group may travel out of state, not for competitive purposes, upon the approval of the local school board and/or approved administration.

3. SUPERVISION OF STUDENTS: Students must be adequately supervised at all music festivals and statewide musical activities. Extra faculty members, district employees or certified individuals should be used if the size of the group warrants extra supervision. All directors are responsible for the supervision of their own students, this includes any all-state music event.

MUSIC SELECTION
Directors, if you have any questions regarding the appropriateness of your literature, please seek advice from one of our CHSAA Music Committee representatives, or with one of our skilled CHSAA adjudicators. The CHSAA recommended Large Group Music list can be found on the Festival Manager Website.

1. It is considered unethical for a performer or ensemble to repeat a selection that has been performed during the previous three years.

2. COPYRIGHT LAW: Directors must be cognizant of copyright laws and understand that unauthorized reprinting of scores or music can subject the director and/or school to heavy federal penalties. Directors and/or students violating the copyright laws will be reported to the school administration on the first violation and removed from participation. Subsequent violations will be reported to the CHSAA legal counsel for advisement.

The CHSAA recommends that all directors take the FREE National Federation of High School’s (NFHS) Copyright and Compliance Course now available online at nfhslearn.com. This free course should take about 45 minutes to complete. (See item 5 below)
3. **COPYRIGHT INFORMATION**  
Editor’s Note: Ken Anderson (Flesher Hinton Music) has provided the following expansion on Copyrights and what is legal. This is a service that the CHSAA Music Committee requested so that our directors do not run into problems with copyright issues.

Copying music is where a number of directors get into trouble. There is an assumption that when you buy a piece of music you get the rights to make copies. Nothing could be further from the truth. There are only a very few exceptions to the copyright law that allow you to make copies:

1) an extremely difficult page turn, in a solo or accompaniment (you can copy only one page).
2) emergency clause, you lost the particular part just before the performance (you can copy but must replace the copy with an original as soon as possible).
3) impaired vision, you can enlarge the music for visually impaired performers, but must own the original.
4) you have the music on order and need copies immediately (the copies must be destroyed upon receipt of the original).

Any other time music is copied you are breaking the copyright law. Some directors buy a set of band or orchestra music, make copies to give to the students for practice. **This is illegal, you cannot do it!** Arrangements of copyrighted titles are another area when people have misconceptions, especially marching band arrangements. You cannot take a title and arrange it unless you have the copyright owner’s permission.

The bottom line is, if you have a copyright question, give our office a call or better yet, logon to the NFHS Learn Center and review [Understanding Copyright Compliance](#) – it’s free!

4. **SCORES FOR ADJUDICATORS**
All festival performances are required to **provide the judges with three (3) Original Scores** for their adjudication reference. Original scores are defined as scores produced by the publisher that matches the composer and arranger of the selection(s) being performed. Full scores are preferred when available.

In the event original scores are not available at the time of the festival, the following must be provided with one copy attached to each judges’ score:

1. Originals ordered but not received: A letter from the publisher or retail dealer verifying the scores were purchased prior to the performance.
2. Music Out of Print: A letter from the publisher or retail dealer verifying the music is Permanently Out of Print.
3. Digital Download Purchase: A copy of the purchase invoice and highlight the purchase line printed at the bottom of the front page of the score.
4. Public Domain: Print a screenshot of the webpage from which the music was obtained and/or a letter from a publisher verifying the selection is in public domain status.
5. Commissioned/Unpublished Work: Provide an ensemble specific letter from the copyright holder granting permission to provide additional scores.

If such documentation is not provided, groups WILL be allowed to participate without question, but they will not be given their final rating until they provide documented proof that scores have been ordered. In the event three scores are not provided, the ensemble will receive a Rating of No Score.

5. **APPROPRIATE MUSIC**
Please visit the CHSAA Music website for a list of appropriate music: [www.CHSAAnow.com](http://www.CHSAAnow.com) – Festival Manager Website.

For the purposes of CHSAA Large Group Festivals, Festival Appropriate Music is defined as literature that is entertaining to the listener, educational to the students, provides a strong foundation for age appropriate instruction, and should fit the instrumentation and abilities of the ensemble. The overall performance should demonstrate a variety of tempos, key centers, compositional style and range of demand.
Some guidelines to consider in music selection could include:
- The composition reflects a balance between repetition and contrast.
- The composition reflects shape and design and creates the impression of conscious choices on the part of the composer.
- The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.
- The composition is consistent in its quality throughout its length and in its various sections.
- The composition is consistent in its style, reflecting clearly conceived ideas.
- The composition reflects ingenuity in its development, and should not be considered trite
- The composition has musical validity which transcends factors of historical importance, or factors or pedagogical usefulness.
- The composition should be idiomatic to the type of ensemble being showcased
- The composition should not be of a popular or show tune genre.
- The composition should not be written for solo instrument(s) and band.

**VENDOR POLICY**
No commercialization will be allowed during Large Group Festivals and Solo & Ensemble contests. Photography sessions are not permitted, unless specifically approved by the CHSAA.

**JUDGES**
Judges for the state music festivals are employed by the CHSAA Executive Committee and assigned to festivals. Judges are employed and assigned based on recommendations from the CHSAA Music Advisory Committee and Colorado Music Educators' Association.

**NEW:** NATIONAL CREDENTIAL FOR MUSIC EDUCATORS – Music I and Music II

The NFHS Music Credential is a national program offered to individuals who are currently involved in high school music programs. The attainment of this national credential demonstrates the completion of a series of courses offered by the NFHS that will enhance the ability of the music educator to better serve the student, the school, and the community. This is a free course.
IMPORTANT REMINDERS
1. Register your students and groups for festivals online at http://gvlabs.com/festivalmanager/chsaa/src/top.htm.
2. The access code for new users is director2020.
3. Check deadline dates for registering your school on the festival manager website.
4. Arrange for transportation of students and instruments to the festival site.
5. Make sure to provide the necessary adult supervision of students during the festival.
6. Provide original scores of music, with measures numbered, to adjudicators for all entries – Copyright violations will be reported to the CHSAA office.

ENTRY PROCEDURES
• All entries for Solo & Ensemble must be made through the CHSAA on-line entry program (Festival Manager) at http://gvlabs.com/festivalmanager/chsaa/src/top.htm.

2020 S&E registration will begin on December 1, 2019 and please see the site for specific closing dates. Please note some festivals may close early if they have reached their entry limit. Please register early to guarantee a spot for your student(s)!

• Fee Information:
  o Solo - $10.00 per entry
  o Ensemble – Minimum $10.00 per entry or $1.00 per member if ensemble has 10-16 members.
  o A late fee of $50.00 per entry will apply for entries submitted after the deadline of the festival. (Deadline determined by each festival manager)
  o Send fees and copy of your invoice DIRECTLY to the CHSAA office.
  o Fees must be paid by single school/school district check (made out to CHSAA).
  o Each school director should collect individual checks and write one check for all entries for his/her school. Do not send individual checks or cash.

• Site Directors will be responsible for scheduling and notifying the schools of performance times and other information.

CANCELLATIONS
All entry fees are non-refundable after the deadline. This includes cancellations due to weather or other unforeseen circumstances that may occur.

LIMITATIONS ON ENTRIES
1. Private teachers must enter students through the school’s music teacher and principal.
2. Solo: A maximum of 16 vocal soloists regardless of voice classification and a maximum of 16 instrumental soloists regardless of instrumentation may be entered per director. The festival director may limit or expand festival entries at his/her discretion based upon facilities and judges.
3. Ensembles: a school may enter any number of small ensembles. The membership of each ensemble is limited to 16 students. Individuals may participate in no more than two instrumental and/or vocal ensembles.
4. Students participating in the instrumental and vocal festivals must be members of either a vocal or instrumental major school musical organization if such a group is available. The musical organization must be part of the curricular day; a small group meeting after school is considered a parallel music organization.
5. A piano soloist must be a member of a major music organization or a school accompanist.
REGISTRATION FOR FIRST TIME USERS:

2. Click on "register" to begin the registration process.
3. Next you will be asked to enter an access code (director2020), your last name, and your first name. Select continue when you have completed filling out this information.
4. Next you will be asked to fill out a form containing your name, address, and contact information. All information in red is required and must be filled out to register. Select "continue" when this form is completed.
5. Once you select "continue," a link to your password will be sent to the e-mail address you entered. (Please note: all logins and passwords are case sensitive).
6. An e-mail will be sent to your account from CHSAA Music Festival Account Support. The e-mail will contain a link to set your password. Please check your junk/spam and clutter email box, the password reset is often found here.
7. After clicking on the link you will be allowed to set your password.
8. *If you do not receive an email from the festival manager website within hours, contact our office at 303-344-5050 and we will be happy to assist you. Again, please check your junk/spam and clutter folders for an account support email.

RETURNING DIRECTORS:

2. Click on "log in" to enter the website.
3. Enter your e-mail address and password (you must use the e-mail address you registered with when you first created your account).
4. To change your e-mail address please contact Sandra Williamson at swilliamson@chsaa.org
5. To change your password select the "click here" option located under the "log in" button. Enter your e-mail address and a link will be sent to you with a new password. For further assistance contact Sandra Williamson at swilliamson@chsaa.org.

UPDATING PROFILE INFORMATION: NEW AND RETURNING DIRECTORS

All directors, new or returning, should review their profile and update any information that has changed. Use the following steps to do this:

1. Select “Profile” the tool bar
2. Next select “Edit your user profile” to update name, address, and contact information they may have changed.
   a. After entering in changes select “Update”.
   b. After selecting “Update” select back to return to the main Profile page.
3. To update the schools you are associated with select “Add schools to your profile”.
   a. Search for your school under the appropriate letter.
   b. Place a check-mark next to your school and select “Add checked schools”.
   c. Select “Back” to return to the main Profile page.
4. To remove schools from your profile check the schools you would like to remove from the main profile page. Then select “Remove checked schools”.
UPDATING SCHOOL ROSTER INFORMATION:

Before you are able to register students, you need to update the school roster. **You only need to enter each student one time. Please note: This is a school roster, not an individual director’s roster.**

1. Select “School Roster” from the toolbar.
2. Next to “School Roster” select your school from the drop-down box. **(If your school does not appear, you need to add it to your profile before you can enter in roster information)**
3. **To add a student to your current roster select “Add a new student”**.
   a. Fill out the form that comes up with the appropriate information.
   b. Select “Create” after the form is completely filled out.
   c. Continue this process until all students are added.
4. To remove a student from your current roster check the student you would like to remove. Then select “Remove checked schools”.

ADDING AN ACCOMPANIST:

Once the school roster is set you can add accompanists: **Please Note: the more students your accompanists supports, the less flexibility the site director has in scheduling your students.**

1. Select “Accompanist” from the toolbar.
2. Select “Create a new accompanist”:
   a. Fill out the form that comes up with the appropriate information.
   b. Select “Create” once the form is filled out.
   c. Select “Back” to return to the main Accompanist page.
3. Repeat this process for each accompanist that needs to be added.

REGISTERING FOR A SOLO & ENSEMBLE FESTIVAL

After updating your school roster and accompanist information, you can register your school for the appropriate festival. You may add entries up to the entry deadline date. **Please note: Each soloist needs to be entered as a separate group on the school’s entry form. You do not have to have separate entry forms for each soloist.**

1. Select “Festival Registration” from the toolbar.
2. Next select the festival you would like to enter by clicking on its name.
3. Next you will select “Create a New Entry Form.” **Fill out the necessary information:**
   a. Select “Solo” or “Ensemble” for the type of group your entering.
   b. Select your school from the drop-down box.
   c. If you have scheduling requests, please note them in the “special requests box”.
   d. Select “Create”
4. **To add soloists to your entry form follow these steps (to add ensembles go to step #5):**
   a. Select the “Add soloist” link to add your participants (at the bottom of the form).
   b. Next, select your student’s name from the drop-down box.
   c. Fill out any other necessary information on the form.
   d. Select “Create”
   e. Select “Back” to return to your school’s entry form.
5. **To add ensemble information to your entry form follow these steps (Please note: soloists and ensembles must be on separate entry forms. To create a new entry form, follow steps 1-3).**
   a. Select the “Add Ensemble” link to add your participants(at the bottom of the form).
   b. First, enter the name of your group and any other necessary information.
   c. Select “Create”
   d. Next, under “Member Name” select one of your students’ names from the drop-down box.
   e. Select “Add Member” to continue to add students to your ensemble.
   f. Select “Update” to save the information.
   g. Select “Back” to return to the entry form.
   h. Repeat these steps to **enter additional ensembles** (Please note: you can enter all ensembles on one entry form).

6. After you have added all of the necessary soloists and ensembles, select **“Submit”** to register your students. **Your school will not be registered until you have selected “Submit” (Please note: pop-up blockers must be off to submit all entry forms).**

7. Next, a Submit Entry Form box will pop-up. **Enter the appropriate school administrator’s email address to alert them that your entry form has been submitted and payment is due.** Select “Continue” to submit the e-mail address and to be taken back to the main entry form.

8. **To print your invoice select “Print Invoice” located at the top of the main entry form.**

9. Repeat the above steps for all festivals you wish to enter.

**IMPORTANT:** Please send payments along with the invoice to the CHSAA office. The address is provided on the invoice; you **must** include a copy of your entry form with your payment. **Do not send personal checks or cash in the mail to the CHSAA office.** If a students family provides a personal check, please have them make it payable to the school. Turn in all funds collected and have the school cut a check for the amount shown on the invoice.
MEMORIZATION FOR SOLO AND ENSEMBLE FESTIVALS

Memorization will be required of all vocal soloists, vocal ensembles, and piano soloists. Memorization is recommended but not required for piano soloists in grades elementary to 10th grade. Memorization is required for piano soloists in grades 11 & 12. Vocal and piano soloists and ensembles (in 11th or 12th grade) that do not memorize their solos will be graded down one division. Memorization is not required of other instrumental participants.

MUSIC

Adjudicators for solo and small ensemble events must be furnished with original scores. Students will not be allowed to perform without an original score for the judge. Measures in the scores must be numbered. Appropriate dress is required.

The CHSAA Music Committee strongly encourages students to prepare appropriate literature for festival performances (show tunes, pop music and similar type literature is not appropriate!) If you are unsure of the appropriateness of the music your student wishes to perform, please contact a member of the CHSAA Music Committee or CHSAA Assistant Commissioner Bethany Brookens for clarification. Please visit the CHSAA website for a list of appropriate music: www.CHSAAnow.com

COPYRIGHT LAW

Directors must be cognizant of copyright laws and understand that unauthorized reprinting of scores or music can subject the director and/or school to heavy federal penalties. Directors and/or students violating the copyright laws will be reported to the school administration on the first violation and removed from participation. Subsequent violations will be reported to the CHSAA legal counsel for advisement. Adjudicators are responsible for notifying the solo & ensemble managers of violations that occur.

The CHSAA highly recommends that all directors take the FREE National Federation of High School’s (NFHS) Copyright and Compliance Course now available online at nfhslearn.com. This free course should take about 45 minutes to complete.

All festival performances are required to provide the judges with Original Scores for their adjudication reference. Original scores are defined as scores produced by the publisher that matches the composer and arranger of the selection(s) being performed. Full scores are preferred when available. In the event original scores are not available at the time of the festival, the following must be provided:

1. Originals ordered but not received: A letter from the publisher or retail dealer verifying the scores were purchased prior to the performance.
2. Music Out of Print: A letter from the publisher or retail dealer verifying the music is Permanently Out of Print.
3. Digital Download Purchase: A copy of the purchase invoice and highlight the purchase line printed at the bottom of the front page of the score.
4. Public Domain: Print a screenshot of the webpage from which the music was obtained and/or a letter from a publisher verifying the selection is in public domain status.
5. Commissioned/Unpublished Work: Provide an ensemble specific letter from the copyright holder granting permission to provide additional scores.

ACCOMPANISTS

Accompanists are an integral part of the solo; however, accompanists are not part of the judging process.

ADJUDICATORS FOR SOLO AND ENSEMBLE FESTIVALS

Adjudicators for Solo and Ensemble Festivals will be selected and employed by the local site director with help from the Colorado Music Educators Association. Music competition on a league basis may be organized and conducted in accordance with league rules, provided these rules do not conflict with the provisions of the Constitution or Bylaws of the CHSAA.

STATE MUSIC FESTIVAL REGULATIONS

All state music festivals will be organized in a manner similar to that used for other CHSAA activities. The state will be divided into districts and the CHSAA office will designate some community in each district as host school for each festival. The CHSAA office will also designate a school official in each district, usually the administrator of the host school, as the director of the festival in that district.

It is recommended that each director name a committee of representative persons, including vocal and instrumental directors, from his/her district to assist him in planning and conducting the festival. In accepting the directorship of a festival the director agrees to be responsible for the planning that is necessary at the local level, to arrange for facilities for the festival, to accept registrations and fees on behalf of the CHSAA and to submit a general and financial report on the festival to the CHSAA within seven days after the event.
IMPORTANT REMINDERS
1. Register your students and groups for festivals online at: http://gvlabs.com/festivalmanager/chsaa/src/top.htm
2. Check deadline dates for registering your school on the festival manager website. **February 14, 2020**
3. Arrange for transportation of students and instruments to the festival site.
4. Make sure to provide the necessary adult supervision of students during the festival.
5. Provide 3 original scores of music, with measures numbered, to adjudicators for all entries – Copyright violations will be reported to the CHSAA office.
6. Final ratings will be posted onsite for Superior, Excellent, or Good ratings only. Groups may always choose to perform for comments only.

ENTRY PROCEDURES
- **Large Group registration will begin on December 1, 2019 and close on February 14, 2020.** Please note festivals may close early if they have reached their entry limit. Please register early to guarantee a spot!
- **A $50 late fee will be assessed for CHECKS & ENTRIES not received in the CHSAA office by February 14, 2020.**

**Base Fee Information:**
- $185** per entry (CHSAA member schools)
- $205** per entry (non-CHSAA member schools)
  (Please be advised that most middle schools are NOT members of the CHSAA. Please contact Sandra at the office if you have any questions about your member/non member status.)

**Most CHSAA festivals will be providing professional recordings of the performances. These festivals will have an increased entry fee to cover this high level recording and will automatically be reflected on the invoice ($205 and $225 respectively).**

- **Mail fees and entry invoice:**
  CHSAA Attn: Music
  14855 E. Second Avenue
  Aurora, CO 80011

  **Do not** send checks to site managers. Please make sure to include the entry invoice with your payment!

  **CREDIT CARD PAYMENTS FOR 2020**
  If you would like to pay by credit card/school p-card, please call the CHSAA 303-344-5050 with your registration number. We will generate a secure CHSAA invoice via email from our finance office where you can enter your card info. All invoices paid by CC will show a 3.6% convenience fee.

- You may not HOLD an entry space by simply not paying and withdrawing after the deadline. All registered entries in the system are considered valid and secure; there are no withdrawals after the deadline. You are responsible for payment and any late fees that may be incurred.
- Directors are responsible for printing their invoice and/or forwarding a copy to their school finance office in accordance with their school finance office policies.

CANCELLATIONS
ALL ENTRY FEES ARE **NON-REFUNDABLE AFTER THE DEADLINE.** This includes cancellations due to weather or other unforeseen circumstances that may occur.

LATE ENTRIES
All music directors should understand the tremendous workload and organization required to host a music festival. This work is definitely compounded when late entries are received. Late entries may be accepted by the site, but that determination will be made after consultation between the CHSAA office and site managers. Further, if allowed to enter, a **$50.00 late fee (per group) will be assessed.**
REGISTRATION FOR FIRST TIME USERS:

2. Click on “register” to begin the registration process.
3. Next you will be asked to enter an access code (director2020), your last name, and your first name. Select continue when you have completed filling out this information.
4. Next you will be asked to fill out a form containing your name, address, and contact information. All information in red is required and must be filled out to register. Select continue when this form is completed.
5. Once you select continue a link to your password will be sent to the email address you entered (Please note: all login and passwords are case sensitive).
6. An email will be sent to your account from the CHSAA Music Festival Manager. The e-mail will contain a link to set your password. *Be sure to check your junk/spam folder for an email from “CHSAA Music Festival Admin Support”.*
7. After clicking on the link you will be allowed to set your password.

RETURNING DIRECTORS:

1. Go to the website http://gvlabs.com/festivalmanager/chsaa/src/top.htm
2. Click on “log in” to enter the website.
3. Enter your e-mail address and password (you must use the e-mail address you registered with when you first created your account).
4. To change your e-mail address please contact Sandra Williamson at swilliamson@chsaa.org.
5. To change your password select the “click here” option located under the “log in” button. Enter your e-mail address and a link will be sent to you with a new password. *Be sure to check your junk/spam folder for the reset email from “CHSAA Music Festival Admin Support”.* For further assistance contact Sandra Williamson at swilliamson@chsaa.org.

UPDATING PROFILE INFORMATION: NEW AND RETURNING DIRECTORS

Use the following steps to review and update any profile information:

1. Select “Profile” the tool bar.
2. Next select “Edit your user profile” to update name, address, and contact information they may have changed:
   a. After entering in changes select “Update”.
   b. After selecting “Update” select back to return to the main Profile page.
3. To update the schools you are associated with select “Add schools to your profile”:
   a. Search for your school under the appropriate letter.
   b. Place a check-mark next to your school and select “Add checked schools”.
4. Select “Back” to return to the main Profile page.
5. To remove schools from your profile check the schools you would like to remove from the main profile page. Then select “Remove checked schools”.
**UPDATING SCHOOL ROSTER INFORMATION:**

Before you are able to register students, you need to update the school roster. You only need to enter each student one time. Please note: This is a school roster, not an individual director’s roster.

1. Select “School Roster” from the toolbar.
2. Next to “School Roster” select your school from the drop-down box. (If your school does not appear you need to add it to your profile before you can enter in roster information.

**REGISTERING FOR A LARGE GROUP MUSIC FESTIVAL:**

Before you can register your group for a large group music festival, you must update the school information portion of your profile. You may add entries up to the entry deadline date. Please follow these steps to register your groups:

1. Select “Festival Registration” from the toolbar.
2. Next select the festival you would like to enter by clicking on its name.
3. Next you will select “Create a New Entry Form.” Fill out the necessary information:
   a. Enter a Purchase Order Number if applicable (you do not have to fill it out to register)
   b. Select your school from the drop-down box
   c. Select “Create”
4. After you select “Create” group information will be added to the bottom of the form. To enter your group follow these steps:
   a. From the group portion of the form select “Add Group”.
   b. Enter the name of your group and any other necessary information.
   c. Select “Create”
   d. Select “Back” to return to the entry form.
   e. Repeat these steps to enter additional groups (Please note: you can enter multiple groups on one entry form). Make sure your entry doesn't cross genres; you cannot add a band and a vocal group on one entry form (this applies to a select few festivals).
5. After you have added all of the necessary groups, select “Submit” to register your students.
   a. Your school will not be fully registered until you have selected “Submit” (Please note: pop-up blockers must be off to submit all entry forms).
6. Next, a Submit Entry Form box will pop-up. Enter the appropriate school administrator’s email address to alert them that your entry form has been submitted and payment is due. Select “Continue” to submit the e-mail address and to be taken back to the entry form.
7. To print your invoice, select “Print Invoice” located at the top of the main entry form. Forward or print a copy and submit to your school finance office in accordance with school policy.
8. Repeat the above steps for all festivals you wish to enter.

Please send all invoices and payments to: CHSAA Attn: MUSIC 14855 E. 2nd Ave., Aurora, CO 80111
**Large Group Vocal Festivals**

**ALLOTTED TIME**

- Each chorus will be allowed **twenty-five minutes** on stage. The entire performance, including entering and leaving the performing area, must not exceed the twenty-five minutes allotted. **Choirs are to perform from memory or the rating will be lowered by one (rating).**

- **If a group doesn’t perform for their entire twenty-five minutes, the remaining time will be filled with a clinic from one of the judges (non-sight reading). If you would prefer a longer clinic, please plan your performance accordingly (3 songs recommended).**

- Any group which exceeds its maximum allotted time will have its final rating lowered one rating.

- Following the prepared performance, each choir performing at the Large Group Festival in each series will have **15 minutes** of sight-reading and **10 minutes** of clinic. **THIS IS A REQUIREMENT.** You may choose whether you may have sight read for rating or comments only. The rating will not be averaged in with the performance score. Three of the four judges shall rotate from the performance hall to the sight-reading or clinic room and return.

**GUIDELINES FOR VOCAL SIGHT READING MUSIC** *(revised 10/2017)*

- The voicing of the music must be the same as at least one of the pieces performed on stage.
- All members of the ensemble who participated on stage are required to participate.
- All sight-reading music will be supplied by the CHSAA Music Committee.
- Neither directors nor students are allowed to write on the sight-reading music.
- No visitors are permitted in the sight-reading room. An assistant director and/or accompanist may be present, but only one director may instruct, or direct.
- A metronome is not to be used by the director or judge(s). Snapping by the director is permitted.
- Ratings will be based on two performances: the first time it is strongly recommended that the performance be sung using numbers, solfeggio, or neutral syllables. The second performance may be sung using numbers, solfeggio, neutral syllables or the printed text.
- All sight-reading performances are to be without accompaniment.
- Violations of any regulations may result in the ensemble being penalized one rating.
- *NEW: In sight reading, groups registered as “Beginner” will be asked to perform a minimum Level 1 sight reading. Groups registered as “Intermediate” will be asked to perform a minimum Level 2 sight reading and groups registered as “Advanced” will be asked to perform a minimum Level 3 sight reading.*
Hand out the music face down instructing the students and director not to look at the music until instructed to do so. After the music has been distributed, say to the students and director, “Does everyone have music?” If yes, then proceed with the following statement. “Please listen so that we may review the sight-reading procedures. There are five steps:

**Step One: The director is given a one-minute study period** with the music before the ensemble is allowed to open their music. Following the director’s one-minute study period, the sight-reading judge will say: "When time is called, you will have 6 minutes to lead the students through the example before performing the 1st reading for the judge. Ensemble, open your music to page __ ...Ready? Time! (start stop watch)"

**Step Two: A six-minute study period (Timed by Judge) for the ensemble and director.**
- The key will be established by one of the following methods:
  - The I, IV, V, V7, I progression or a scale in the key of the material may be played on the piano.
  - The ensemble may arpeggiate the I, IV, V, V7, I chords using syllable, number or neutral syllables.
  - The Director may sing the tonic or tonic triad.
- Key or starting pitch may be established at your discretion during the six-minute study period.
- Numbers or solfeggio is strongly recommended, but you may use neutral syllables or words.
- The ensemble is at liberty to break into smaller groups to study and sing the music. Groups, if utilized, are for all to actively participate and may chant or sing words, syllables, or numbers rhythmically or melodically. The use of a few strong singers to "teach" the voice parts to other members of the ensemble is discouraged. Should this practice be abused, it may result in a lowered rating.
- The director may assist and call out any instructions while the ensemble is studying or singing. The director may refer to melodic intervals or patterns by letter name, interval name, number, or syllables, but may not sing any of the intervals.
- The director has the option of reducing the study period.
- After the six minute reading period has elapsed, the judge will say: "Time."
- Director will establish pitch one more time and proceed to the first performance.

**Step Three: First reading.**
- It is strongly recommended that the first reading performance be sung using numbers, solfeggio, or neutral syllables. When the ensemble is finished, the sight-reading judge will say: "You now have an additional three-minute period to study the music again. When time is called, you will perform your complete reading. Ready? "Time!" (start stop watch)

**Step Four: A three minute study period.** (Timed by Judge)
- **See Step 2 for guidelines.**
  - When the three-minute period has elapsed, the sight-reading judge will say: “Time!”
  - Provide starting pitches.

**Step Five: A final reading.**
- Performing the final reading on text is optional. Full points will be given to groups who elect to perform on solfege, numbers or neutral syllables.

Collect all copies of the music before the ensemble leaves the area.
<table>
<thead>
<tr>
<th>Level</th>
<th>Key</th>
<th>Time Signature</th>
<th>Range</th>
<th>Rhythms</th>
<th>Intervals</th>
<th>Rhythm of Interval</th>
<th>Accidentals</th>
<th>Rests</th>
<th>Dynamics</th>
<th>Anacrusis</th>
<th>Texture</th>
<th>Length</th>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>C,F</td>
<td>4/4 using common metreal accents</td>
<td>one octave</td>
<td>quarter and half notes</td>
<td>mostly stepwise diatonic with occasional third intervals from I chord (do-do, mi, sol, sol- mi, mi-do)</td>
<td>quarter TO half</td>
<td>none</td>
<td>none</td>
<td>mf</td>
<td>no</td>
<td>Homophonic with various passages allowed</td>
<td>8-12 measures [ABA form]</td>
<td>D4-D5</td>
<td>B3-A4</td>
<td>G3-E4</td>
<td>C3-C4</td>
</tr>
<tr>
<td>2</td>
<td>add G</td>
<td>same</td>
<td>one octave</td>
<td>quarter, half and eighth notes on same beats (no syncopation)</td>
<td>stepwise diatonic, outline I chord (do-do, mi-sol, sol-mi, do-sol, sol-do, sol-mi, mi-sol) &amp; occasional third intervals from V chord (sol-ti, ti-re, re- ti-sol)</td>
<td>quarter notes</td>
<td>none</td>
<td>half and quarter</td>
<td>add y, f</td>
<td>no</td>
<td>homophonic</td>
<td>8-12 measures [ABA form]</td>
<td>D4-E5</td>
<td>A3-Ba4</td>
<td>G3-E4</td>
<td>E3-E4</td>
</tr>
<tr>
<td>3</td>
<td>add D, Eb</td>
<td>add 3/4 using common metreal accents</td>
<td>M9</td>
<td>quarter, half, eighth, dotted quarter and OCCASIONAL ties</td>
<td>stepwise diatonic and outline I and V chords (do-do, mi-sol, sol-mi, mi-do, do-sol, sol-do, sol-ti, ti-re, re-sol, sol-re, re-sol) with third intervals from IV chord (fa-la, la-do, do-la, la-fa)</td>
<td>eighth, quarter or half</td>
<td>none</td>
<td>half, quarter and eighth</td>
<td>add mp</td>
<td>no</td>
<td>homophonic with no more than 10% polyphony</td>
<td>12-16 measures</td>
<td>D4-F5</td>
<td>A3-C5</td>
<td>none</td>
<td>E3-F4</td>
</tr>
<tr>
<td>4</td>
<td>add Ab</td>
<td>add 6/8 using common metreal accents</td>
<td>M10</td>
<td>add eighth note triplets (where all triplets are present), sixteenth notes (where pattern takes whole beat) and syncopation</td>
<td>all diatonic intervals are in play, but care should be used to resolve stepwise from intervals larger than a 5. Also, no consecutive 4ths.</td>
<td>add dotted quarters</td>
<td>H4 in stepwise motion</td>
<td>same</td>
<td>add cresc, decresc</td>
<td>yes (sol-ti chord)</td>
<td>Homophonic with no more than 25% polyphony,</td>
<td>12-16 measures</td>
<td>D4-G5</td>
<td>Ab3-C5</td>
<td>none</td>
<td>Eb3-F4</td>
</tr>
</tbody>
</table>

**Other Rules:**
Levels 1&2 should have an additional SAB option where both tenor and bass lines are the SAME so that middle school boys can read the choir and they are accustomed to reading. Range should be that of a tenor/high baritone. There should still be an SAT option with a lower male part for older high school choirs where the men are singing one part. This should be more of a baritone/middle range part.

Levels 1&2 should have an additional SAB option where both tenor and bass lines that are the SAME so that middle school boys can read the choir and they are accustomed to reading. Range should be that of a tenor/high baritone. There should still be an SAT option with a lower male part for older high school choirs where the men are singing one part. This should be more of a baritone/middle range part.

**No accents**
All cadences should be half or authentic.

**Levels 1&2 should have recurring motives**

**New Judging Rule:** Text is OPTIONAL on final reading
Large Group Instrumental Festivals

ALLOTTED TIME

- Each band and orchestra will be allowed **thirty minutes** on the stage.

- **If a group doesn’t perform for their entire thirty minutes, the remaining time will be filled with a clinic from one of the judges. If you would prefer a longer clinic, please plan your performance accordingly.** Site managers will still allow for set-up/tear-down time in order to remain on schedule.

- Maximum allotted time (all classes) – 30 minutes. Any group which exceeds its maximum allotted time (as noted in the above schedule) will have its final rating lowered one rating.

- It is suggested that no group attempt more than two numbers, however, if the pieces are short you are encouraged to perform an additional piece. It is unnecessary for groups to play "warm-up" marches. Festival directors have been instructed to inform groups when time limits are exceeded and to stop performance.

- Following the prepared performance, each band and orchestra shall have these options:
  - **Option A**: perform sight reading for rating
  - **Option B**: perform sight reading for comments only.
  - Those ensembles choosing option "A" will remain separate from the ratings given the prepared performance and will have no bearing on the composite rating. The composite rating will come from the ratings of the three adjudicators who critique the prepared performance. All participating ensembles will be required to select one of the two options at the time of entry and appear as scheduled.

INSTRUMENTAL SIGHT-READING GUIDELINES

- The sight reading music has been selected so that each group will read the level that corresponds with the level played in their performance. If your group performed a level 3 piece, you should sight read a level 3 piece. **Sight reading selections are intentionally composed and arranged at one grade level below the indicated grade level (band only).**

- Every group entering large group festival must sight-read. You have the option of sight-reading for a rating or for comments only. Any group choosing not to sight-read will have their final performance rating lowered by one score.

- In sight reading, if there are one or more of the same type groups from the school entered, the second group may sight read one classification lower, provided there is no duplication or personnel on the same instrument.

- The rating for sight-reading will be based on accuracy of reading, following the director, adherence to style, interpretation and musicianship, but some consideration will be given to group discipline and students' attention to the director's remarks. Groups who enter the sight-reading area in an unruly manner or who do not respond quickly to the judge's instructions shall affect the final rating.

- The sight-reading judge will provide comments in addition to the comments made to the group during the sight reading exercise.

- All sight-reading ratings will be a separate rating from the festival performance rating.
• Style and Forms of Sight-Reading Music: Music is selected which represents a variety of styles, tempo, dynamics, and key signatures.

• Length of Compositions to Be Read: This factor varies with each classification. Performance time ranges from four to eight minutes.

• Conductor’s Scores: Full conductor’s scores are provided.

• String orchestras read string orchestra arrangements. Full orchestras read standard orchestra scores.

INSTRUMENTAL SIGHT-READING PROCEDURES

1. The timpani may be tuned while folders are being passed out. The pitches for each classification will be written on the chalkboard prior to the first group.

2. The following instructions will be read aloud at the beginning of the sight-reading session:
   
   • “Does everyone have a folder?”
   
   • “Please listen so that we may review the sight reading procedures. There are two parts to this sight reading session. The first is the study or preparation time which is 6 minutes. The second is the actual performance of the music. During the study time students or the conductor may count aloud, tap, sing, or clap the rhythms. You are encouraged to finger the notes or do any other type of study that will aid in your performance. You may also tune the timpani at this time. The only restriction is that no playing is allowed during this study period. I will announce a 2 minute warning followed by a 1 minute warning. When that final minute of preparation time has expired you may sound a tuning note or warm up scale prior to the performance of the piece. After that, performance of the piece should begin immediately. The director may use a verbal direction to begin the selection. However, he/she may not offer any other form of verbal assistance during the performance. Your final rating will strongly reflect your use of preparation time.

   • Any questions? Please open your folders and find the piece entitled ”XXX” (Make sure everyone has the correct piece). Your study time begins now.”

3. Music should be returned to the folders and the folder should be closed.

4. If time permits, oral comments about the performance may be given by the adjudicator while the music is still on the stands. This would seem to make more sense than giving specific written comments only, since the group will not have the number at home in their library to refer to when reading such written specific comments.

5. Tapes will be provided by the CHSAA for each large group music festival site. The host school should provide back-up recorders for judges' use.

6. In order to "keep things on schedule", the adjudicator may ask section leaders to collect the sight-reading folios (after the group has finished performing), and return the folios to a designated location.
APPLICATION

For those seeking to adjudicate CHSAA Large Group festivals, you must be a CMAA member. CMAA applications can be found on the CHSAA music website (www.CHSAAnow.com)

ADJUDICATION

Requirements for CHSAA Large Group Adjudicators:

1. Must be a current member of the Colorado Music Educators Association (unless out of state).

2. Adhere to the guidelines set forth in this Handbook and CHSAA Judging Contract. The Judging Contract will indicate and confirm your agreement to the CHSAA travel requirements and behavior expectations laid forth in both of these documents.

3. New Adjudicators – Must submit a formal CMAA Application which is found online (www.CHSAAnow.com).

4. New Adjudicators MUST attend a CHSAA adjudicator training. The 2019-2020 training will be held January 22, 2019 at the CMEA conference at the Broadmoor in Colorado Springs.

5. New Adjudicators – Achieve three Superior Ratings in five years at large group festivals if a practicing teacher or demonstrate a parallel pattern of success if a retired educator.

6. New Adjudicators – Provide three letters of recommendation that speak to the individual’s success and musical qualifications.

7. New Adjudicators – Must shadow a CMAA Adjudicator at a CHSAA Large Group Festival and complete a short mentor session on each performance observed. A minimum of three festival performances at any CHSAA Large Group Festival is required.

MENTOR ADJUDICATOR DUTIES:

1. Assists the trainee with strategies to communicate in Proficiencies.

2. Provides examples regarding performance standards appropriate for level and background of students.

3. A prospective adjudicator is required to shadow a current CMAA Adjudicator at a CHSAA Large Group Festival for a minimum of three performances/sight reading.

ADJUDICATORS FOR SOLO AND ENSEMBLE

1. Individual solo & ensemble festival sight managers are responsible for hiring adjudicators.

EVALUATION REVIEW

1. Reporting An Incident/Concern With Adjudication
   i. Detail concerns, stating the facts and identifying any specific comment or scoring mistake.
   ii. Attach a copy of the original score sheet.
   iii. Send to Bethany Brookens Assistant Commissioner, CHSAA, 14855 East 2nd Ave., Aurora, CO 80011

2. The Evaluation Process
   i. All evaluations are read by the CHSAA Liaison, Adjudication Representative, and CHSAA Music Committee.
   ii. A written or oral response to all concerns will be communicated to all parties concerned.
   iii. The adjudicator responsible for the evaluation will be notified of the review.
3. **Music Advisory Committee Review**: If the review of the adjudicator is unfavorable, the CHSAA Music Committee may:
   i. Place the adjudicator on probation for up to two years
   ii. Determine a remediation program for the adjudicator, including but not limited to, mentoring and workshop attendance.
   iii. The adjudicator will be removed from the judges’ list for a period of time and allowed to reapply following a retraining process.

**ASSIGNMENTS**

If an adjudicator is selected to judge, every attempt will be made to assign that judge in his/her area of expertise at least once every three years. Circumstances may exist that would prevent this from occurring, but the target is to assign each judge a minimum of once every three years.

**ADJUDICATION STIPEND**

Solo & Ensemble: $20.00 per hour
Large Group: $200 per day (CMAA member only)

**GENERAL INSTRUCTIONS FOR ADJUDICATORS**

- Participation in a CHSAA music festival should be a positive educational experience for all performers and directors and adjudicators are a key component of this experience.

- It is the responsibility of the adjudicator to provide equal performance opportunities for all performing ensembles. Judges should refrain from delaying or rushing a performance for any reason.

- Comments (spoken or written) should be phrased in a positive, constructive manner, and should not attack the director or students.

- Criticisms should be given with suggested remedies for improvement or success.

- Recording devices will be provided by the CHSAA for large group festivals.

- Judges should avoid the appearance that they are conferring among themselves about a performance, ensemble, or director during the performance.

- Judges will determine, prior to the start of judging, the rotation for the clinic/sight reading judge unless that position is already assigned by the CHSAA. As found on adjudicator’s forms, the clinic/sight reading judge must be aware, prior to the performance, whether they are to provide clinic, comments only, rating, or no sight reading.

- The performance environment should reflect the judge as an educator first, an adjudicator second.

- It is important that the clinic/sight-reading judge adhere to the allotted time schedule.

- The clinic/sight reading judge should begin and end with positive comments, and should confine criticism to one or two items demonstrating some possible remedies which will improve the overall quality of the ensemble.

- Prior to the start of the day, the site director shall inform all judges of the procedures regarding the collection of judging sheets.

- If there are large discrepancies between the three judges, the site manager should confer with the judges to determine the final rating. Widespread discrepancies must be resolved by the judges by adjusting ratings.
REMINDERS TO ADJUDICATORS

- Make trip plans.
- Check in with the CHSAA representative as soon as you arrive in town/at hotel.
- Arrive at least one-half hour early. It is preferred to show up forty-five minutes early.
- There will be a meeting to review festival procedure prior to the festival starting time with site directors.
- Be prepared to judge high school and middle school.
- No smoking.
- Dress professionally.
- Observe prepared breaks for food, etc.
- **Justify** the rating given with concrete examples and suggestions.
- Adjudicate performance but don't make suggestions to the director or students after the performance unless you are the on stage clinician.
- Do not withhold assignment of ratings except to hear the first two or three in order to establish a standard; ratings need to be posted as soon as possible.
- Vocal soloists, ensembles and piano soloists not memorizing their music will be lowered one rating.
- Make yourself known to the CHSAA on site administrator and school administrator.
- Meet with school host prior to performances.
- Make both written and audio comments.
- Do not use plus or minus on ratings.
- Do not talk with other adjudicators during performances.
- Identify yourself and the performing group on the recording device.
- Help keep the groups on their time schedule.
- Take the responsibility of informing conductors when to begin performance of second selection in large ensembles.
- Notify CHSAA of any changes in travel, lodging, etc. **This includes cancellations.**
- Turn in voucher to the onsite CHSAA representative or you may mail or scan and email the voucher to the CHSAA office.
**FINAL RATINGS**

Here are the final ratings as computed by three judges. Schedule A is the playing rating.

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**Adjudication & Criticisms**

All events will be given ratings on the following basis:

**I Superior:** Consistently demonstrates proper musical skills.

**II Excellent:** Frequently demonstrates proper musical skills.

**III Good:** Often demonstrates proper musical skills.

**IV Fair:** Sometimes demonstrates proper musical skills.

**V Unprepared:** Rarely unprepared in demonstration of proper musical skills.

**Adjudicator's Responsibility**

- Rate the performance you hear today on its merits, not on potential.
- Justify your ratings with at least three written comments for improvement regardless of the rating assigned.
- Use the CHSAA numeric rating system to establish the rating after hearing the complete performance.
- Share your knowledge and insight through specific instruction, examples and meaningful comments.
- As an adjudicator, you have agreed to take on the responsibilities of a teacher and music director.

**Please remember that final ratings are not based on a mathematical average. If there are large discrepancies between the three judges, the site manager should confer with the judges to determine the final rating. Widespread discrepancies must be resolved by the judges by adjusting ratings.**
Music Festival Benefits

Music directors often develop “tunnel vision” during various points in the school year due to MUSIC FESTIVALS. As Spring music activities approach, music educators need to reflect upon the importance of music festivals and discuss the philosophy, benefits, risks, and responsibilities with their administration, parents and students. Many of the following ideas were expressed at a Texas UIL sponsored symposium on the risks and benefits of music festivals. Determining real goals for music festivals can help to achieve real musical growth.

**Values of Music Festivals:**

1. Are festivals our primary reason for performing or simply one of the many ways to test musical skills to develop musicianship?
2. Are we teaching young people to perform or using performance to teach musical insights and appreciation that will accompany our students throughout their lifetime?
3. Is our goal for festival performance perfection of the objective elements of music that “rate well” in festivals or the motivation of students to achieve real musical growth?
4. Do we participate in festivals only when we feel we can “rate well” or do we participate for the growth and evaluation we and the group can receive?
5. Is the festival with the MUSIC, OURSELVES OR OTHER GROUPS?

**Benefits of Music Festivals:**

1. Develops positive concepts about life and self; human values, self-worth, desire to challenge oneself, self-discipline.
2. Motivates toward achievement of musical excellence.
3. Provides performance standards and a process for evaluation against those standards.
4. Helps create a background for the lifelong appreciation of music.
5. Allows for opportunities to cope with success and failure.
7. Brings forth interplay between young people and adults.
8. Produces teamwork and allegiance necessary to work in a group toward a worthy goal.

**Risks of Music Festivals**

1. First Division ratings at festivals may receive more emphasis than learning about music. In other words, the end may become more important than the process.
2. Pressured for First Division ratings, directors may resort to negative motivation and rote teaching; these methods will not foster the self-control and musical understanding that can come from better teaching methods.
3. Directors, students, schools and communities may develop resentment toward others who receive First Division ratings.
4. Peers may look for negative qualities in their counterparts.

5. Students may develop “tunnel vision” for the music program if they lose sight of the need to also learn in other areas.

6. Directors and students may lose a sense of self-worth if they do not learn how to ACCEPT ADJUDICATION.

7. A community’s evaluation of the music education program may be solely based on festival results, although there are more important factors to be recognized.

8. Too often, the greater the success the higher the expectations, so that peers and adults may fail to recognize students for strides that they have made unless their ratings are equal to or better than previous years.

**How to Increase the Benefits and Reduce the Risks of Music Festivals**

1. In word and action, emphasize the importance of the music, not the importance of the festival.

2. Establish goals that stress progress toward musical goals rather than First Division ratings, medals and plaques.

3. Constantly take steps to enlighten students and patrons regarding the fact that success is an outgrowth of learning and not an end in itself.

4. Prepare students, administrators and patrons for the SUBJECTIVE ADJUDICATION of music festivals. Although Colorado uses a process that stresses objectivity, traces of subjectivity will always be a part of music adjudication.

5. Allow time after all festivals to reflect upon the achievement of musical goals rather than the results of the festivals.

**Music Activities and Proper Behavior Standards**

Activities are an important aspect of the total education process in Colorado’s schools. They provide and avenue for participants to grow, to excel, to understand and to value the concepts of proper behavioral standards. They are an opportunity for directors and administrators to teach and model proper behavioral standards, to build school pride and to increase student/community involvement, ultimately translating into improved academic performance.

As professional music educators, desirable and unacceptable behavior should be demonstrated and discussed in and out of the classroom. The following five “desirable” and “unacceptable” behavior illustrations are encouraged and recommended by the Colorado High School Activities Association’s Music Advisory Committee.

1. **Be courteous to all:**

   - **Desirable Behavior** – As we participate in music activities, we should be constantly applauding the efforts of other schools and students. Applause is always a positive show of appreciation; students meeting with other students after an event in a congratulatory manner; and appropriate behavior during the performance.

   - **Unacceptable Behavior** – Disrespectful actions, noises, or gestures show disrespect for the efforts of others (students or teachers); disturbing or entering a performance room in progress. No sounds of any kind should be heard during a performance.
2. **Know the rules**, abide by and respect decisions
   - **Desirable Behavior** – Utilize every opportunity to promote understanding of the rules of the festival within the school and community; accept the decisions of the adjudicators; respond in a positive manner; utilize proper avenues for complaints; cooperate with the site host and aides in interpretation and clarification of the rules.
   - **Unacceptable Behavior** – Disrespectful display concerning a decision; criticizing the merits of the adjudicators; displays of temper and arguing with adjudicators and site hosts; derogatory remarks toward the adjudicators, site host and aides.

3. **Display appreciation for good performances regardless of the school**
   - **Desirable Behavior** – Teachers, students, parents searching our participants to recognize them for outstanding performances; recognizing an outstanding performance with appropriate response; discussing outstanding performances of schools and students with others in attendance.
   - **Unacceptable Behavior** – Laughing, gesturing or other types of movements in an attempt to distract; to degrade and excellent performance by other students or schools.

4. **Exercise self-control and reflect positively upon yourself, students and school**
   - **Desirable Behavior** – Support other schools and students by a display of total unity; respect the efforts and facilities of the host school.
   - **Unacceptable Behavior** – Display of anger, boasting, use of profanity, antics that draw attention to you. Trashing, vandalizing, or showing disrespect for the host school's facilities or personnel.

5. **Permit only positive appropriate behavior to reflect on your school and its activities**
   - **Desirable Behavior** – Positively encourage those around you to display only appropriate conduct; report poor behavior to school, administration or site hosts; member schools insist that appropriate behavior by a priority; administrators help teachers to teach, model and reinforce positive behavior; recognize teachers for exemplary conduct; teachers need to acknowledge students who display appropriate behavior; teachers and administrators must take appropriate action to insure positive behavior.
   - **Unacceptable Behavior** – Teachers, students or other school supporters unwilling to get involved and take a stand to defend one of the basic tenets students activities – teaching and promotion of appropriate behavior.

Music educators need to be leaders in the development of positive appropriate behavior. The attitudes developed in the classroom reflect what students display at activities. Music educators must read and abide by the rules and regulations set forth by each activity. Breaking rules through loopholes is not a way to justify improper actions or conduct.

Site hosts give of their time and facilities for music activities. Directors that verbally abuse hosts or adjudicators and talk negatively to the students and parents cannot expect students or parents to display respect or positive attitudes at music activities. Directors’ actions set the tone for others in attendance. It is important to keep the educational value of the activity at a high level. The continued growth of music requires the need for ethical conduct to become as much a teaching tool in the classroom as the development of musical fundamentals.
Many times each year, a music educator new to the CHSAA music festivals asks what each rating means. Everyone, it seems, knows what a “I” is, but what does it signify, or what does a “III” mean? The information below, while certainly not telling a complete story, at least lets directors and adjudicators alike know what is expected within the confines of the 5-step rating system. Criticism in the past has many times focused on the fact that there are far too many “I” ratings given when the paradigm should shift to lower ratings to more adequately reward the better performances.

Rating I

An outstanding, or consistent, performance, with few technical errors exemplifying a truly musical expression. This rating should be reserved for the truly exceptional performance.

Rating II

An excellent performance in many respects, but not worthy of the highest rating due to minor defects in performance techniques, interpretation or ineffective use of existing instrumentation. The CHSAA lexicon says that performances in this rating frequently, but not consistently meet the highest standards.

Rating III

An average, or “good” in CHSAA parlance, performance showing accomplished and marked promise. The performance lacks one or more essential musical qualities, has musical weakness, and ineffectively uses existing instrumentation. In truth, most performances generally belong within the parameters of a “III” rating. It could be viewed as the base from which each group is judged.

Rating IV

A fair performance with many technical errors, poor musical conception, lack of musical interpretation, ineffective use of existing instrumentation, and musically-essential qualities are seldom evident.

Rating V

An ineffective, or unprepared, performance indicating major deficiencies in tone quality, intonation, balance, blend, musical expression and effective use of existing instrumentation. The fundamentals of good performance need careful attention. This rating is used sparingly, citing specific ways to improve major problems.
Only 35 pep band members, and the director, will be admitted at no charge to the state playoffs, providing each member of said groups complies with the following conditions. Additional members may attend at the student fee at the discretion of host administrator based on facility space consideration.

1. The site director is notified in advance and the group appears at the entrance designated by the site director.

2. Band members must have an instrument in possession and be accompanied by the director.

3. All performing groups (i.e., dance groups, pom poms, flag teams, drill teams, winter percussion, etc.) must make previous arrangements with the site director. The site director will arrange for admission either by passes, gate list, or other means.

4. When marching bands are required to attend football playoff events, they will be admitted at the discretion of the site director and are not limited to the 35 member maximum for pep bands.

5. The CHSAA defines a pep band as a musical group from the school's music program and designed to perform before games, at timeouts and halftime (sharing time with opposing school's pep band). The number of members allowed is 35, must have typical pep band instrumentation (50% wind instruments is minimum).

6. In the event that a percussion ensemble is deemed to be the schools spirit ensemble (pep band), membership should not exceed 20 members total. Ensembles larger than 20 will need to petition an extension to the site host.

7. The pep band must be under the direction of the school band director or his/her designated certified staff member.

8. Marching Bands/Pep Bands are asked to observe the following:
   i. Play only at pre-game, time-outs and intermissions during games. At no time can bands, percussion, any part of an instrument perform while the ball is in play.
   ii. To give consideration to other bands in attendance. Every school should have the opportunity to complete a cheer and to have its band play. (A meeting of the band directors prior to the start of the contest always helps to ensure good sportsmanship).
   iii. Do not allow band instruments, drums, etc., to be used as noise makers. Only a maximum of 2 amplifiers can be used for the purpose of amplifying a piano, guitar, or bass.
CHSAA LIGHTNING AND TORNADO POLICY AND PROCEDURES

Weather Apps

- It is strongly recommended that an independent and objectively verified weather app (such as the WeatherBug® Spark™ App, Storm by Weather Underground, or the National Weather Service app) be available at all outdoor activities, including practices and contests. This should be part of your venue-specific emergency action plan.
- Acceptable alternatives to the verified weather apps include but are not limited to: immediate contact with the local weather services, local television or radio. Access to these sources can be through the Internet, cellular telephone and/or any other means that provides the information needed for real time decisions to be made.

Proactive Planning for Lightning

In your venue-specific emergency action plan, you must:

1. Assign a staff member to monitor local weather conditions before and during practices and contests. This staff member is designated to make the final call on suspending and resuming the game.

2. Develop an evacuation plan, including identification of appropriate nearby safer areas and determine the amount of time needed to get everyone to a designated safer area:
   a. Utilize announcements/public address announcer to help guide teams and fans to the appropriate shelter and identifying safe places as noted below.
   b. Safe locations need to be identified and shared with teams, spectators and workers prior to the start of the activity or athletic event.
   c. A designated safer place is a substantial building with plumbing and wiring where people live or work, such as a school, gymnasium, locker rooms or buses/cars. An alternate safer place from the threat of lightning is a fully enclosed (not convertible or soft top) metal car or school bus.
   d. Unsafe locations include but are not limited to: Picnic areas, parks, open sided shelters (dugouts), storage sheds, open garages, tents, press boxes, areas close to open water, tall objects such as trees, poles, towers, and elevated areas.

3. When a thunderstorm seems imminent, lightning is seen or heard, or the weather app indicates that lightning is within 8-10 miles, the outdoor venue (small or large) needs to be evacuated. Proceed to a lighting safe area.

4. Activities shall be suspended, and all personnel are directed to move to safe locations. The call to suspend activity due to close lightning should be based on how fast the storm is approaching and the amount of time it will take for event participants to take appropriate safe shelter. At a minimum, by the time the lightning storm has reached 8 miles away from the location of the outdoor activity, all individuals should have left the outdoor athletic site and reached a safe location. Weather monitoring subscriptions should be set at an 8-10 mile radius from the center of the sporting event (venue specific).

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5. Criteria for suspension and resumption of play:
   a. When thunder is heard or lightning is seen*, the leading edge of the thunderstorm is
      close enough to strike your location with lightning. Suspend play for at least 30 minutes
      and vacate the outdoor activity to the previously designated safer location immediately.
   b. 30-minute rule. Once play has been suspended, wait at least 30 minutes after the last
      thunder is heard or lightning is witnessed* prior to resuming play.
   c. Any subsequent thunder or lightning* after the beginning of the 30-minute count will
      reset the clock and another 30-minute count should begin.
   d. When lightning-detection devices or mobile phone apps are available, this technology
      could be used to assist in making a decision to suspend play if a lightning strike is noted to
      be within 10 miles of the event location. However, you should never depend on the
      reliability of these devices and, thus, hearing thunder or seeing lightning* should always
      take precedence over information from a mobile app or lightning-detection device.

   * – PER NFHS At night, under certain atmospheric conditions, lightning flashes may be seen from
   distant storms. In these cases, it may be safe to continue an event. If no thunder can be heard
   and the flashes are low on the horizon, the storm may not pose a threat. Independently verified
   lightning detection information would help eliminate any uncertainty.

6. Review the lightning safety policy annually with all administrators, coaches and game personnel
   and train all personnel.

7. Inform student-athletes and their parents of the lightning policy at start of the season in your
   pre-season meeting.

No App Available- Use NFHS Guidelines

When a weather app is not available, the default NFHS policy that appears in the Rules Book of each
sport shall be followed. In brief, that policy requires suspension of all activity when cloud-to-ground
lightning is observed, or thunder is heard. If thunder is heard, lightning is assumed to be striking within
10 miles.

Implement the Thirty Minute Rule as noted in the NFHS Policy.

When activities are suspended, the following individuals shall be responsible for the safety of personnel:

- The head coach for players and other team personnel.
- Game management guiding spectators and personnel to safe areas
- The senior official for the officiating crew.
- All game management personnel, administrators, coaches and officials must be thoroughly
  familiar with the NFHS default policy as well as this policy.
Person Struck by Lightning

People who have been struck by lightning do not carry an electrical charge and are safe to be touched by others.

- Call 911
- Cardiopulmonary resuscitation (CPR) is safe for the first responder.
- If possible, an injured person should be moved to a safer location before starting CPR.
- Lightning-strike victims with signs of cardiac or respiratory arrest need immediate emergency help.
- Activate the local emergency management system and utilize an AED if available. Prompt, effective CPR has been highly successful for the survival of lightning strike victims.

Tornado Specific EAP

Definitions:

- Tornado Watch - indicates tornadoes are possible
- Tornado Warning - tornado siren sounds signaling tornado sighted or tornado indicated by radar

Emergency Action Plan:

- Develop a tornado specific EAP for each venue or event.
- Designated weather watcher (above) notifies site or athletic director of approaching storm and communicates direction and speed of storm.
- If a tornado warning is initiated, immediate event delay should be implemented, and all participants, spectators and athletic staff should SEEK SHELTER IMMEDIATELY. Once inside a secure location, tune to local weather alert radio to be informed of storm location, path and duration of tornado warning.
- Warning may be extended, or a new warning issued at any time, so continued monitoring is needed. During tornado warning, sirens will sound for 3 minutes at a time. Depending on duration of warning, sirens may re-sound multiple times.
- Safe shelter from tornado = inside lowest building level, away from exterior walls/windows, with windows closed. If outside, lie flat in a ditch or depression and cover head with hands or stay in a car with seatbelt on. Be aware of potential flooding. DO NOT take cover under an overpass or bridge. Never try to outrun a tornado in urban or congested areas. Be aware of flying debris.
- All clear - tornado warning will expire after duration specified by National Weather Service and weather watcher notifies site director that warning has ended and event can resume.
**CHSAA Pathway to the Festival**

**Goal:** Educate and mentor new directors, and help veteran directors get ready for contests!

**Who:** Any and all schools across Colorado.

**What:** A skilled and veteran CHSAA adjudicator comes to you! Six hours of a CHSAA judge in your building. CHSAA judge listens to the whole program, helps you, as the director, in any way possible, and clinics each group. Judge also meets with director for a 1 on 1 Q and A, review of program and ideas to get groups attending CHSAA Large Group Festival.

**When:** Any time a CHSAA judge and the school can agree on a day and time but probably not during March and April since so many judges are out adjudicating Solo and Ensemble and Large Group Festivals.

**Why:** For the music group...to increase their musicianship, for the director...to give information vital to a successful CHSAA experience at Large Group Festival in the future, for CHSAA...to increase participation in the CHSAA Large Group Festivals.

**Focus:** Emphasis will be on instruction and improvement and not on scoring. This would be a “comments only” clinic where students (and director) would learn what they are doing well and what they need to improve on. Directors can request specific help and the clinic will be adjusted to individual needs.

**Cost:** 200.00/day/judge *paid by the school* (6 hour maximum). There would be no mileage, food stipend or overnight lodging expectations. Attempts would be made to get judges close to the schools requesting “Pathway to the Festival.” Interested directors should contact Bethany at CHSAA ([bbrookens@chsaa.org](mailto:bbrookens@chsaa.org)) and she will help pair you with an interested adjudicator.
# Vocal Solo Adjudication Form

**VOCAL SOLO ADJUDICATION FORM**

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<th>Director</th>
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<tr>
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**SOLOIST**

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**Soloist Level**

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**Grade Range**

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**Tone/Sound**

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**POINTS**

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</table>

**ADJUDICATOR**

Multiply number of checked items by points in each category entering total at the bottom of the column. Every item must receive a score. Total points and assign a rating from the scale below.

**STRENGTHS:**

**AREAS TO IMPROVE:**

This section does not apply to final rating

Please check:

<table>
<thead>
<tr>
<th>Appropriate</th>
<th>Not Appropriate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Appearance</td>
<td></td>
</tr>
<tr>
<td>2. Behavior</td>
<td></td>
</tr>
<tr>
<td>3. Stage Presence</td>
<td></td>
</tr>
<tr>
<td>4. Literature</td>
<td></td>
</tr>
</tbody>
</table>

Adjudicator's Signature ________________ Date: ________________

Updated: 2/18

DUPLICATE AS NEEDED - PLEASE TYPE OR PRINT ALL FORMS

<table>
<thead>
<tr>
<th>14-19 = I - Superior</th>
<th>20-30 = II - Excellent</th>
<th>31-45 = III - Good</th>
<th>46-60 = IV - Fair</th>
<th>61-70 = V - Unprepared</th>
</tr>
</thead>
</table>
## VOCAL ENSEMBLE ADJUDICATION FORM

**Time of Performance**

**Name of School**

**Director**

**Classification**

**No. of Performers**

**ENSEMBLE**

**Name**

**Ensemble Level**

- Beginning
- Intermediate
- Advanced

### I. SUPERIOR

- **1 Point Each**
- Consistently Demonstrates Proper:
  - Balance
  - Blend
  - Breathing
  - Diction
  - Intonation
  - Posture
  - Projection
  - Vowel Unification
  - Note/Rhythm
  - Rhythm
  - Tempo
  - Dynamics
  - Interpretation/Style
  - Phrasing

### III. GOOD

- **3 Points Each**
- Often Demonstrates Proper:
  - Balance
  - Blend
  - Breathing
  - Diction
  - Intonation
  - Posture
  - Projection
  - Vowel Unification
  - Note/Rhythm
  - Rhythm
  - Tempo
  - Dynamics
  - Interpretation/Style
  - Phrasing

### IV. FAIR

- **4 Points Each**
- Sometimes Demonstrates Proper:
  - Balance
  - Blend
  - Breathing
  - Diction
  - Intonation
  - Posture
  - Projection
  - Vowel Unification
  - Note/Rhythm
  - Rhythm
  - Tempo
  - Dynamics
  - Interpretation/Style
  - Phrasing

### V. UNPREPARED

- **5 Points Each**
- Rarely Demonstrates Proper:
  - Balance
  - Blend
  - Breathing
  - Diction
  - Intonation
  - Posture
  - Projection
  - Vowel Unification
  - Note/Rhythm
  - Rhythm
  - Tempo
  - Dynamics
  - Interpretation/Style
  - Phrasing

**TOTAL POINTS**

**STRENGTHS:**

**AREAS TO IMPROVE:**

This section does not apply to final rating.

- **Please check:**
  - Appropriate
  - Not Appropriate

- **1. Appearance**
- **2. Behavior**
- **3. Stage Presence**
- **4. Literature**

**Adjudicator's Signature**

**Date:**

**Updated: 2/18**

**DUPLICATE AS NEEDED - PLEASE TYPE OR PRINT ALL FORMS**
# INSTRUMENTAL ENSEMBLE ADJUDICATION FORM

**Time of Performance** ____________________________  **Director** ____________________________

**Name of School** ____________________________  **Classification** _______  **Performers** ____________________________

**Ensemble Name** ____________________________  **Grade** _______

<table>
<thead>
<tr>
<th>Ensemble Level:</th>
<th>Beginning</th>
<th>Intermediate</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
<td>Intonation</td>
<td>Intonation</td>
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</tr>
<tr>
<td>Balance/Blend</td>
<td>Balance/Blend</td>
<td>Balance/Blend</td>
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</tr>
<tr>
<td>Posture</td>
<td>Posture</td>
<td>Posture</td>
<td>Posture</td>
</tr>
<tr>
<td>Notes/Rhythm</td>
<td>Notes/Rhythm</td>
<td>Notes/Rhythm</td>
<td>Notes/Rhythm</td>
</tr>
<tr>
<td>Note Accuracy</td>
<td>Note Accuracy</td>
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<td>Rhythm</td>
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<tr>
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<tr>
<td>Tempo</td>
<td>Tempo</td>
<td>Tempo</td>
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<td>Phrasing</td>
<td>Phrasing</td>
</tr>
<tr>
<td>Interpretation/Style</td>
<td>Interpretation/Style</td>
<td>Interpretation/Style</td>
<td>Interpretation/Style</td>
</tr>
<tr>
<td>Literature</td>
<td>Literature</td>
<td>Literature</td>
<td>Literature</td>
</tr>
</tbody>
</table>

**Points**

**Total Points** ____________________________

**Strengths:** ____________________________  **Areas to Improve:** ____________________________

**This section does not apply to final rating:**

Please Check:  **Appropriate**  **Not Appropriate**

1. Appearance  ____________  ____________
2. Behavior  ____________  ____________
3. Stage Presence  ____________  ____________

Adjudicator's Signature ____________________________  Date: ____________________________

*Updated: 2/18  DUPLICATE AS NEEDED - PLEASE TYPE OR PRINT ALL FORMS*
# Instrumental Solo Adjudication Form

**Time of Performance**

**Name of School**

**Soloist Name**

**Soloist Level**

<table>
<thead>
<tr>
<th>Superior</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Unprepared</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Point Each</td>
<td>2 Points Each</td>
<td>3 Points Each</td>
<td>4 Points Each</td>
<td>5 Points Each</td>
</tr>
<tr>
<td>Consistently Demonstrates Proper</td>
<td>Frequently Demonstrates Proper</td>
<td>Often Demonstrates Proper</td>
<td>Sometimes Demonstrates Proper</td>
<td>Rarely Demonstrates Proper</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tone/Sound</th>
<th>Tone/Sound</th>
<th>Tone/Sound</th>
<th>Tone/Sound</th>
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<tbody>
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<td>Tone Quality</td>
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<table>
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<table>
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</tbody>
</table>

**ADJUDICATOR:** Multiply number of checked items by points in each category entering the total at bottom of the column. Every item must receive a score. Total points and assign a rating from the scale below.

**TOTAL POINTS**

**STRENGTHS:**

**AREAS TO IMPROVE:**

This section does not apply to final rating:

Please Check:  
1. Appearance  
2. Behavior  
3. Stage Presence

Appropriate | Not Appropriate

**Adjudicator’s Signature**

**Date:**

**Updated: 2/18**

**DUPLICATE AS NEEDED - PLEASE TYPE OR PRINT ALL FORMS**
PERCUSSION
SOLO ADJUDICATION FORM

Time of Performance ____________________  Director ________________
Soloist _________________________________ Classification ________ Instrument ________
School ________________________________
Years Private Instruction ____________ Years School Instruction ____________
Solo Level
Beginning ___ Intermediate ___ Advanced ___

<table>
<thead>
<tr>
<th>Grade Range</th>
<th>I. SUPERIOR 1 Point Each Consistently Demonstrates Proper:</th>
<th>II. EXCELLENT 2 Points Each Frequently Demonstrates Proper:</th>
<th>III. GOOD 3 Points Each Often Demonstrates Proper:</th>
<th>IV. FAIR 4 Points Each Sometimes Demonstrates Proper:</th>
<th>V. UNPREPARED 5 Points Each Rarely Demonstrate Proper:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique/Tone</td>
<td>Technique/Tone</td>
<td>Technique/Tone</td>
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</tbody>
</table>

ADJUDICATOR: Multiply number of checked items by points in each category entering the total at bottom of the column. Every item must receive a score. Total points and assign a rating from the scale below.

TOTAL POINTS ____________________

STRENGTHS: ____________________ AREAS TO IMPROVE: ____________________

This section does not apply to final rating:

Please Check: Appropriate  Not Appropriate
1. Appearance ________________ ________________
2. Behavior ________________ ________________
3. Stage Presence ________________ ________________

11-16 = I - Superior
17-26 = II - Excellent
27-37 = III - Good
38-48 = IV - Fair
49-55 = V - Unprepared

Adjudicator’s Signature ____________________  Date: ________________

Updated: 2/18  DUPLICATE AS NEEDED - PLEASE TYPE OR PRINT ALL FORMS
# Percussion Ensemble Adjudication Form

**Rating**

**Time of Performance**

**Ensemble Name**

**Director**

**Classification**

**Instrument**

## Grade

<table>
<thead>
<tr>
<th>Ensemblle Level:</th>
<th>Beginning</th>
<th>Intermediate</th>
<th>Advanced</th>
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</thead>
<tbody>
<tr>
<td><strong>I. SUPERIOR</strong></td>
<td>1 Point Each</td>
<td>2 Points Each</td>
<td>3 Points Each</td>
</tr>
<tr>
<td>Consistently Demonstrates Proper:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>II. EXCELLENT</strong></td>
<td></td>
<td></td>
<td>4 Points Each</td>
</tr>
<tr>
<td>Frequently Demonstrates Proper:</td>
<td></td>
<td></td>
<td>Sometimes Proper:</td>
</tr>
<tr>
<td><strong>III. GOOD</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Often</td>
<td></td>
<td></td>
<td>Proper:</td>
</tr>
<tr>
<td><strong>IV. FAIR</strong></td>
<td></td>
<td></td>
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<tr>
<td>Rarely</td>
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<td>Proper:</td>
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<td><strong>V. UNPREPARED</strong></td>
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<td>Proper:</td>
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</tbody>
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<table>
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</tr>
<tr>
<td>Points</td>
<td>Points</td>
<td>Points</td>
<td>Points</td>
</tr>
</tbody>
</table>

**ADJUDICATOR:** Multiply number of checked items by points in each category entering the total at bottom of the column. Every item must receive a score. Total points and assign a rating from the scale below.

**TOTAL POINTS**

**STRENGTHS:**

**AREAS TO IMPROVE:**

This section does not apply to final rating:

**Please Check:**  
1. Appearance  
2. Behavior  
3. Stage Presence

**Appropriate**

**Not Appropriate**

12-17 = I - Superior  
18-26 = II - Excellent  
27-39 = III - Good  
40-51 = IV - Fair  
52-60 = V - Unprepared

**Adjudicator's Signature**

**Date:**

**Updated: 2/18**

**Duplicate as needed - Please type or print all forms**
PIANO
SOLO ADJUDICATION FORM

Time of Performance
Soloist
School
Grade
Years Private Instruction
Years School Instruction
Solo Level
Beginning    Intermediate    Advanced

I. SUPERIOR
1 Point Each
Consistently
Demonstrates
Proper:

II. EXCELLENT
2 Points Each
Frequently
Demonstrates
Proper:

III. GOOD
3 Points Each
Often
Demonstrates
Proper:

IV. FAIR
4 Points Each
Sometimes
Demonstrates
Proper:

V. UNPREPARED
5 Points Each
Rarely
Demonstrate
Proper:

| Tone/Sound | Tone/Sound | Tone/Sound | Tone/Sound | Tone/Sound |
| Posture | Posture | Posture | Posture | Posture |
| Touch/Tone Quality | Touch/Tone Quality | Touch/Tone Quality | Touch/Tone Quality | Touch/Tone Quality |
| Note/Rhythm | Note/Rhythm | Note/Rhythm | Note/Rhythm | Note/Rhythm |
| Note Accuracy | Note Accuracy | Note Accuracy | Note Accuracy | Note Accuracy |
| Rhythm | Rhythm | Rhythm | Rhythm | Rhythm |
| Technique | Technique | Technique | Technique | Technique |
| Tempo | Tempo | Tempo | Tempo | Tempo |
| Musicality | Musicality | Musicality | Musicality | Musicality |
| Dynamics | Dynamics | Dynamics | Dynamics | Dynamics |
| Phrasing | Phrasing | Phrasing | Phrasing | Phrasing |
| Literature | Literature | Literature | Literature | Literature |
| Interpretation Style | Interpretation Style | Interpretation Style | Interpretation Style | Interpretation Style |
| Points | Points | Points | Points | Points |

ADJUDICATOR: Multiply number of checked items by points in each category entering the total at bottom of the column. Every item must receive a score. Total points and assign a rating from the scale below.

TOTAL POINTS

STRENGTHS:

AREAS TO IMPROVE:

This section does not apply to final rating:

Please Check:  
1. Appearance  
2. Behavior  
3. Stage Presence  
4. Use of Pedal

Appropriate Not Appropriate

Adjudicator’s Signature Date:

Updated: 2/18

DUPLICATE AS NEEDED - PLEASE TYPE OR PRINT ALL FORMS

Non-memorization will result in final score being lowered one division.
VOCAL
SIGHT READING ADJUDICATION FORM

For Comments Only ______
Time of Performance ________________ Director ____________________________
Name of School __________________________ Grade Range ________________
Ensemble Name __________________________ Group Size ________________
Auditioned _____ Non-Auditioned _____
Ensemble Level: Beginning _____ Intermediate _____ Advanced _____

I. SUPERIOR
   1 Point Each Consistently Demonstrates Proper:
II. EXCELLENT
   2 Points Each Frequently Demonstrates Proper:
III. GOOD
   3 Points Each Often Demonstrates Proper:
IV. FAIR
   4 Points Each Sometimes Demonstrates Proper:
V. UNPREPARED
   5 Points Each Rarely Demonstrate Proper:

<table>
<thead>
<tr>
<th>Preparation Period</th>
<th>Preparation Period</th>
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</tr>
</tbody>
</table>

ADJUDICATOR: Multiply number of checked items by points in each category entering the total at the bottom of the column. Every item must receive a score. Total points and assign a rating from the scale above.

TOTAL POINTS

STRENGTHS: ________________________________________________________________

AREAS TO IMPROVE: ________________________________________________________

Adjudicator’s Signature ____________________________________________________
Updated: 11/18

FINAL RATING:
12-17 = I - Superior
18-24 = II - Excellent
25-36 = III - Good
37-48 = IV - Fair
49-60 = V - Unprepared

DUPPLICATE AS NEEDED - PLEASE TYPE OR PRINT ALL FORMS

43
# VOCAL LARGE GROUP ADJUDICATION FORM

**Time of Performance** 
**Director** 
**Name of School** 
**Grade Range** 
**Group Size** 
**Ensemble Name** 
**Auditioned** 
**Non-Auditioned** 
**Ensemble Level:**
- Beginning
- Intermediate
- Advanced

## I. SUPERIOR
1 Point Each
- Consistently Demonstrates Proper Tone/Sound

## II. EXCELLENT
2 Points Each
- Frequently Demonstrates Proper Tone/Sound

## III. GOOD
3 Points Each
- Often Demonstrates Proper Tone/Sound

## IV. FAIR
4 Points Each
- Sometimes Demonstrates Proper Tone/Sound

## V. UNPREPARED
5 Points Each
- Rarely or Never Demonstrate Proper Tone/Sound

<table>
<thead>
<tr>
<th>Tone/Sound</th>
<th>Balance</th>
<th>Blend</th>
<th>Breathing</th>
<th>Diction</th>
<th>Intonation</th>
<th>Posture</th>
<th>Projection</th>
<th>Tone/Focus</th>
<th>Vowel Unification</th>
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<tr>
<td></td>
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<td>Breathing</td>
<td>Diction</td>
<td>Intonation</td>
<td>Posture</td>
<td>Projection</td>
<td>Tone/Focus</td>
<td>Vowel Unification</td>
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<td>Note/Rhythm</td>
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<td></td>
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<td>Tempo</td>
<td>Musicality</td>
<td>Dynamics</td>
<td>Interpretation/Style</td>
<td>Phrasing</td>
<td>POINTS</td>
<td>POINTS</td>
<td>POINTS</td>
</tr>
</tbody>
</table>

**ADJUDICATOR:** Multiply number of checked items by points in each category entering total at the bottom of the column. Every item must receive a score. Total points and assign a rating from the scale above.

**TOTAL POINTS**

**STRENGTHS:**

**AREAS TO IMPROVE:**

---

**This section does not apply to final rating:**
- **Appearance** 
- **Behavior** 
- **Stage Presence**

---

**Adjudicator’s Signature** 
**Date:** 

**Updated:** 9/19

**DUPLICATE AS NEEDED - PLEASE TYPE OR PRINT ALL FORMS**
# INSTRUMENTAL LARGE GROUP SIGHT READING ADJUDICATION FORM

For Rating: ________
For Comments Only: ________
Time of Performance: ________
Name of School: ________
Ensemble Name: ________
Ensemble Level: Beginning ________ Intermediate ________ Advanced ________
Group Description: ________

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<th>Superior</th>
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<th>Good</th>
<th>Fair</th>
<th>Unprepared</th>
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<td>2 Points Each</td>
<td>3 Points Each</td>
<td>4 Points Each</td>
<td>5 Points Each</td>
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<tr>
<td>Consistently</td>
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</tbody>
</table>

**ADJUDICATOR:** Multiply number of checked items by points in each category entering the total at bottom of the column. Every item must receive a score. Total points and assign a rating from the scale below.

**TOTAL POINTS** ________

**STRENGTHS:**

**AREAS TO IMPROVE:**

This section does not apply to final rating:

Please Check:
1. Appearance ________ Appropriate ________ Not Appropriate ________
2. Behavior ________
3. Stage Presence ________

Adjudicator’s Signature ________ Date: ________

Updated: 2/18

DUPLICATE AS NEEDED - PLEASE TYPE OR PRINT ALL FORMS
### Instrumental Large Group Adjudication Form

**Time of Performance**

**Name of School**

**Ensemble Name**

**Director**

**Grade Range**

**Group Size**

**Auditioned**

**Non-Auditioned**

**Ensemble Level:**
- Beginning
- Intermediate
- Advanced

<table>
<thead>
<tr>
<th>I. SUPERIOR</th>
<th>II. EXCELLENT</th>
<th>III. GOOD</th>
<th>IV. FAIR</th>
<th>V. UNPREPARED</th>
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<tbody>
<tr>
<td>1 Point Each Consistently Demonstrates Proper</td>
<td>2 Points Each Frequently Demonstrates Proper</td>
<td>3 Points Each Often Demonstrates Proper</td>
<td>4 Points Each Sometimes Demonstrates Proper</td>
<td>5 Points Each Rarely Demonstrates Proper</td>
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<th><strong>Tone/Sound</strong></th>
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</thead>
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</tbody>
</table>

**ADJUDICATOR:** Multiply number of checked items by points in each category entering the total at the bottom of each column. Every item must receive a score. Total points and assign a rating from the scale above.

**TOTAL POINTS**

**STRENGTHS:**

**AREAS TO IMPROVE:**

---

This section does not apply to final rating:

Please check...
- Appropriate / Not Appropriate

1. Appearance
2. Behavior
3. Stage Presence

**Adjudicator's Signature**

**Date:**

**Updated:** 03/19

**DUPLICATE AS NEEDED - PLEASE TYPE OR PRINT ALL FORMS**
Awards Order Form - Medals and Plaques

Address all questions to: KEN ANDERSON - 303-589-3596 (cell)
Orders and Payments can be made at cmeaonline.org
- click the “General Information” tab and then choose “Order CMEA Awards” from the list.

CLICK HERE TO BE TAKEN DIRECTLY TO THE ONLINE PAYMENT/ORDER SITE

Orders and payments can also be sent to: CMEA, PO BOX 44489, Denver, CO 80201

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<thead>
<tr>
<th>QUANTITY</th>
<th>MEDAL/PLAQUE</th>
<th>PRICE</th>
<th>TOTAL</th>
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<tr>
<td>SOLO RED</td>
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</tr>
<tr>
<td>ENSEMBLE BLUE</td>
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<td>ENSEMBLE RED</td>
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<tr>
<td>LARGE GROUP PLAQUE I</td>
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<td>LARGE GROUP PLAQUE II</td>
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</table>

| SHIPPING/HANDLING | Medals: 1-9 = $3.00  
10-100 = $7.05/100+$16.05
Plaques: $16.05 per plaque 
Add shipping: |
<table>
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</thead>
<tbody>
<tr>
<td></td>
<td>TOTAL with shipping</td>
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</table>

STEP #1 - Plaque Engraving Information

School Name __________________________ Group Name __________________________
Director(s) Name(s) __________________________
Rating (circle) I or II __________________________
Sight Reading Rating __________________________
Festival Attended/Location __________________________
Date of Festival __________________________

STEP #2 - Order/Billing/Payment Information (complete all information)

Invoice to: __________________________ Attention: __________________________
Address __________________________ City __________________________ State _______ Zip _______
Phone __________________________ E-Mail Address __________________________

If paying by credit card it is highly suggested that you pay on-line- see instructions at top of form

Ship To: __________________________ Attention: __________________________
Address: __________________________
City __________________________ Zip Code __________________________
Credit Card Authorization Form

Send to: CMEA, PO BOX 18770, Denver, CO 80218
or
email to office@cmeaonline.org
FORMS ARE NOT ACCEPTED BY FAX!!

Payments are accepted by VISA, Master Card, or Discover Card only, enter complete information on lines below for orders of $25.00 or more:

Name as it appears on the Credit Card:


Credit Card Number 4-digits per line:


expiration date

Credit Card v-code on back of card

Credit Card Billing Address

Credit Card Billing Zip Code

Phone number

Email

Signature of authorized card holder:

Once your credit card is processed the Colorado Music Educators Association will attach a copy of your credit card receipt on the original paperwork and this Credit Card Authorization form will be immediately shredded. The Colorado Music Educators Association policy does not allow us to keep credit card numbers on file.