



2024-2025

MUSIC MANUAL



MISSOURI STATE HIGH SCHOOL ACTIVITIES ASSOCIATION

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TABLE OF CONTENTS

Advisory Committee, Rules Interpreters	Page2
Purpose and Philosophy	Page3
Section 1: Ethics, School Regulations and Eligibility	Page3
Section 2: Criteria for District and State Festivals	Page6
Section 3: General Event Regulations	Page ...10
Section 4: Vocal Regulations	Page ...15
Section 5: Instrumental Regulations	Page ...18
Section 6: Sight Reading	Page ...23
Section 7: Adjudicators	Page ...27
Section 8: Violations and Penalties	Page ...28
Section 9: Points of Emphasis	Page ...30
Appendix A: Concussion Education and Management Protocol	Page ...31
Appendix B: MSHSAA Position Statement Regarding US Copyright Compliance	Page ...33
Appendix C: Heat Acclimatization Guidelines for Marching Band	Page ...34
Appendix D: Hazing and Harassment	Page ...35
Appendix E: Guidelines for Bands performing at Football Contests	Page ...36
Appendix F: Guidelines for Bands performing at Basketball Contests	Page ...38
Appendix G: Board Policy on Public Criticism for Music Activities	Page ...39
Appendix H: Procedure to Follow in Case of Inclement Weather	Page ...40
Appendix I: Recording Solo and Small Ensemble Performances	Page ...41
Appendix J: Board Policy on Required Submittal of Adjudicator Evaluations	Page ...42
Appendix K: MSHSAA PML Crossover Event Types	Page ...43

PLEASE NOTE: New wording has been underlined,
and areas of emphasis are in **bold** text.

**Release
8/1/2024**

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([TOC](#))

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MUSIC RULES INTERPRETERS

([TOC](#))

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PURPOSE AND PHILOSOPHY

(TOC)

- A. **PURPOSE OF MANUAL:** This manual has been prepared to provide a better understanding of the administration of MSHSAA sponsored events. It will serve as a guide to the participating schools and will provide for greater consistency. All information will be included in this manual except such supplementary or incidental information as may be included in the MSHSAA Journal. The regulations in this manual shall be considered official unless the schools are notified in a Special Bulletin of any changes.
- B. **PHILOSOPHY OF INTERSCHOLASTIC ACTIVITIES:** Interscholastic activities are intended to supplement the secondary curricular program. These activities can provide the student with educational experiences and learning outcomes that contribute toward the development of good citizenship. This can be accomplished only when the emphasis is placed upon teaching “through school activities.” Interscholastic activities can be justified only when this is its primary philosophy and purpose.
- C. **PURPOSE OF ADVISORY COMMITTEES:** The advisory committees serve to provide increased communication from the “grass roots” level between the MSHSAA member schools and the MSHSAA Board of Directors. The committees shall act in an advisory capacity with the MSHSAA Board of Directors reserving the right to accept, reject, or amend the committee recommendations. The Board shall have this final authority as it serves as the body directly responsible to the member schools. Members of the committees shall have the charge, through their recommendations, to develop and maintain regulations and standards which preserve the integrity of the interscholastic activities program and enhance the quality of the specific activity for the entire state and all classifications, not a specific geographic region or school size.
- D. **PURPOSE OF DISTRICT AND STATE FESTIVALS:** The evaluative district and state music festival events reflect the standard instrumentation and/or voicing found in the traditional choral setting, concert band or orchestra. Evaluative **district and state music festival** events have several purposes, but there are two primary purposes that justify and cause them to be desirable. They are: (1) to provide opportunities to demonstrate before the public, the best knowledge, skills, and musical repertoire taught through a particular activity, and (2) to evaluate each performance entered by a school system in comparison with the accepted standard of excellence. Unless these purposes are primary, district and state events cannot be completely justified.
- Many of our member schools that do not enter the district festival have music programs in their schools. No pressure or influence is used by the Board of Directors to encourage these schools to enter the district festivals. This is a local matter to be determined by the local school administration. It is the opinion of the Board of Directors that when programs in these schools are sufficiently developed and there is a desire to evaluate them in comparison with the accepted standard of excellence, these schools will enter the district and state festivals.
- E. **PURPOSE OF SIGHT READING:** The interscholastic evaluative music program, of which sight reading is an integral part, shall serve as a supplement to the secondary curricular music program. Sight reading provides additional evaluative opportunities to apply the fundamentals of music literacy.
- F. **PURPOSE OF GRADED MUSIC:** The MSHSAA encourages the submission of works from underrepresented composer groups and/or cultures. The MSHSAA does not discriminate on the basis of race, color, national origin, sex, disability, or age in its programs.

The prescribed, graded list of solo and small ensemble literature for the MSHSAA Evaluative Music Festivals shall serve to aid Missouri music educators in finding and choosing quality literature, to expand and upgrade the literature in the Missouri Evaluative Music Festivals and to increase the musicianship and sense of the aesthetic of Missouri high school students. The list shall create the opportunity for assisting with future development of curriculum for solo and small ensembles and provide a basis for consistent and meaningful adjudication at the music festivals.

SECTION 1: ETHICS, SCHOOL REGULATIONS AND ELIGIBILITY

(TOC)

For a complete listing of MSHSAA By-Laws related to music activities and eligibility please refer to the MSHSAA Official Handbook located on the MSHSAA website (www.mshsaa.org) under the heading ‘Popular Links’.

- A. **ETHICS:** The Missouri State High School Activities Association Evaluative Music Festivals are conducted to develop and maintain the highest possible performance standards among music students. The music festival

system is designed to encourage not only exceptional musicianship, but also a respect for the arts and the discipline necessary to excel. In order for this to occur, students, directors, and all participants and observers must continually maintain the highest standards of ethical conduct, integrity, and courtesy. Directors must read and abide by the regulations contained in this manual. It is also the responsibility of the director to communicate this information to the students and expect that they will abide by these rules as well.

The learning experience that is possible through participation in music is boundless. A student, through instruction and modeling, has the potential to develop in many other ways than just musically. A music program, properly conceived, can teach philosophical ideals that will last a lifetime.

Music directors are strongly urged **not** to enter students at the district level who are **not** yet ready for such performances. Allowing a maximum number of total entries instead of a limited number for each event has allowed schools more flexibility in their entries but has also resulted in many students being entered whose performances are below average. The district and state music festival, according to the purpose and philosophy section, is to evaluate each performance entered by a school.

Please notify the MSHSAA office if you have a participant with a special need which might impact a performance. Notification should be in writing no later than 2 weeks prior to the date of the festival detailing the specific needs or circumstances, in order for judges to be apprised and/or preparations to be made. This correspondence should be submitted via an official member school email account and should be from or copy the school music director, principals, and athletic/activities director; or on official school letterhead and include the signatures of the school music director, principal and athletic/activities director. The MSHSAA office will communicate with the appropriate festival personnel regarding the request. Please note that there will be no modifications made in the adjudicating criteria for the performance. Your cooperation is needed to maintain the integrity and creditability of the festivals.

It is important that all adults involved in the interscholastic activities program set the proper example for our participants with regards to the use of tobacco products and alcoholic beverages. We cannot let actions teach a philosophy of double standards. Therefore, the Board of Directors has adopted the following policy statement to apply to all interscholastic athletic, music, speech/debate/theater and scholar bowl events.

Coaches, directors, sponsors, and contest officials are prohibited from using tobacco products or alcoholic beverages while directly involved in interscholastic activities. Involvement is defined in this policy as being in public view and when students are actually participating under the jurisdiction of the coach, director, and official. Violations shall be reported to the school's administration and MSHSAA (**Board Policy**).

B. ACTIVITIES INCLUDED: Music activities as used in this Section shall include those interscholastic music activities that are outgrowths of the member schools' regular music programs and are included in the Music Manual (to include, but is not limited to the following: band, marching band, jazz band, choir, show choir, orchestra, winter drumline, etc.). The term "evaluative festival" shall mean that the performance of an individual and/or group shall be rated according to achievement standards. (**By-Law 4.2.1**)

C. SUPERVISION OF STUDENTS: Each school shall be responsible for supervising its students at all interscholastic music activities. A school faculty member or school administrator from each participating school must accompany participants at the district and state music festivals. Entries that participate in the district or state music festivals without a faculty member or administrator in attendance at the festival shall be disqualified. (**By-Law 1.3.1**)

1. The school shall have a supervisor responsible for any homeroom assigned to it. Directors shall be expected to see that homerooms and performance centers are left clean, neat and that no damage is done to furniture or equipment in the rooms.
2. All students shall be properly informed of standards of conduct to be met, respect toward school property, etc., while attending district and state festivals. Students engaging in any type of vandalism will be considered ineligible.
3. All directors are requested to assist in keeping the noise down in the halls outside the performance rooms to avoid any interference with the performances. Please inform your students of this concern and ask that they show respect for other performers by complying with this request.

PENALTY: Performers who participate in the district or state music festivals without a faculty member or administrator in attendance from that school shall be disqualified.

D. COMPETITION WITH ONLY MEMBER SCHOOLS: No member school of this Association may compete in interscholastic activities with any other school, or against any other team, that is not one of the following:

1. A member school of this Association
2. An out-of-state school which is a member of a state athletic or activities association which is full or affiliate member of the National Federation of State High School Associations (NFHS)
3. An out-of-state school which is approved for competition against the member schools of a state athletic or

activities association which is a full or affiliate member of the National Federation of State High School Associations (NFHS).

4. An Affiliate Registered School of this Association.
5. A student team of a home-school association that meets the following criteria:
 - a. The home-school association is registered with the MSHSAA office for the applicable sport or activity.
 - b. All participants are students attending a home-school as defined in Section 167.031.2(1) & (2) of the Revised Statutes of Missouri.
 - c. All participants have been home-schooled for at least the 365 consecutive days immediately preceding the competition.
 - d. Home-schooled students taking more than two credit-bearing classes at a public or private school are not eligible to compete for a home-school association team in competitions against a MSHSAA member school.
 - e. All participants have been confirmed as eligible by the home-school association on an eligibility roster that includes full name, date of birth and home address of participants provided in advance of the contest to MSHSAA member school opponents.
 - f. All participants in athletics shall meet the age requirements of By-Law 3.5.
 - g. All participants in activities are of junior high or high school rank, corresponding to the MSHSAA membership level of MSHSAA member school opponents.
 - h. No further adherence to the MSHSAA Constitution or By-Laws I required; however, a MSHSAA member school may impose additional stipulations prior to voluntary competition against such teams.
 - i. Home-school association teams are not eligible for participation in the MSHSAA district and state series. **(By-Law 1.1.1)**

E. STUDENT ELIGIBILITY: All students participating in a non-athletic activity (competitive and/or evaluative, face-to-face or virtual) must meet the student essential by-laws in Section 2 of the MSHSAA Official Handbook as well as all applicable activity specific requirements contained in MSHSAA **By-Law 4.2.3**.

1. Students enrolled in grades 6 through 12 are eligible for participation in ensemble events, provided they are enrolled in a member high school (grades 9-12) or have a combined membership (grades 6-12 or any combination of 6-12). If the junior high school in which students are enrolled is either not a member of MSHSAA or a separate junior high member, such students shall not be eligible to represent the senior high school in interscholastic music activities. Students enrolled below the sixth grade are not eligible for interscholastic music activities. **(By-Law 4.2.3.a)**

NOTE: Ensembles must be senior high school groups, but, if necessary, junior high students could be used to augment the high school group provided the junior high school is a MSHSAA member school and only if that school has a combined membership status (grades 6-12, 7-12 or 8-12) and is registered for music activities. For ensemble events (large and small) at least 50% of the ensemble must be comprised of students representing grades 9-12.

Students enrolled in non-member or separate junior high schools are not eligible to perform with high school ensembles. The adjudicator shall report to the festival manager any instance in which he/she believes this section is being violated.

2. A soloist must be enrolled in grades 9-12 and be a member of a school music performing organization except in the case of any instrument listed under those accepted for solos in the MSHSAA Evaluative Music Festival Manual that is not represented in the school's musical organizations, such student may be entered when certified by the school administration. **(By-Law 4.2.3.b)**

NOTE: A piano soloist must be a member of a school music performing group, or accompany at least one high school event at the district festival.

F. CERTIFICATION ON THE MSHSAA ONLINE MEMBERSHIP SYSTEM: It is the responsibility of each music director to ensure that all students representing their school in interscholastic competitive and/or evaluative music events are listed on the music eligibility roster located on the 'Schools' tab of the main MSHSAA website.

PENALTY: An ineligible student performing in a festival will result in the disqualification of the event(s) and the matter will be referred to the MSHSAA Board of Directors.

This is separate from the "School Roster" located in the MSHSAA Festival Manager Program. Please contact your school athletic/activities director to verify that this information has been completed prior to your first interscholastic music event. **(By-Law 4.1.6)**

G. RULES REVIEW REQUIREMENTS: Each school shall be responsible for requiring **ALL** music directors (instrumental, vocal and orchestra) to complete a MSHSAA rules review. When a director does **not** complete the rules review, the school shall justify the deficiency in writing to the MSHSAA office. For music, this would include woodwind, brass and percussion/drumline instructors/specialist who are providing music instruction to students,

paid or voluntary. **(By-Law 4.1.3)**

- H. **REPRESENTING THE SCHOOL:** Participants shall not represent the school (appearing in school uniform, school-named clothing, at school-named clothing, at school facilities, or with mascot/school colors) to endorse or promote a product/service, commercial venture, political venture, etc. without prior, written consent by a school administrator. **(By-Law 4.1.9)**
- I. **AWARDS AND AMATEURISM:** When representing a school in a performance or a competitive/evaluative event, the following awards are allowable:
1. A student may receive the following symbolic awards: unattached school letters or emblems, medals, ribbons, trophies, certificates, etc.
 2. A student shall not have accepted or competed for the following types of awards: services, cash or gift certificates.
 3. A student may receive an award of merchandise items (one or more) which together do not exceed a total value of \$250.00. The total value of all items shall be calculated using the manufacturer's suggested retail price for each item.
 4. This standard does not prohibit a school from accepting prizes, trophies, cash awards for placement or finish, or expenses for transportation, meals for students, and other similar expenses or awards. **(By-Law 4.1.10)**
- J. **MUSIC EVENT SANCTION REGULATIONS:** Any interscholastic competitive/evaluative music event or other interscholastic competitive/evaluative function involving music abilities, whether face-to-face or virtual, in which member school music organizations or individual students participate during the school year (from the opening day of classes to the official closing day at the end of the academic year) shall meet the following standards:
1. Any music event which involves students from more than one school sponsored by a non-school organization or a college or university shall have the approval of the Board of Directors and any interstate event shall have the approval of the Board of Directors and the state associations of all states invited. Application for approval shall be submitted **no later than 30 days prior to the first event**. An interschool music event sponsored by a member school shall have the approval of the high school administrator and, for interstate events approval of the MSHSAA Board of Directors.
 2. Events involving music organizations or individual music students from more than two schools approved for commercial or promotional purposes and which cause a loss of class time shall not be approved for schools outside their respective local communities.
 3. This section shall not be interpreted to prohibit a local board of education from adopting any higher standards than it considers appropriate for its school community.
 4. A school that violates any of these standards shall be suspended from participation in any interscholastic music activity for a period not to exceed 365 days. It shall further be considered a violation for member schools to participate in an interscholastic music event with a member school so suspended. **(By-Law 4.2.2)**

SECTION 2: CRITERIA FOR DISTRICT AND STATE FESTIVALS

[\(TOC\)](#)

A. **CLASSIFICATION OF SCHOOLS:**

1. Member schools shall be classified annually, for participation in ensemble events of more than eight performers in the evaluative festivals on the basis of enrollment in grades 9, 10, and 11 (as reported via the MSHSAA website). Official classifications will be made available no later than December 1st of each year. Classification in the activity of music is determined by Board of Directors Policy (see Official MSHSAA Handbook). Music is evaluative rather competitive. The activity of music places the largest 80 schools registered for districts in Class 5, the next largest 80 schools in Class 4, then places the smallest 128 schools in Class 1 and the next smallest 128 schools in Class 2. The remaining schools comprise Class 3. If there is an enrollment tie across a classification break, tied schools would be moved down into the lower class. Directors are advised to check and verify their official classification each year via the MSHSAA website.
2. School classification shall **not** be considered by adjudicators in giving ratings for solos and small ensemble performances but should be a consideration for large conducted ensembles.
3. All schools shall participate in the evaluative festivals **ONLY** at the class size assigned by MSHSAA. A school shall **NOT** participate as a class size higher or lower than that assigned by MSHSAA.

PENALTY: Any organization, solo or ensemble participating in the wrong classification shall be disqualified.

- B. **ENTRY REGULATIONS FOR DISTRICT AND STATE FESTIVALS:** Only those schools that meet the requirements of this Article and pay the necessary fees are eligible for district and virtual state evaluative festivals. Only those schools qualifying at a district festival shall be eligible to enter students in the state festival.
1. Individual schools shall carefully screen entries for the district festivals.

2. No school may participate in more than one district evaluative festival, which shall be the festival held at the center set for its district, to qualify for the state festival.
3. No school which received an Exemplary rating in a district shall be compelled to enter the state festival.
4. Only soloists and small ensembles earning an Exemplary rating in one of the district evaluative festivals may be entered in the state evaluative festival.
5. All entries must be certified by the principal or superintendent of the school they represent. **Entries submitted by a private teacher shall not be accepted. (By-Law 4.2.6)**

C. **DISTRICT FESTIVALS:** Evaluative festivals in band, orchestra and vocal music shall be organized for solos and ensembles as approved by the MSHSAA Board of Directors. These festivals evaluate the events from each participating school. There shall be a terminating state festival held in each district for large choral and instrumental ensembles. The Board of Directors shall have the authority to determine the music festival centers and the schools to be assigned to these festivals. **(By-Law 4.2.5)**

1. The state will be divided into district festival regions.
2. A festival manager will be appointed by the MSHSAA office to assume responsibility for administering the district festival under provisions included in this manual.
3. The festival manager may appoint a committee of music directors from participating schools to assist in the planning and management of the festival.
4. Each district site will hold an evaluative festival under the regulations adopted by the board of directors to serve as a qualifying event for solos and small ensembles of eight students or less for the state festival.
5. A school may enter only the district festival to which it is assigned (see MSHSAA website for district assignments). No school will be allowed to participate in a different district festival.
6. The district music festival shall have preference over local events in scheduling. Managers should not be requested to schedule performances around local events scheduled on the same date. Due to the complex scheduling process and the large number of events scheduled, it will not be possible to build a schedule so that all events from a school may be heard by the director. It will probably be necessary to schedule some events at the same time as other events from a given school.
7. District schedules shall not be altered without consent of the festival manager or MSHSAA office. The order of performances shall be established by the local festival manager. A program and time schedule for the festival shall be prepared and released to participating schools prior to the date of the festival. All performances are open to the public except sight reading. Requests by any party to clear the performance room cannot be honored.

PENALTY: Failure to perform at the district festival that the school has been assigned shall result in the disqualification of the entry/events involved (2-C-5).

PENALTY: Altering district festival schedules without consent of the Festival Manager shall result disqualification of the entry/entries involved (2-C-7).

D. **LIMITATIONS ON ENTRIES:**

The maximum number of solos and small ensembles a school may enter from the events listed under Sections 4 and 5 shall not exceed the following:

Category	Class 1 & 2	Class 3	Class 4	Class 5
Band Events	25	35	45	55
Percussion Ensembles* (maximum limitation by class)	3	4	5	6
String Events	25	35	45	55
Piano Events	8	10	13	15
Vocal Events	25	35	45	55

NOTE: *Percussion Ensembles – No more than the number listed above may be entered by class and will count towards the total number of band events by class. For example, a class 3 school may enter a total of 35 band events (solos and small ensembles) with no more than 4 being percussion ensembles.

E. **STATE FESTIVAL:** The state festival shall consist of only those solos and small ensemble of eight students or less. The state music festival evaluates events that have been awarded an **Exemplary** rating at the district festival and provides the opportunity for an even higher level of performance expectation and adjudicator evaluation.

1. The state music festival will be conducted in Columbia on **May 1-3, 2025**, at the University of Missouri-Columbia. **Schools assigned to Group C will attend the festival on Thursday, May 1st; schools assigned to Group A will attend on Friday, May 2nd and schools assigned to Group B will attend on**

Saturday, May 3rd. To locate what 'Group' your school has been assigned go to the Music Activities page of the MSHSAA website. The document is titled "MSHSAA State Solo and Small Ensemble School Assignment by Day".

2. A school may enter only the state festival day to which it is assigned.
3. No school receiving an **Exemplary** rating in a district festival shall be compelled to enter the state event. There shall be no substitutions from another school if the first school decides not to enter the state festival.
4. State events shall have preference over local events. Requests to schedule performances around local events will not be honored. **No school will be allowed to participate on a different festival day.**
5. **State schedules shall not be altered without consent of the MSHSAA office.**
6. MSHSAA will move to a one tier festival format for solos and small ensembles if the University of Missouri can no longer host the 3-day state music festival due to lack of rooms available. Festivals will be held at the current district locations and be considered the culminating state level festival.

PENALTY: Failure to perform on the state festival day that the school has been assigned shall result in the disqualification of the entry/events involved (2-E-2).

PENALTY: Altering state festival schedules without consent of the MSHSAA office, shall result in disqualification of the entry/entries involved (2-E-5).

F. STATE FESTIVAL HEADQUARTERS: The headquarters for the festival will be located on the University of Missouri Campus and a specific location will be announced prior to the festival.

1. Directors must report and check in at the information table prior to student performances and receive their MSHSAA Credential. A general information table will be located in North Memorial Union to obtain directions for locating the performance rooms.
2. Limited warm-up rooms are available on the second floor of the Fine Arts Building and the third floor of the Sinquefeld Music Center (SMC). Check at the information table for directions.
3. School music directors may pick up the adjudication forms and certificates at the Information and Results trailer after ratings are posted. Only directors with a MSHSAA Credential will be able to pick up adjudication forms and certificates (Forms will not be given to students, parents or private instructors). Adjudication forms and certificates that are not picked up on the date of the festival will be mailed to schools the following week.

NOTE: Please check adjudication forms prior to leaving the site to make sure you have not received a form for another school

G. ENTRY PROCESS INFORMATION: Entries for district and state festivals shall be submitted online through the MSHSAA Festival Manager Program. All schools entering students in the music festivals must meet the requirements as set forth in the MSHSAA By-Laws for Music Activities.

1. Entries must be submitted to the district and state festival manager by the specified entry deadline. Instructions on how to submit entries will be emailed to all music directors registered for postseason music activities. Once entries have been submitted in the festival manager program; an invoice may be printed for your records. **Each school will be automatically invoiced by the MSHSAA office for all submitted district and state entries.**
2. Events that qualify for state may be entered in the state music festival.
3. Anyone attending the district music festival that requires auxiliary aids or services should request such services by contacting the festival manager no later than 48 hours prior to the festival.

H. ENTRY FEES:

1. Entry fees for the district and state festivals shall be as follows:
 - a. All Large conducted ensembles; all classes—\$125.00
 - b. All Small conducted ensembles; all classes—\$100.00
 - c. District Solos; all classes—\$15.00
 - d. District Small Ensembles; all classes—\$18.00
 - e. State Solos; all classes—\$18.00
 - f. State Small Ensembles—\$20.00
2. **There will be NO refunds of entry fees for any cancellations which are reported after the entry deadline.**
3. Schools will be invoiced for their entries by the MSHSAA office.

I. LATE SUBMISSION OF MUSIC ENTRIES:

1. Each music festival shall establish a Tuesday entry deadline date. All entries must be submitted by 4:00 p.m. through the MSHSAA Festival Manager Program. Any director that fails to submit entry(s) or has left off entry(s) after the established Tuesday 4:00 p.m. deadline may submit these entry(s) by 4:00 p.m. on the Thursday immediately following the Tuesday deadline. Any school submitting entry(s) after the Tuesday deadline shall be assessed a late fee of \$100 plus a doubling of the entry fee(s). The MSHSAA office shall be notified, by phone, before any late entry(s) are accepted.

2. Once the 2nd penalty deadline has passed and the school music director has failed to enter one or more events for the district or state solo/small ensemble and/or large group festival the director may enter the event(s) under the following conditions.
 - a. Only entries that were **omitted after the penalty deadline** are eligible to enter. No scratches and/or cancellations will be allowed to enter. For districts, only events that were not previously submitted are eligible. **The school music director must call the MSHSAA office for approval prior to submitting a late entry.** No events will be accepted on the day of the festival.
 - b. A late entry of **\$300 PER EVENT** will be assessed to the school.
 - c. The festival manager will be notified by the MSHSAA office advising them of the late entry or entries. This will allow the festival manager to schedule the event(s) to the festival and print the necessary evaluation form(s).
 - d. Each late entry will be scheduled at the end of the day. It is at the discretion of the festival manager to place the late entry in an earlier time slot **IF** one is available.
 - e. Schools will only be allowed to submit late entries to the district or state festival day in which their school has been assigned. **No school will be allowed to participate in a different district festival or state festival day.**

J. ENTRY CHANGES AND ADDITIONS TO PREVIOUSLY SUBMITTED ENTRIES: Entry changes and additions to previously submitted entries can be made prior to the stated district and state entry deadline (See Section 2-I). It is strongly suggested that a listing of events be printed and posted prior to submission so that students can confirm their event has been entered and all information is correct.

1. After the district or state entry deadline date has passed, changes to previously submitted entries shall be permitted as follows:
 - a. Selection changes for entries (manager must be notified in writing by mail or e-mail).
 - b. Cancellations (manager must be notified in writing by mail or e-mail).
 - c. Substitution of participant(s) in small ensembles (see Section 2-J-3). (Manager must be notified in writing by mail, or e-mail.) Substitution must meet all MSHSAA Student Essential Eligibility requirements (By-Laws Section 2, and 4.1.4) and shall not exceed limitations on entries. Please refer to Sections 4-C, 4-D, 5-C and 5-D.
2. After the **district** and **state** entry deadline date(s) have passed, changes to previously submitted entries shall **NOT** be permitted as follows:
 - a. Adding entries. Entries not listed on the previously submitted entries, shall not be accepted after the district festival has commenced. Refer to Section 2-I (Late Submission of Music Entries).
 - b. Substituting an entry for a cancelled entry.
 - c. Verbal notification of substitution in a small ensemble (see Section 2-J-3).
 - d. Verbal notification of selection changes.
 - e. Verbal notification of cancelled entries.
3. A substitution may be made in an ensemble at the district or state festival for participants who are ill or are unable to perform on the date of the festival provided a written statement of verification via email or signed letter by the school director and is provided to the festival manager prior to the performance. Confirmation of eligibility of the substitution must be submitted following the festival via email or signed letter by the school principal. The rating shall be withheld until the confirmation of eligibility is received from the school principal. If no confirmation is received within 72 hours of the festival the event shall be disqualified.

The substitute must adhere to the limitations on entries as listed in Sections 4-C, 4-D, 5-C and 5-D. If a substitution is made at the district level and the entry qualifies for the state festival, the entry would be required to perform at the state festival with the student(s) that performed at district festival unless an emergency substitution is needed at state. An emergency would include but is not limited to sudden illness, medical or family emergencies. Failure to provide confirmation of the substitute(s) eligibility by the school principal, within 72 hours of the festival, shall result in the event being disqualified. **NOTE REGARDING EMERGENCY VOCAL SMALL ENSEMBLE SUBSTITUTIONS: The substitute may use music if the substitution is made no more than 48 hours prior to the festival. The festival manager must be informed prior to the festival performance.**

4. **District and state schedules shall not be altered without consent of the festival manager.**

PENALTY: Altering district and state schedules without consent of the festival manager shall result in the disqualification of the entry/entries involved.

PENALTY: Failure to submit confirmation of substitute(s) eligibility by the established deadline shall result in the event being disqualified.

K. SCHEDULE: The order of performances shall be established by the festival manager.

1. A time schedule for the festival shall be prepared and released to participating schools prior to the date of the festival. All performances are open to the public except sight reading. Requests by any party to clear the performance room cannot be honored.
2. District events shall have preference over local events. **Managers shall not be requested to schedule**

performances around local events scheduled on the same date. Due to the complex scheduling process and the large number of events scheduled, it will not be possible to build a schedule so that all events from a school may be heard by the director. It will probably be necessary to schedule some events at the same time as other events from a given school.

- L. **SIGNAGE:** Festival managers shall post signs at each performance center stating cell phones, and other electronic devices, must be turned off before entering a performance center.

SECTION 3: GENERAL EVENT REGULATIONS

([TOC](#))

- A. **SELECTIONS:** Solo and ensemble selections shall meet the prescribed criteria listed in this section.
1. The MSHSAA Prescribed Graded Music List (PML) is a graded list of solo and small ensemble literature for the MSHSAA Evaluative Music Festivals and shall serve to aid Missouri music educators in finding and choosing quality literature, for the MSHSAA Evaluative Music Festivals. This list shall provide a basis for consistent and meaningful adjudication at these festivals.

If **no** information appears in () beside the title of the work the performer(s) will be expected to perform the **entire work as written** including repeats, or until the adjudicator stops the performance due to time (Refer to Section 5-A-1). This would also apply to second selections. Refer to Section 3-A-2 regarding the definition and performance of multi-movement works.

NOTE: The duration of some works included on the list are **less than** three minutes. These selections have been indicated as such on the list. In cases where a selected solo or ensemble is designated to be less than three minutes, it will be necessary to perform an additional selection from the MSHSAA PML to satisfy the minimum time requirement. It is the director's responsibility to be aware of timing requirements and to support their students in meeting the performance expectations. If a selection is not marked as less than three minutes per the PML the selection is officially considered to meet the three-minute requirement.

Arranger/Editor/Transcription Column: Currently the arranger/editor/transcription column is a reference column only. It is there to let the director/performer know which specific selection has been reviewed for placement on the MSHSAA PML. As long as the title and composer of the selection match, it does not matter which arranger, editor or transcription is used.

Books, Collections, Anthologies: Titles of books, collections and/or anthologies listed in parenthesis beside the title of a work on the MSHSAA PML is a reference tool only. This information appears to let the director/performer know where to locate the title if it cannot be purchased individually.

Instrumental and Vocal solo and small ensemble performances that perform selections which may exceed the allotted 7 or 9-minute maximum time may alter performance selections with appropriate cuts or omitted repeats. When such adjustments are made, they should be done in a manner as to preserve the integrity of the selection. These alterations must be clearly marked in the adjudicators score. It is recommended that cuts be made to long piano accompaniments (i.e. introductions, interludes, postludes), repeats of identical musical material, or additional verses with identical music material. These are suggestions and not required. However, if the PML indicates that a piece must be performed as written no cuts or alterations will be permitted and repeats will be expected to be taken, if necessary to fulfill the three-minute minimum time requirement.

Exception Piano Solos: The piano solo list is unclassified or ungraded. The selections have **not** been timed prior to inclusion on the PML. **It is the school music director's responsibility to ensure that the three-minute minimum time requirement is met.** In cases when a piano solo is less than three minutes, it will be necessary to perform an additional selection from the MSHSAA PML.

PENALTY: A penalty of one rating lower shall be imposed for any solo or small ensemble event that is not performed as indicated on the Prescribed Music List or that performs less than three minutes.

2. **Multi-Movement Works:** For a selection to be considered a multi-movement work, it must have **three or more** movements. It should be in sonata or suite form and each section must be separate and performable alone. Theme and Variations form is **not** considered a multi-movement work.

When using multi-movement works the soloist and/or ensemble must perform the work as it appears on the MSHSAA PML. Any information regarding the performance of certain movements will be included in parenthesis () beside the title of the multi-movement work. For example, if the multi-movement work

indicates the soloist/ensemble must perform movements 1 and 3 this will be indicated in parentheses (e.g. mvmt.1 & 3). **If no information appears in the parentheses beside the title the performer(s) will be expected to prepare one movement or a combination of movements to satisfy the three-minute minimum time requirement. It is the director's responsibility to be aware of timing requirements and to support their students in meeting the performance expectations.** **Adjudicators shall not select the movement(s) to be performed.**

PENALTY: A penalty of one rating lower shall be imposed for any multi-movement work that is not performed as indicated on the prescribed music list or if not enough movements are performed to meet the 3 minute time limit.

3. **Solos and/or Small Ensembles:** Entries shall be limited to those solos and small ensembles appearing on the list of approved events contained within the MSHSAA Prescribed Graded Music List available in the Festival Manager Program. All selections for solos and small ensembles **must be published works**. Vocal entries shall perform two selections of contrasting style and both selections shall be limited to those appearing on the prescribed graded music list. Contrasting style may include but is not limited to musical period, language, tempo, style, composer and key. Small ensembles shall perform with the designated number of participants as required for that event. Instrumental entries must perform works that meet the three-minute minimum time requirement. Instrumental works that are less than three-minutes have been indicated as such on the MSHSAA Prescribed Graded Music List, with the exception of piano solos (See Exception Piano Solos above). It is the director's responsibility to be aware of timing requirements and to support their students in meeting the performance expectations.

PENALTY: Any small ensemble event that fails to perform with the designated number of participants required for that event shall be disqualified.

PENALTY: Any solo/small ensemble event failing to perform published works shall result in the event being disqualified from the festival.

PENALTY: Vocal solo/small ensemble events that fail to perform the required two selections shall result in the event being disqualified from the festival.

PENALTY: Any soloist or ensemble that fails to fully complete their performance shall receive an Ineffective rating at the district solo/small ensemble festival and a disqualification at the state solo/small ensemble festival.

4. **Large Group Events:** Selections for large groups may be published or unpublished works. The use of unpublished, commissioned works for large group festivals may be performed and **must meet ALL conditions listed below:**
- An electronically engraved full score (i.e. not handwritten) is provided to all performance adjudicators.
 - Proper documentation is provided to the district festival manager, adjudicators and the MSHSAA office verifying permission by the composer to perform the selection **prior** to the performance.

PENALTY: A violation of Section 3-A-4 shall result in the event being disqualified.

5. **Scores:** There is a lack of consistency among the music publishers when it comes to scores for solo and small ensemble (large and small) events. Some publishers create and provide a separate score showing the soloist and/or each member of ensemble while other works have these parts notated above the piano accompaniment. Some selections do not include articulations, dynamics and/or phrasing, do not appear in the correct octave for that instrument or ensemble or are written in concert pitch. This creates a hardship for the adjudicator as he/she cannot properly evaluate the performance. Due to this inconsistency, for the MSHSAA Music Festivals, the score(s) supplied to the adjudicator(s) must meet the following requirements:
- Vocal large and small ensemble entries shall supply each performance adjudicator, at the time of the performance, an original score(s) of the work, in paper format (no electronic devices), with the correct voicing of the work for that ensemble and each measure must be clearly numbered. Three scores are needed for large vocal ensembles including chamber choirs.
 - Vocal soloist shall supply the adjudicator with one original of the soloist part of the selection, in paper format (no electronic devices), with each measure clearly numbered. The score supplied to the adjudicator must be the same as the soloist/accompanist's copy (same arrangement, etc.), however, it is not a requirement that it be in the same key. The score must also be written for solo voice.
 - Instrumental soloists at the time of the performance shall supply the adjudicator with an original of the soloist's part, in paper format (no electronic devices), with each measure clearly numbered. It is not acceptable to provide the piano accompaniment or Smart Music, if one is published. See Note below if

- score is not published.
- d. Instrumental small ensemble events shall supply the adjudicator, at the time of performance, an original score of the work, in paper format (no electronic devices) with each measure clearly numbered, not the piano accompaniment or Smart Music, if one is published. See Note below if score is not published.
 - e. Instrumental large ensemble entries (i.e. band, orchestra, brass choir, woodwind choir, large percussion orchestra, chamber orchestra) shall supply each adjudicator at the time of performance an original score of the work, in paper format (no electronic devices) with each measure clearly numbered. Three scores are needed for large instrumental ensembles. Large percussion orchestras are limited to only those instruments represented in the percussion family.
 - f. It is strongly recommended that all scores used in the festivals, including those provided for adjudicators, be labeled with the name of the school.

NOTE: If no score of the work selected is published or is not available in the format defined above, contact the music publisher to request permission to make a score of the work showing all the parts of the work, including dynamics, articulations, phrasing, etc., to present to the adjudicator(s). If the publisher will not grant written permission, select a different work to perform and notify the MSHSAA office to have the work reviewed by the appropriate literature review committee. Separate parts or an incomplete score will not be allowed and will result in disqualification of the entry. **Exception:** For string duets only, if no score of the work is available and the music publisher will not grant permission to create a score, individual parts may be provided to the adjudicator. For example, a violin/cello duet must supply the adjudicator with the violin and cello part.

PENALTY: Submitting separate parts or incomplete score to judge shall result in disqualification of event.
Exception: String Duets.

PENALTY: Failure to supply each adjudicator at the time of performance with a score, in paper format, with each measure clearly numbered shall result in the overall rating being lowered one rank.
Refer to section 3-A-5

PENALTY: Large Percussion Orchestra events that do not meet Section 3-A-5-e shall be disqualified.

6. **Duplicated Copyrighted Music and Scores:** It is the responsibility of the school music director(s) to ensure that all participants entered in the MSHSAA Music Festivals are following all U.S. Copyright Laws. Music and scores for the MSHSAA Music Festivals shall **not** be duplicated or used without written permission from the **music publisher** not the music dealer or composer unless the composer is also the publisher of the work.

Music scores that are electronically generated and/or downloaded (e.g. e-Print, CPDL, IMSLP, etc.) shall include written documentation indicating that all copyright laws have been satisfied and the number of copies purchased. A copy of this statement shall be provided to the adjudicator and festival manager **prior** to the scheduled performance time. Photocopying for the convenience of page turns is prohibited under U.S. Copyright laws, without written permission from the music publisher.

PENALTY: Violation of Section 3-A-4 & 6 shall result in the event(s) being disqualified from the festival.

7. **Repetition:**
 - a. **Solo Events:** A soloist shall not sing or play a selection he/she has performed at any evaluative festival in any previous year. A selection shall be defined as an entire work from which an excerpt may be performed. For example, a student may not perform movements 1 and 3 of a work one year and movements 2 and 4 in another year. It is recommended that the same selection by an individual school's solo entries shall not be performed by more than 2 entries in classes 1 and 2 and not more than 3 entries in classes 3, 4, and 5.
 - b. **Ensemble Events:**
 - i. An ensemble (large or small) shall not sing or perform a selection that was used as an evaluative festival selection from the same school in **any** previous year if an individual student, or students, performed in that ensemble.
 - ii. A school shall **not** perform music for small ensembles which is also being used by a large ensemble or another small ensemble of the same voicing (SSA, SATB, etc.) or instrumentation in the same festival. (Selections in a different key are considered to be the same selection.) Thus, multiple small ensembles of the same instrumentation/voicing (SSA, SATB, clarinet trio, etc.) shall not perform the same selection in the same school year.

- iii. A small ensemble shall not perform a selection which is also being used by a large ensemble from the same school.

PENALTY: Violation of the repetition rule for solo and small ensemble event(s) shall result in disqualification of event(s) from the festival.

B. ACCOMPANIMENT:

- 1. An individual may be entered as an accompanist for no more than 20 entries per day at the district and/or state music festivals.

NOTE: Large ensembles and small conducted ensembles count as one entry even though they take longer to perform.

- 2. When a selection includes an accompaniment, the accompaniment shall be required and must be performed as indicated on the score.

Exception:

- a. If the accompaniment is written for instruments other than piano (i.e. string orchestra, string quartet, woodwind quintet, organ, etc.) a piano reduction could be used instead of the original accompaniment if one is provided by the publisher or if written permission is given by the publisher to create one.
- b. For small and large choral ensembles any second or subsequent accompaniment instruments, may be considered optional as long as the piano accompaniment is used, even if the selection does not list the accompaniment other than piano as optional.
- c. Lengthy piano introductions, interludes, and/or postludes maybe be cut and/or omitted. These changes should be clearly indicated in the adjudicators score and must not impact the integrity of the selection or the performance to be adjudicated.

NOTE: A recording of accompaniment may not be used, however, if a score calls for computerized programmed accompaniment performed on a synthesizer, it would be allowed, provided the time limit is observed in setting up and taking down equipment. "Smart Music" accompaniments will be allowed for solo performances. Schools shall bring their own equipment to be used at the festivals and the time limit must be observed in setting up and taking down the equipment. The use of Smart Music accompaniment will be allowed without the interactive mode. This policy will be reviewed annually until the interactive mode becomes available. It must be used as piano accompaniment only and is not to be used in orchestral or any other accompaniment modes.

- 3. When an unaccompanied selection is to be performed, an accompaniment shall **not** be used.
- 4. An accompanist should only be entered in events where an accompanist will actually be used. Do **not** list an accompanist for unaccompanied selections.
- 5. Directors shall **not** perform with their groups except as accompanists.
- 6. In keeping with U.S. Copyright Laws, accompanists shall not use photocopied music without written permission from the music publisher, not the music dealer. The use of iPads (or similar tablet devices) by the accompanist is allowed, provided the accompaniment has been acquired and purchased in the appropriate digital format. Photocopying for the convenience of page turns is prohibited under U.S. Copyright laws without written permission from the music publisher.

PENALTY: Violation of Section 3-B-1 through 5 shall result in the rating being lowered one rank.
PENALTY: Violation of Section 3-B-6 shall result in the event being disqualified.

C. STANDARDS OF RATINGS:

District Solo/Small Ensemble and State Large Group	
Exemplary	An <u>exemplary</u> performance that <u>consistently</u> demonstrates <u>true musical expression</u> and <u>few technical errors</u> . The performance is worthy of the <u>distinction</u> of being recognized as <u>among the very best</u> .
Outstanding	An <u>outstanding</u> performance of <u>distinctive quality</u> yet has <u>minor defects</u> in musical expressions and fundamental techniques.
Satisfactory	A <u>satisfactory</u> performance showing <u>accomplishment and marked promise</u> , but <u>lacking consistency</u> of musical expression and fundamental technique.

Developing	A developing performance indicating <u>room for improvement in consistent musical expression and fundamental technique</u> . Such a performance would include many technical errors, poor musical expression and ineffective use of existing instrumental or choral voicing.
Ineffective	An ineffective performance indicating <u>obvious lack of overall preparation</u> .
ABS	<u>Signifies the small ensemble performed without the required number due to sudden illness or emergency. This ensemble cannot advance to the state solo and small ensemble festival.</u>

State Solo/Small Ensemble Festival *	
Gold	This rating is the highest level of musical achievement performance in the MSHSAA sponsored music festivals. This performance is musically artistic and exemplary in all aspects. It is worthy of the distinction of being recognized as among the very best. The performance is “thorough”, nearly flawless, and “always consistent” in maturity of tone, pitch center, technical facility and musical expression. The performer(s) demonstrate the highest level of preparation, poise and confidence. The adjudicator comments are positive and complimentary in all areas of the performance. There may be suggestions for continued growth and development.
Silver	This rating is a highly commendable level of musical achievement . This performance is artistic and outstanding in many aspects. There are “minor” inconsistencies and the performance is not completely “thorough” and “consistent” in maturity of tone, pitch center, technical facility and musical expression. The performer(s) demonstrate an outstanding level of preparation, poise and confidence. The adjudicator comments are mostly positive and complimentary. There will be suggestions and techniques for continued growth and development regarding the minor inconsistencies in the performance.
Bronze	This rating is a commendable level of musical achievement . This performance has some musically artistic aspects and shows accomplishment and potential but needs more polish and refinement. There are several inconsistencies in maturity of tone, pitch center, technical facility and musical expression. The performer(s) demonstrate an excellent level of preparation, poise and confidence. The adjudicator comments are somewhat positive and complimentary. There will be suggestions for continued growth and development regarding the several inconsistencies in the performance.

***Any violation of the rules shall result in the event being disqualified at the state solo and small ensemble festival.**

D. DETERMINING FINAL RATINGS FOR LARGE ENSEMBLES: The evaluation of each of the three judges of large ensembles and the evaluation of the sight-reading judge shall each count one-fourth in determining the final rating.

- Ratings shall be given by each judge as follows: Exemplary, Outstanding, Satisfactory, Developing, and Ineffective. (Exemplary is the highest performance rating)
- The following points shall be given each rating to determine the final rating for the large ensembles:

Exemplary	1 point
Outstanding	2 points
Satisfactory	3 points
Developing	4 points
Ineffective	5 points

- The following scale shall determine the final rating for large ensembles from ratings given by judges of large ensembles and the sight-reading judge:

Exemplary	4 through 6 points
Outstanding	7 through 10 points
Satisfactory	11 through 14 points
Developing	15 through 18 points

Ineffective	19 points and above
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The following scale shall determine the final rating for small conducted ensembles:

Exemplary	1 point
Outstanding	2 points
Satisfactory	3 points
Developing	4 points
Ineffective	5 points

The following scale shall determine the final rating for large conducted ensembles:

Exemplary	3 through 4 points
Outstanding	5 through 7 points
Satisfactory	8 through 10 points
Developing	11 through 13 points
Ineffective	14 points and above

4. Large group performances shall be recorded for the district festival for adjudication purposes and are to serve only as a supplement to the written evaluation. Adjudicators' comments on the recordings are to be in conjunction with the actual performance and not a separate comment portion.
5. No + (pluses) or – (minuses) shall be given on any adjudication form (large group or solo/small ensemble).

- E. POSTING OF RATINGS:** Ratings shall be posted in a central location or electronically as the festival progresses.
1. Festival managers are requested to post ratings as soon as possible following performances.
 2. Adjudication forms should be picked up by the music director on the day of the festival.

- F. AWARDS:**
1. Awards for district festivals consist of certificates for Exemplary and Outstanding ratings for solos and small ensembles and state certificates for both Exemplary and Outstanding ratings for large conducted ensembles.
 2. State solo and small ensemble festival awards consist of certificates for events receiving a Gold, Silver or Bronze rating.
 3. Music scholarships offered by colleges and universities are not awards made for performance in district and state festivals and are independent of the MSHSAA program.
 4. Individual medals for Exemplary and Outstanding at the district solo and small ensemble and state large group may be purchased by individual schools. Individual medals for Gold, Silver, and Bronze performances for the state solo and small ensemble festival may also be purchased by individual schools.
 5. Plaques recognizing Exemplary ratings for all large or small conducted groups may be purchased. These awards may be back dated (i.e. 2017 Band).

SECTION 4: VOCAL EVENT REGULATIONS

(TOC)

- A. VOCAL EVENTS:** Listed below are the allowable event types for the MSHSAA Music Festivals. For ensemble events, each part must be sung in the correct octave for the work. Failure to perform the selection in the correct octave shall result in the overall rating being lowered one rank. There are no gender restrictions in vocal events.

Vocal Large Ensembles	Vocal Solo	Vocal Small Ensembles		
Treble Choir	Vocal Solo	SSA Trio	T-B Trio	SAB Trio
Tenor-Bass Choir		SSA Sextet	T-B Sextet	SAB Sextet
Mixed Choir		SSAA Quartet	T-B Quartet	SATB Quartet
Chamber Choir		SSAA Double Quartet	T-B Double Quartet	SATB Double Quartet
				Madrigal
				<u>Misc. Vocal Duets</u>
				<small>*will not be reviewed for addition to PML until summer 2027.</small>
				Misc. Vocal Ensemble

1. **Number of parts required:** Listed below are the part restrictions for vocal events. Madrigals must perform

SATB literature. **Large Vocal Ensembles shall not perform 2-part literature.** **Exception: 2-part literature** – may only be performed by small ensembles using the Miscellaneous Vocal Duets and Miscellaneous Vocal Ensemble event types (Refer to Section 4-D-3 for additional information on this event type). These are the minimum part restrictions. Works with more part divisions would be allowed.

SSA – trios, sextets, treble choir and treble chamber choir

SSAA – quartets and double quartets, treble choir, and treble chamber choir

TTB, TBB – trios, sextets, tenor-bass choir and tenor-bass chamber choir

TTBB – quartets and double quartets, tenor-bass choir, and tenor-bass chamber choir

SAB – mixed choirs, mixed chamber choirs, trios, sextets

SATB – mixed choirs, mixed chamber choirs, quartets and double quartets

2. For small vocal ensembles, all vocal parts must be performed, **except** at cadence points, where additional chord tones could be omitted as necessary, while maintaining the integrity of the selection. Therefore, a vocal quartet could not perform a work for SSATB, but could perform a work for SATB with additional chord tones omitted at cadence points. Furthermore, a Misc. Vocal Duet could not perform an SAB work omitting one of the parts, but could perform an approved Two-Part work with occasional optional notes/chord tones that are written in the score to fill out the choral texture. Directors should take care when selecting literature for vocal ensembles and the available parts must match the entry type. A designation of "Misc." does not provide open flexibility in regard to the parts which need to be sung as part of the performance.
3. **Time Limits:** Vocal directors are to note that these times will be enforced and shall arrange their numbers accordingly.
 - a. For mixed choirs, tenor-bass choirs, treble choirs and chamber choirs of all classes-maximum scheduled performance time shall be 15 minutes to include setting up, performing and clearing stage but not including sight reading time. **Chamber choirs are not required to sight read.**
 - b. Each performance for solos and small ensembles is scheduled for 7 minutes. Performances for solos and small ensembles shall be a minimum of 3 minutes, with a maximum scheduled time of 7 minutes. At the end of 7-minutes time shall be called and the performance shall end. To avoid running over time, it is highly recommended the actual music performance be a maximum of 6 minutes and that each entry have timed their event prior to the festival. This includes tuning and preparing to perform as well as the actual performance.
 - c. Festival managers shall instruct the room monitor to time each event. The room monitor will notify the adjudicator when a total of 6 minutes has elapsed and the adjudicator will then consider whether to continue or end the performance based upon the amount of music remaining in the actual performance.

PENALTY: A penalty of one rating lower shall be imposed for a solo or small ensemble entry that performs less than 3 minutes.

PENALTY: Failure to perform the selection in the correct octave will result in the overall rating being lowered one rank.

4. **Memorization:**
 - a. All vocal events and piano solos shall perform from memory.
 - b. Vocal ensembles (large and small) shall perform their selections from memory, except for multi-movement works.
 - c. Vocal ensembles may select a multi-movement work and prepare the work as it appears on the prescribed graded music list or as indicated in Section 3-A-2. The adjudicator shall no longer select the movement or movements to be performed.

PENALTY: Violation of Section 4-A-4 shall result in the rating being lowered one rank.

5. **Director:** Soloists and small ensembles shall perform without direction of any kind by any party.

PENALTY: Violation of Section 4-A-5 shall result in disqualification of the event.

- B. **LARGE VOCAL ENSEMBLES:** In order to enter a large ensemble, the group must be comprised of students representing at least 50% of grades 9-12. Violation of this rule will result in the group being disqualified.

1. A maximum of **five** conducted choral ensemble entries (treble choir, tenor-bass choir, mixed choir and chamber choir) per school may be entered at the state large group festival. Each large vocal ensemble must be conducted by the director(s) who regularly teach that ensemble. Exceptions: in the case of an emergency a non-approved director may conduct the ensemble and the festival manager must be notified prior to performing and approve the substitution or a pre-service teacher under the direction of an approved director may conduct the ensemble. **Sight reading is required for each choral ensemble except for a chamber choir (see 4-B-3 for more details regarding chamber choir entries). In second or subsequent choir entries of the same voicing where sight reading is required it will be one level lower** (e.g. Class 5 second choirs would read Class 4 SATB selections). Adequate performance time is considered to be approximately seven minutes. **Large vocal ensembles shall not perform 2-part literature.**

PENALTY: Large vocal ensembles comprised of less than 50% of students in grades 9-12 shall be disqualified.

PENALTY: Large vocal ensembles performing 2-part literature shall result in disqualification of the event.

PENALTY: Large vocal ensembles exceeding the maximum of five entries shall result in disqualification of the event.

2. Each large conducted choral ensemble shall prepare and perform selection as follows (approximately 4 minutes minimum):
 - a. At least two numbers of contrasting literature or;
 - b. A multi-movement work containing movements of contrasting style or;
 - c. A single work of longer duration (approximately four minutes minimum) consisting of segments of contrasting style.
 - d. Contrasting style may include but is not limited to musical period, language, tempo, style, composer and key.
3. **Chamber Choir:** To enter a chamber choir, the school must have entered a corresponding large choir of the same voicing. Chamber choir entries shall be included in the maximum of **five** conducted choral ensemble entries per school.
 - a. Chamber choir shall include at least nine but not more than 32 members and shall be included in the maximum of five conducted choral events.
 - b. Only two chamber choir entries permitted per school and sight reading is **not** required. Three judges shall judge chamber choirs.
 - c. This entry may be used only if members are from a same-voiced large ensemble (i.e. If chamber choir is mixed voices, the school must have entered a mixed choir; if chamber choir is of like voices, the school must have entered a corresponding choir of like voices.)
 - d. Adequate performance time is considered to be four minutes.

PENALTY: Violation of any part of Section 4-B-3 shall result in the disqualification of the event.

- C. VOCAL SOLO EVENTS:** Only those students who meet the eligibility standards referred to in this manual and the MSHSAA Official Handbook may participate in the district and state music festivals.
1. A student may enter only one vocal solo event.
 2. A soloist must be a member of a school music performing organization.

NOTE: For a piano soloist to be eligible to participate, he/she must be a member of a school music performing organization or an accompanist for **one** high school performing group or solo.

PENALTY: Violation of Section 4-C-1 & 2 shall be disqualification of the event(s) from the festival.

- D. SMALL VOCAL ENSEMBLE EVENTS:** To enter a small vocal ensemble the group must be comprised of students representing at least 50% of grades 9-12. Violation of this rule will result in the group being disqualified. Only those students who meet the eligibility standards referred to in this manual and the MSHSAA Official Handbook may participate in the district and state music festivals.
1. An individual student shall enter no more than two small vocal ensembles (including the miscellaneous vocal event types). **NOTE: A student entered in two identical vocal ensembles shall not perform the same selection(s) in both ensembles (refer to section 3-A-7 Repetition).**

PENALTY: Small vocal ensembles comprised of less than 50% of students in grades 9-12 shall be disqualified.

PENALTY: Violation of Section 4-D-1 & 2 shall result in the disqualification of the event(s).

2. **Miscellaneous Vocal Duets** shall have two performers; music having two parts must be performed. Literature for performance may only be selected from the Misc. Vocal Duets small ensemble list on the MSHSAA Prescribed Graded Music List (PML). Music must be performed as indicated in the score or as listed on the PML. For example, a duet written for two treble voices could not be performed by a treble and a tenor-bass. However, a duet written for two voices (no specific restrictions) could be performed by any two voices regardless of register. *Misc. Vocal Duets will not be reviewed for addition to the PML until summer 2027 but can be submitted at any time via the online submission process.
3. **Miscellaneous Vocal Ensembles** shall have a minimum of three and a maximum of eight performers; accompanied duet not acceptable; shall **not** be identical to any ensemble listed herein; music having at least two-parts (refer to Section 4-A-1 for additional information) must be performed. Literature may be selected from any of the small ensemble lists included on the MSHSAA Prescribed Graded Music List. **This event type and music is meant only for those ensembles of unusual voicing and number which is not reflected in any other small vocal ensemble listed in this manual.** For example, a group of 5 or 7 performers would be considered a miscellaneous vocal ensemble as there is not an event type for quintets or septets. A group of 5 performing SSA literature could be considered a miscellaneous vocal ensemble as long as the voicing is not the traditional voicing found in an SSA Sextet (2 first sopranos, 2 second sopranos and 2 altos).
4. Madrigal is a mixed group of voices of **not** more than eight singers, selections performed must be madrigal music.

PENALTY: Violation of Section 4-D-4 shall result in the disqualification of the event.

SECTION 5: INSTRUMENTAL EVENT REGULATIONS

(TOC)

A. INSTRUMENTAL EVENTS:

1. **Time Limits:** Instrumental directors are to note that these times will be enforced and shall arrange their numbers accordingly.
 - a. Each large group performance for band and orchestra is scheduled for 20 minutes in class 1 and 2 and 25 minutes in class 3, 4 and 5. This time includes set-up, performance and clearing the stage but shall not include time for sight reading. It is recommended the minimum performance time be approximately 7 minutes (Refer to Section 5-B-2 for additional information). At the end of the maximum performance time for that classification time shall be called and the performance shall end. To avoid running over time, it is highly recommended the actual music performance be a maximum of 15 minutes for class 1 and 2 and 20 minutes for class 3, 4 and 5 and that each entry have timed their event prior to the festival. The room monitor will notify the adjudicators when a total of 15 minutes for class 1 and 2 and 20 minutes for class 3, 4 and 5 has elapsed and the adjudicators will consider whether to continue or end the performance based upon the amount of music remaining in the actual performance.
 - b. Each performance for solos and small ensembles is scheduled for 7 minutes which includes set-up, tuning, introduction and the actual performance. Performances for solos and small ensembles should be a minimum of 3 minutes (refer to Section 3-A-1 for selection requirements), with a maximum scheduled time of 7-minutes. At the end of the 7-minutes time shall be called and the performance shall end. To avoid running over time, it is highly recommended the actual music performance be a maximum of 6 minutes and that each entry have timed their event prior to the festival. **Exception:** Because of problems with equipment set-up, etc., percussion ensembles will be allowed a maximum scheduled time of 9 minutes.
 - c. Festival managers shall instruct the room monitor to time each event. The room monitor will notify the adjudicator when a total of 6 minutes has elapsed and the adjudicator will then consider whether to continue or end the performance based upon the amount of music remaining in the actual performance.

Piano solos must meet the three-minute minimum time requirement. Piano solos may be timed at districts; however, all piano solos will be timed at state. In instances where a second selection is needed the work must be performed as indicated on the MSHSAA Prescribed Graded Music List. **Exception:** Refer to Section 3-A-2 regarding the definition and performance of multi-movement works.

PENALTY: A penalty of one rating lower shall be imposed for a solo or small ensemble entry that performs less than 3 minutes.

- d. Small conducted ensembles (chamber orchestras, woodwind and brass choirs and large percussion orchestras) shall be given a maximum scheduled performance time of **15** minutes. This includes setting up, performing and clearing the stage.
- e. Instrumental selections which are **longer** than the allotted 7 or 9-minute maximum time may be altered (cuts or omitted repeats), but when such adjustments are made they should be done in such a manner as to preserve the integrity of the selection. It is recommended that cuts be made to long piano accompaniments (i.e. introductions, interludes, and postludes) whenever possible to allow the adjudicator to evaluate the performance of the participants. **Repeats will be expected to be taken if necessary to fulfill the three-minute minimum time requirement. It is the director's responsibility to be aware of timing requirements and to support their students in meeting the performance expectations.**

2. **Memorization:**

- a. Piano soloists shall perform from memory.
- b. Winds, percussion and string soloists are **not** required to perform from memory.

PENALTY: Violation of Section 5-A-2a shall result in the rating being lowered one rank.

3. **Director:**

- a. Soloists and small ensembles shall perform without direction of any kind by any party.
- b. Small percussion ensembles, performing Grade A literature, are allowed to be conducted at the district and state festivals.
- c. May assist students in tuning instruments at festivals.

PENALTY: Violation of 5-A-3 a & b shall result in disqualification of the event.

B. LARGE INSTRUMENTAL EVENTS: Listed below are the allowable event types for the MSHSAA State Large Group Music Festivals. Each large ensemble group must be comprised of students representing at least 50% of grades 9-12. Violation of this rule will result in the group being disqualified.

- 1. Each large instrumental ensemble must be conducted by the director(s) who regularly teach that ensemble. Exceptions: in the case of an emergency a non-approved director may conduct the ensemble, and the festival manager must be notified prior to performing and approve the substitution or a pre-service teacher under the direction of an approved director may conduct the ensemble.
- 2. One entry permitted per school in each event type. For example, second and third bands may be entered as event type Band 2 and Band 3. Sight reading is required. Instrumental sight reading must be completed in one reading and within the performance time allotted.

PENALTY: Violation of Section 5-B-1 & 2 shall result in disqualification of the event(s).

- 3. Each band and orchestra shall prepare and perform selections as follows (approximately 7 minutes minimum):
 - a. At least two numbers of contrasting literature or;
 - b. A multi-movement work containing movements of contrasting style or;
 - c. A single work of longer duration (approximately 7-minutes minimum) consisting of segments of contrasting style.
 - d. Contrasting style may include but not limited to musical period, language, tempo, style, composer and key.

Band 1	
Band 2	
Band 3	
Orchestra 1	Full orchestra or string orchestra (Refer to NOTE below when submitting event)
Orchestra 2	Full orchestra or string orchestra (Refer to NOTE below when submitting event)
Orchestra 3	Full orchestra or string orchestra (Refer to NOTE below when submitting event)
<u>Chamber</u> Orchestra	This entry may be used ONLY if members are from an Orchestra, Orchestra 2 or Orchestra 3 entry (Refer to NOTE below when submitting event)

NOTE: Orchestras whether full (with winds and percussion) or string must be entered as an Orchestra and pay the \$125.00 entry fee. In this case, three judges will be used and a time limit of 25 minutes will be observed. All entries in this event (string or full orchestras) are required to sight read with the instrumentation used in performance.

If a school enters both an Orchestra (full or string) and a separate chamber orchestra which has duplication of personnel, the separate chamber orchestra must be entered as a Chamber Orchestra (small conducted ensemble) and pay the \$100.00 entry fee (**Refer to information in Section 5-A-1-d**). If a school enters two or three orchestras, whether full or string, that has no duplication of personnel, both entries shall be entered as an Orchestra, have 3 judges, complete sight reading and pay the \$125.00 entry fee.

3. **Regulations for Second and Third Bands:** Second and third band entries will be permitted at select district sites as facilities and schedules will permit. Listed below are the regulations regarding second and third bands.
- Each large ensemble group must be comprised of students representing at least 50% of grades 9-12.
 - Required sight reading material for second band entries shall be **two** classifications lower than the school's actual classification. For third band entries the group shall sight read three classifications lower than the school's actual classification (i.e. Class 5 school's second band will sight read class 3 literature and third band will sight read Class 2 literature. Class 1 schools must read Class 1 literature.).
 - No individual student shall perform on the same instrument in the first, second or third bands. For example, if the student is performing on the Bb clarinet in the first band, the student **cannot** play a Bb clarinet in the second or third band, but could play the alto clarinet or bass clarinet. For percussion: if the student plays the snare drum in the first band the student shall not play snare drum in the second or third bands but could play other instruments in the percussion family. (e. g. individual plays snare drum in the first band, mallets in second band and timpani in third band.)

PENALTY: Violation of 5-B-3-a and 5-B-3-c shall result in disqualification of the event(s).

4. **Regulations for Second and Third Orchestras:**
- Each large ensemble must be comprised of students representing at least 50% of grades 9-12.
 - Required sight reading material shall be the same as the material for the second orchestra entry.
 - No individual student shall perform on the same instrument in the orchestras. For example, if the student plays the violin in the first orchestra the student may not play the violin in the second or third orchestra. However, the student may play the viola, cello or string bass. For percussion: if the student plays the snare drum in the first orchestra the student shall not play snare drum in the second or third orchestra but could play other instruments in the percussion family.

NOTE: A second or third orchestra must be of the same entry type as the first orchestra, whether full or string. If a school enters two or three orchestras as Orchestra, Orchestra 2 or Orchestra 3, a Chamber Orchestra could also be entered as a Small Conducted Ensemble provided all provisions included in the regulations for Orchestra, Orchestra 2, and Orchestra 3 are followed (see Section 5-B-2 Note).

PENALTY: Violation of 5-B-4-a and 5-B-4-c shall result in disqualification of the event(s).

Two entry options --

Orchestra 1 Orchestra 2 (Either or both may be string or full)

No duplication of personnel playing the same instrument is allowed in Orchestra 2. Both groups must complete sight reading.

Orchestra 1 Chamber Orchestra

Only personnel from the Orchestra playing the same instrument are permitted in the chamber orchestra
Only the Orchestra must complete sight reading.

Three entry options --

Orchestra 1 Orchestra 2 (Either or both may be string or full) Chamber Orchestra

No duplication of personnel playing the same instrument in the two Orchestras is permitted. Orchestra and Orchestra 2 entries must complete sight reading. Chamber orchestra personnel must be a member of the Orchestra or Orchestra 2 ensemble.

Orchestra 1 Orchestra 2 (Either or Both may be string or full) Orchestra 3

No duplication of personnel playing the same instrument in any of the orchestra events is permitted. All three groups must complete sight reading.

Four entry options –

Orchestra 1 Orchestra 2 Orchestra 3 (either or all may be string or full) Chamber Orchestra

No duplication of personnel playing the same instrument in the three Orchestras is permitted. Orchestra, Orchestra 2 and Orchestra 3 entries must complete sight reading. Chamber orchestra personnel must be a member of the Orchestra, Orchestra 2 or Orchestra 3 ensembles.

PENALTY: Large instrumental ensembles violating the duplication of personnel shall result in disqualification of the event(s).

5. **Small Conducted Ensemble Events:** Nine or more diversified instruments. **EXCEPTION:** Cello Choir (refer to **Note** Section below). Only **one** entry permitted per school in each event. Three judges shall be used, with no sight reading required. Adequate total performance time for small conducted ensembles is considered to be 4 minutes. Each chamber orchestra, woodwind choir and brass choir and large percussion orchestra shall receive a maximum of **15**-minutes performance time. **This includes set-up, entering, performing and exiting the performance area.**

To enter a small conducted ensemble, the group must be comprised of students representing at least 50% grades 9-12. **Participants performing in a small conducted ensemble must be a member of the corresponding large group. Percussion students may participate in a maximum of two small conducted ensembles (i.e. woodwind choir, brass choir and/or large percussion orchestra) at the large group festival.** For a chamber orchestra, woodwind choir, brass choir and large percussion orchestra entry each participant must have an active performing role in at least one selection in a corresponding band/orchestra entry (either first, second or third band or first, second or third orchestra entry) and completed sight reading to be eligible to represent the small conducted ensemble. **Failure to do so will result in the group being disqualified.**

Chamber Orchestra	To be entered only if also entering one or more Orchestra entries. <u>A school may enter a cello choir as a chamber orchestra event type. Only one Chamber Orchestra entry is permitted per school.</u>
Woodwind Choir	Cannot enter unless also entering a band. Can be a clarinet choir or flute choir as these groups would include diversified instruments.
Brass Choir	Cannot enter unless also entering a band. Cannot consist of all Bb trumpets as this is not considered diversified instrumentation. A mixture of trumpets, French horns, trombones, baritones and/or tubas is considered appropriate instrumentation for a brass choir. Brass choirs may include percussion instruments.
Large Percussion Orchestra	Cannot enter unless also entering a band. Instrumentation is limited to only those instruments represented in the percussion family (including drum set), with the exception of a pre-recorded track written and included as part of the composition. <u>Schools must provide their own amplification/production equipment.</u>

PENALTY: A penalty of one rating lower shall be imposed for small conducted ensemble entries that perform less than four minutes.

PENALTY: Any event that uses an ineligible student shall be disqualified.

PENALTY: Large percussion orchestras performing with instruments other than those represented in the percussion family shall be disqualified.

- C. **SMALL ENSEMBLE EVENTS:** Each small ensemble must be comprised of students representing at least 50% of grades 9-12.
1. An individual student shall enter no more than two wind/percussion small ensembles and no more than two string small ensembles. **NOTE: A student entered in two identical instrumental ensembles shall not perform the same selection in both ensembles (refer to section 3-A-7 Repetition).**
 2. Small ensembles must perform using the instrumentation indicated on the score. For example, a woodwind quintet could **not** substitute a bass clarinet for the bassoon part unless that option is indicated in the score.

PENALTY: Violation of Section 5-C shall be disqualification of the event(s) from the festival.

Woodwind Ensembles	Brass Ensembles	Percussion Ensembles
Flute Trio	Trumpet Trio	Percussion Ensembles
Flute Quartet	Trumpet Quartet	Misc. Percussion Duets <u>*will not be reviewed for addition to PML until summer 2026</u>
Clarinet Trio	French Horn Trio	
B Flat Clarinet Quartet	French Horn Quartet	
Mixed Clarinet Quartet	Trombone Trio	
Saxophone Trio	Trombone Quartet	
Saxophone Quartet	Euphonium Trio	
Mixed Woodwind Trio	Euphonium Quartet	
Mixed Woodwind Quartet	Mixed Brass Quartet	
Mixed Woodwind Quintet	Mixed Brass Quintet	
Misc. Woodwind Duets <u>*will not be reviewed for addition to PML until summer 2026</u>	Mixed Brass Sextet	
Misc. Woodwind Ensemble	Misc. Brass Duets <u>*will not be reviewed for addition to PML until summer 2026</u>	
	Misc. Brass Ensemble	

- Miscellaneous Woodwind/Brass/Percussion Duets** shall have two performers; music having two parts must be performed. Literature for performance may only be selected from the Misc. Woodwind/Brass/Percussion Duets small ensemble list on the MSHSAA Prescribed Graded Music List (PML). Music must be performed as indicated in the score or with any indications as listed on the PML. For example, a duet written for two clarinets could not be performed by two oboes. However, a duet written for any two C instruments (no specific restrictions) could be performed as either a Misc. Woodwind or Brass Duet. *Misc. Woodwind/Brass/Percussion Duets will not be reviewed for addition to the PML until summer 2026 but can be submitted at any time via the online submission process.
- Miscellaneous Woodwind/Brass/Percussion ensembles are limited to musical instruments included in the list of allowable solos. (Each ensemble shall include at least three, but no more than eight performers and shall not be identical to any ensemble listed above.) An accompanied duet is **not** acceptable as a Miscellaneous Woodwind/Brass/Percussion ensemble.
- Percussion ensembles may include any combination of percussion instruments (**including drum set**) and shall include at least three, but not more than eight performers. **NOTE: Performance time (not to exceed 9 minutes) includes set-up, performance, and tear-down (see 5-A-1-b Small Ensemble Timing).**
- Percussion ensembles, performing advanced literature, may be conducted. In order to be allowed to be conducted, they shall use only Grade Level A music as listed on the MSHSAA Prescribed Graded Music List.

PENALTY: A small percussion ensemble performing Grade B or C literature that is conducted shall be disqualified from the festival.

String Ensembles	Instrumentation
Cello Quartet	
String Duet	any combination violin, viola, cello, bass
String Trio	any combination violin, viola, cello, bass
String Quartet	any combination violin, viola, cello, bass
String Quintet	any combination violin, viola, cello, bass and/or piano
String Sextet	any combination violin, viola, cello, bass and/or piano
Piano Trio	any combination violin, cello, piano
Piano Quartet	violin, viola, cello, piano

- D. SOLO EVENTS:** An individual student may enter a maximum of two wind, percussion or string solos from the list below (piano solos are not included). For example, a student could enter a trombone, baritone and piano solo as well as a vocal solo. A student could not enter two piano solos or 3 percussion solos. It is the responsibility of the music director to ensure that each student is ready for such performances.

NOTE: For a piano soloist to be eligible to participate, he/she must be a member of a school music performing organization or serve as an accompanist for **one** high school performing group or soloist.

Woodwind	Brass	Percussion	Piano	Strings
Piccolo	Trumpet	Keyboard Mallet*	Piano	Violin
Flute	French Horn	Snare Drum^		Viola
Oboe	Trombone	Multiple Percussion		Cello
English Horn	Euphonium	Timpani		String Bass
E Flat Clarinet	Tuba			Harp
Soprano Clarinet				
Alto Clarinet				
Bass Clarinet				
Contra Clarinet				
Bassoon				
Soprano Saxophone				
Alto Saxophone				
Tenor Saxophone				
Baritone Saxophone				

* Keyboard Mallet Solos include marimba, xylophone, vibraphone and bells. The selection must be performed using the instrumentation listed on the MSHSAA PML.

^ Snare drum solos must be performed as listed on the MSHSAA PML. Only Mylar snare drum heads (top and bottom) are acceptable for use at the MSHSAA District and State Music Festivals. This includes solo and small ensemble events. Performing snare drum events (solo or small ensemble) without Mylar drum heads shall result in the disqualification of the event.

PENALTY: Failure to perform using the keyboard instrument indicated on the MSHSAA PML shall result in the overall rating being lowered by one rank.

PENALTY: Failure to perform snare drum events (solo or small ensemble) without Mylar drum heads shall result in the event being disqualified.

SECTION 6: SIGHT READING

[\(TOC\)](#)

- A. All large ensembles (i.e. bands, orchestras, and all choirs) participating in state music festivals, regardless of classification, shall be required to sight read. Mixed choir class 1, 2, and 3 may perform either SAB or SATB music. Class 1, 2 and 3 mixed choirs that perform any SATB literature during performance shall sing SATB literature during sight reading. Class 4 and 5 shall sight read SATB literature. Tenor-Bass choir shall sing TBB literature during sight reading.
1. If a school enters only a string orchestra and is not also represented by a full orchestra, the string orchestra will be required to sight read as a large conducted ensemble (Refer to Section 5-B for additional information).
 2. The sight-reading room is closed to the general public. Only one director may provide instruction and conduct the group during sight reading. Other director(s), administrator(s) or accompanists may be present in the sight-reading room but shall not provide or assist with the instruction and/or tuning process, or conduct the group. Violation of this rule will result in the overall lowering of the group's final rating. Any recording (audio or video) of the sight-reading performance will result in the group being disqualified.

PENALTY: The group's overall rating shall be lowered one rank if more than one director and/or accompanist provides or assists with the instruction process, conducts the group.

PENALTY: Any recording (audio or video) of the site-reading performance shall result in disqualification of the ensemble.

- B. The following general instruction shall be followed in performing sight reading.
1. Sight reading shall immediately follow the performance and is not open to the general public.
 2. The same personnel that participated during the performance portion of the festival shall attend sight reading.
 3. The music shall be distributed but not viewed until after directions are given by the sight-reading adjudicator or room monitor.
 4. Vocal sight reading must be completed in two readings and within the performance time allotted. For the first and second readings of the sight-reading music the choir may sing syllables, numbers, or text. Judging will occur for both readings.
 5. In second or subsequent choir entries of the same voicing, sight reading will be one level lower (e.g. Class 5

second choirs will sight reading the Class 4 selection for that voiced choir).

6. Instrumental sight reading must be completed in one reading and within the performance time allotted.
7. Required sight reading material for second instrumental entries shall be two classifications lower than the school's actual classification (e.g. Class 5 second instrumental ensemble will sight reading Class 3 literature). Refer to Section 5 for information regarding duplication of personnel rules.
8. Required sight reading material for third instrumental entries shall be three classifications lower than the school's actual classification (e.g. Class 5 third instrumental ensemble will sight reading Class 2 literature). Refer to Section 5 for information regarding duplication of personnel rules.
9. Music participants and directors are not allowed to make use of any electronic tuning device during the group tuning process, before and after the instructional time period, nor during the performance of the sight-reading selection. All tuners and other electronic devices must be turned off and cleared from the music stand. **Exceptions: The use of a digital tuner by the percussion section may be used to effectively tune the timpani and the director may use a digital device during the instructional time period for timing purposes (examples include but are not limited to a smart phone, smart watch, tablet). A digital piano may be used to establish tonality if an acoustic piano is not available.**

NOTE: Audio or Video Recording is PROHIBITED during Sight Reading (6-A-2)

PENALTY: The large group shall be disqualified when it has been verified by the festival manager that the same personnel that participated during the performance portion did not participate in sight reading (Section 6-B-2).

PENALTY: Failure of the group to complete sight reading in the time allotted shall result in disqualification (Section 6-B-4 & 6).

- C. **INSTRUCTIONS FOR SIGHT READING:** Prior to the beginning of the timed instructional preparation the following shall be read by the adjudicator or room monitor (to be determined by the district festival manager). There shall be no deviation or paraphrasing of this information.

1. **Vocal Directions:** Does everyone have music?

[Room Monitor: Pause recording if needed; If yes, proceed. If no, then make sure each participant has music.]

There are three parts to sight reading. The first is the four-minute instructional preparation time period. The second and third parts are the sight-reading performances. Your director has selected the following time period. [Room Monitor: Pause recording if needed; Announce which has been selected (i.e. 4-0, 0-4, 3-1, 1-3 or 2-2).]

Once the music has been distributed and prior to the first instructional time period, the director may open the music and establish the pitch center. It is permissible to establish the tonality by hearing on the piano and singing the tonic scale or arpeggio, intervals or I, IV, V chord progressions. The establishment of pitch and/or tonality shall not exceed 30 seconds.

During both instructional time periods, after tonality has been established, the director and/or students may do anything but sing or hum their parts. You are allowed to use a verbalized counting system, Kodaly hand signals or numbers. The director or accompanist may not play the parts on the piano or sing/hum parts to the group.

After the instructional time period it is permissible to re-establish the tonality by hearing on the piano and/or singing the tonic scale, or arpeggio, intervals or I, IV, V chord progressions. This process is not to exceed 30 seconds. The singing shall follow immediately.

It is acceptable for students to silently tap the beat on their leg during the performance, hum the starting pitch(s) as they are played on the piano and for the director to count off the group.

During the first and second sight reading performance the director may **not** provide any verbal or **audible** instructions. It is the director's choice to use syllables, numbers or text during the first and second reading of the music.

If the ensemble must stop during the sight-reading performance the adjudicator will provide verbal instruction to establish a regrouping measure only, (i.e. rehearsal letter or number) not to exceed one regrouping per ensemble without penalty.

After the completion of the sight-reading performance the music will be collected. Are there any questions?

[Room Monitor: Pause recording if needed; If none, proceed make sure the adjudicator is ready.]

Your timing will begin after the group has established tonality.

2. **Explanation to Director:** After the sight-reading instructions have been read and all performers have the appropriate music to be performed, vocal groups will be given a total of four minutes to examine and discuss the music prior to the sight-reading performance. The director will instruct the time keeper as to how the four minutes will be divided for the first and second reading. The possible divisions are as follows: 4-0, 0-4, 3-1, 1-3, or 2-2. Once this division has been established there can be no change. During the sight-reading performance the director shall not provide any verbal or audible instructions. (See Section 6-C-1 above)
- Once the music has been opened and prior to the first instructional time period, the group may establish the pitch center. It is permissible to establish the tonality by hearing on the piano and singing the tonic scale or arpeggio, intervals or I, IV, V chord progression (the entire process is not to exceed 30 seconds).
 - The director and performers, during the 4-minute instructional preparation period, prior to the first and second sight reading performance, may do anything but sing or hum their parts. The director may use a verbalized counting system, Kodaly hand signals or numbers during the preparation time and the group is encouraged to use solfege or numbers. It is **not** allowable for the director or accompanist to play the parts on the piano or sing/hum parts to the group.
 - After both instructional time periods the ensemble may re-establish pitch center. It is permissible to establish pitch by hearing on the piano and singing the tonic scale or arpeggio, intervals or and the I, IV, V chord progressions (the entire process is not to exceed 30 seconds). The singing shall follow immediately.
 - It is acceptable for students to:
 - tap/pat the beat on their leg during the performance as long as it is not audible or distracting;
 - hum the starting pitches as they are played on the piano and for the director to count off the group prior to singing.
 - During the first and second sight reading performance the director may not provide any verbal or audible instructions. **NOTE:** It is the director's choice to use syllables, numbers or word (lyrics) during the first and second reading of the music. Judging will occur for both performances.
 - Vocal sight reading must be completed in two readings and within the performance time allotted. If the ensemble must stop during the sight-reading performance the adjudicator will provide verbal instruction to establish a regrouping measure only (i.e. rehearsal letter or number) not to exceed one regrouping per ensemble without penalty. No additional instructions may be given for a regrouping.

PENALTY: Violations of any of the above regulations in Section 6-C-1 & 2 shall result in the overall rating for the group being lowered by one rating level. One regrouping will not be considered a violation but may be a consideration in the overall rating.

3. **Band Directions:** Please place all of your own music and folders under or beside your chair, including pencils. The stand should be empty of any items except the sight-reading piece. All personal electronic devices should be turned off at this time.

The timpani may be tuned at this time, using either the tuning sheet provided on the stand or the front cover of the sight-reading part. Only the director of the ensemble may assist in the tuning of the timpani. This process should take no longer than 30 seconds. [Room Monitor: Pause recording if needed; Wait for timpani to be tuned and for music to be distributed.]

Does everyone have music? [Room Monitor: Pause recording if needed; If yes, proceed. If no, then make sure each participant has music.] Please check to make sure you have the correct part. Check the name of the instrumental part on the cover page of music, but do not open. If you do not have the correct part, please raise your hand. [Room Monitor: Pause recording if needed; If no hands then proceed, if hands are up wait until everyone has the correct part.] The music is closed until the instructional time begins.

The sight-reading process has two parts. The first is the six-minute instructional time period. The second is the actual sight-reading performance. During the instructional time period, students and director may do anything **except** play their instrument. It is allowable to 'silent play' during this time as long as no audible pitch/notes are produced on the instrument. 'Silent play' can include blowing open air, counting aloud, clapping or patting rhythms, but without creating any audible pitches/notes on the instrument. It is recommended that the instrument not be placed near the mouth where air can be blown through the instrument and unintentionally create tone. Percussionist may 'air play' sticking patterns but should avoid placing sticks or mallets directly over the instrument. Sticks and mallets may not be used to pat or play rhythms on your body. Performers may discuss, demonstrate and practice fingering patterns during this process as long as no audible sounds or pitches are produced by the keys. You are allowed to use a verbalized counting system while fingering and counting the notes.

If the band contains string instruments they should avoid the practice of 'popping' the fingerboard to the point that pitches are produced. During the tuning process before and after the six-minute instructional period, strings are allowed to check tuning of open strings only.

Before the music is opened, the group may take up to 30 seconds to warm up and/or tune. You will also have the opportunity to take up to 30 seconds at the end of the instructional process to play a scale, tuning note or chord, or the I, IV, V chord progression.

The room monitor will announce a one-minute warning when the first five minutes of the instructional period have elapsed. At the end of the six-minute instructional period, the 30-second tuning process may take place and the sight-reading performance must begin immediately. During the performance, the director shall not provide any verbal or audible instructions. If the ensemble must stop during the performance, the adjudicator will provide verbal instruction to establish a regrouping measure only (i.e. rehearsal letter or number) not to exceed one regrouping per ensemble without penalty. No additional instructions may be given for a regrouping.

At the completion of the sight-reading evaluation, the music will be collected by the room monitor. Are there any questions? [Room Monitor: Pause recording if needed; If none, proceed.] You may take 30 seconds to warm up and tune, after which the music may be opened and timing begins for the instructional period. [Room Monitor: Pause recording if needed; Allow 30 seconds for warm up and tuning.] You may now open the music and begin the six-minute instructional period.

[Room Monitor: Pause recording if needed; When time has elapsed]: You may establish tonality for 30 seconds and then begin the performance.

4. **Orchestra Directions:** Please place all of your own music and folders under or beside your chair, including pencils. The stand should be empty of any items except the sight-reading piece. All personal electronic devices should be turned off at this time.

The timpani, if full orchestra, may be tuned at this time, using either the tuning sheet provided on the stand or the front cover of the sight-reading part. Only the director conducting the ensemble may assist in the tuning of the timpani. This process should take no longer than 30 seconds. [Room Monitor: Pause recording if needed; Wait for timpani to be tuned and for music to be distributed.]

Does everyone have music? [Room Monitor: Pause recording if needed; If yes, proceed. If no, then make sure each participant has music.] Please check to make sure you have the correct part. Check the name of the instrumental part on the cover page of music, but do not open. If you do not have the correct part, please raise your hand. [Room Monitor: Pause recording if needed; If no hands then proceed, if hands are up wait until everyone has the correct part.] The music is closed until the instructional time begins.

The sight-reading process has two parts. The first is the six-minute instructional time period. The second is the actual sight-reading performance. During the instructional time period, students and director may do anything **except** play their instrument. It is allowable to 'silent play' during this time as long as no audible pitch/notes are produced on the instrument. 'Silent play' can include, counting aloud, clapping or patting rhythms, but without creating any audible pitches/notes on the instrument. Avoid the practice of 'popping' the fingerboard to the point that pitches are produced.

During the tuning process before and after the six-minute instructional period, you are allowed to check tuning of open strings only. Performers may discuss, demonstrate and practice bowing patterns during this process as long as no audible sounds or pitches are produced on the instrument. You are allowed to use a verbalized counting system while bowing and counting the notes.

Before the music is opened, the group may take up to 30 seconds to warm up and tune. You will also have the opportunity to take up to 30 seconds at the end of the instructional process to play a scale, tuning note or chord, or the I, IV, V chord progression.

The room monitor will announce a one-minute warning when the first five minutes of the instructional period have elapsed. At the end of the six-minute instructional period, the 30-second tuning process may take place and the sight-reading performance must begin immediately. During the performance, the director shall not provide any verbal or audible instructions. If the ensemble must stop during the performance, the adjudicator will provide verbal instruction to establish a regrouping measure only (i.e. rehearsal letter or number) not to exceed one regrouping per ensemble without penalty. No additional instructions may be given for a regrouping.

At the completion of the sight-reading evaluation, the music will be collected by the room monitor. Are there any questions? [Room Monitor: Pause recording if needed; If none, proceed.] You may take 30 seconds to warm up and tune, after which the music may be opened and timing begins for the instructional period.

[Room Monitor: Pause recording if needed; Allow 30 seconds for warm up and tuning.] You may now open the music and begin the six-minute instructional period.

[Room Monitor: Pause recording if needed; When time has elapsed]: You may establish tonality for 30 seconds and then begin the performance.

5. Explanation to Director: Instrumental groups will be given a six-minute instructional preparation period to examine and discuss the music prior to the sight-reading performance. The director will instruct the time keeper as to the time warnings to be given (example a warning at three minutes remaining). ALL directors will be given a one-minute remaining warning.
 - a. The director and performers prior to the sight-reading performance, during the instructional preparation period may do anything but play their instruments. It is allowable to “silent play” during this time as long as no audible pitches/notes are produced on the instrument. Silent Play is defined as no audible pitches/notes of any kind being produced on the instrument. It is recommended that the instrument not be placed near the mouth where air can be blown through the instrument. Performers may ‘finger’ the notes on their instrument as long as no audible sounds or pitches are produced. Strings should avoid ‘popping’ the finger board to the point that pitches are produced. Percussion should avoid placing sticks/mallets directly over the instrument. You are allowed to use a verbalized counting system while fingering and counting the notes.
 - b. Tonality may be established before and after the six-minute instructional period. Tonality may be established by playing a scale, tuning chord and/or the I, IV, V chord progression. Strings are allowed to check tuning of all open strings. The ensemble tuning process cannot exceed 30 seconds.
 - c. Timpani may be tuned once the group has entered the sight-reading room and prior to the six-minute instructional time period. The director will identify the timpani player to the room monitor prior to entering the sight-reading area. The director may assist with the tuning of the timpani and the total process shall not exceed 30 seconds. The tuning pitches will be placed on the timpani stand for the student and director to view and will also be included on the front cover of the timpani part.
 - d. During the sight-reading performance the director shall not provide any verbal or audible instructions. If the ensemble must stop during the sight-reading performance the adjudicator will provide verbal instruction to establish a regrouping measure only, (i.e. rehearsal letter or number) not to exceed one regrouping per ensemble without penalty. No additional instructions may be given for a regrouping.
 - e. Instrumental sight reading must be completed in one reading and within the performance time allotted.

PENALTY: Violations of any of the above regulations in Section 6-C-3 & 4 shall result in the overall rating for the group being lowered by one rating level. One regrouping will not be considered a violation but may be a consideration in the overall rating.

Section 7: ADJUDICATORS

(TOC)

- A. **ADJUDICATORS:** The Board of Directors shall approve adjudicators for the district and state festivals. The adjudicators shall be selected from the MSHSAA approved list and reported to the Executive Director as soon as contracted. The Board of Directors, by its own action or upon the recommendation of the Music Advisory Committee, may remove any adjudicator’s name from the approved list for what it may consider “just cause.”
(By-Law 4.2.9)
 1. The assigning of a + (plus) or – (minus) to the rating is **not** allowed.
 2. To become a certified adjudicator the individual must have a minimum of 7 years teaching experience in music education and have completed the MSHSAA Adjudicator Training Session in order for their name to be included on the MSHSAA Certified Adjudicator List.
 3. Selection: Adjudicators shall be selected for the district solo/small ensemble festival by the district festival manager and 100% of those adjudicators shall have completed the MSHSAA Music Adjudicator Training Program. The MSHSAA office will select adjudicators for the state large group and state solo/small ensemble festivals and 100% of those adjudicators shall have completed the MSHSAA Adjudicator Training Session to judge a large group festival.
 - a. The festival manager shall arrange for the services of the adjudicator and notify him/her of the time, place and date of the evaluative festival.
 - b. As soon as adjudicators are contracted by the festival manager, their names shall be reported to the MSHSAA office.
 - c. An adjudicator shall not be used for more than **two consecutive years** at the same district festival in the same events.
 - d. Festival managers shall hire adjudicators from outside the district music festival boundaries. Exceptions due to emergency situations must be approved by the MSHSAA office.
 4. Three adjudicators shall be used for large conducted ensembles, and one adjudicator shall be used for sight reading. Three adjudicators shall be used for small conducted ensembles with no sight reading required.

One adjudicator shall be used for solo and small ensemble performances.

5. When adjudicating solo and ensemble performances, no consideration is to be given to school classification. MSHSAA festivals are unclassified for solo and small ensemble adjudication. A soloist and small ensemble entry are to be held to the same standard regardless of school size and classification.

In the area of large conducted ensemble adjudication however, consideration is given to school size for the level of difficulty of the literature performed and the size of the group. For example, a select group consisting of juniors and seniors from a Class 5 school is expected to perform more difficult literature with greater maturity than a group of the same size from a Class 1 or 2 school which may include junior high school students. The adjudicator must focus on the group's ability to perform the fundamentals accurately and musically regardless of school size.

- B. EVALUATION OF ADJUDICATORS:** Music directors are **required** to evaluate district and state festival adjudicators.
1. An evaluation is **required and is** to be completed for each adjudicator hearing performances for a school through the MSHSAA Festival Manager Program (Refer to Appendix I to Board Policy on Required Submittal of Adjudicator Evaluations).
 2. In addition, special report forms for school music directors to use to file complaints or compliments will be available from the festival manager. Only the school music director may submit a special report. Directors, students, and/or other interested parties shall not approach adjudicators personally to express concerns or ask for a reconsideration of a rating.

PENALTY: Violation of Section 7-B-2 shall be disqualification of the entry/entries from the festival.

- C. ADJUDICATION EVALUATION:** Music directors are **required** to evaluate district and state festival adjudicators each year. This process is to be completed via the Festival Manager Program under the '**Status**' link as soon after the completion of the district or state festival. The evaluation process has been revised to provide better feedback to the adjudicators on his/her strengths and areas to improve. Directors will rate each adjudicator using a 3 point Likert scale.

Adjudicator Rating Scale:

1. Exceeds Expectations
2. Meets Expectations
3. Does not Meet Expectations

Communication Skills

- The adjudicator provided clear and effective written/oral assessment of the performance.
- The adjudicator provided comments that were legible and easy to read.
- The adjudicator completed all areas of the Adjudicator's Evaluation Form.

Consistency

- The comments provided by the adjudicator were appropriate to justify the rating received.
- The comments provided by the adjudicator were appropriate for the performance event type.
- The adjudicator displayed knowledge of the MSHSAA standards for ratings.

Professionalism

- The adjudicator demonstrated knowledge of rules/policies for the MSHSAA Music Festivals
- The adjudicator acknowledged the performer(s) and/or performance.
- The adjudicator demonstrated conduct expected of a MSHSAA adjudicator.

SECTION 8: VIOLATIONS AND PENALTIES

[\(TOC\)](#)

*This section is a quick reference for penalties, the full language from the music manual will be used when making interpretations of rules and determining final outcomes.

- A.** For violation of the following rules and regulations the penalty shall be **disqualification** from the festival:
1. Performer(s) who participate without a faculty member or administrator in attendance (Section 1-C & By-Law 1.3.1).
 2. An ineligible student performing in the festival (Section 1-E-2 & 5-B-5). The case will be referred to the Board of Directors for consideration of action against the school.
 3. Any organization, solo or ensemble participating in the wrong classification (Section 2-A-3).
 4. Failure to perform on the day assigned (Section 2-C-5 and 2-E-2).
 5. Altering district and state schedules without consent of the festival manager or MSHSAA office (Sections 2-C-7, 2-E-5 and 2-J-4).

6. Failure to perform with the designated number of participants as required for that event type (Section 3-A-3).
 7. Any solo/small ensemble event that does not perform published works (Section 3-A-3).
 8. Large group events performing unpublished, commissioned works in violation of Section 3-A-4.
 9. Using duplicated, hand copied music and scores electronically generated without verified written permission from the music publisher indicating that all copyright laws have been satisfied (Section 3-A-6 and 3-B-6).
 10. Large percussion ensembles performing selections written for instruments not reflected in the percussion family (3-A-5-e and 5-B-5).
 11. A soloist, ensemble, or organization repeating a selection in violation of Section 3-A-7-a and 3-A-7-b i and ii (Repetition).
 12. Any Vocal and Instrumental solo/small ensemble performing with direction by any party (Sections 4-A-5, 5-A-3-a & b Conducting/Directing).
 13. Large and small ensembles comprised of less than 50% of students from grades 9-12 (Sections 4-B, 4-D, 5-B-1, 5-B-5 and 5-C-1).
 14. Small percussion ensemble, performing Grade B or C literature that is conducted (Section 5-C-2-c Conducting/Directing).
 15. Large vocal ensemble performing 2-part literature (Section 4-B-1).
 16. Chamber choirs failing to meet the size requirement (9-32 performers); entering more than 2 events per school and failing to enter same-voiced chamber choir as large group (Section 4-B-3 letters a-d).
 17. Performer exceeding number of allowable entries for solo/small ensemble (Sections 4-C-1, 4-C-2, 4-D-1, 4-D-2 and 5-C-1).
 18. Madrigal entries failing to perform madrigal music (Section 4-D-4).
 19. Large Vocal and Instrumental ensemble exceeding allowable number of events (Sections 4-B-1 & 5-B-1).
 20. Large Instrumental ensemble events in violation of duplication of personnel (Sections 5-B-3 and 5-B-4).
 21. Failure to perform snare drum events (solo or ensemble) with Mylar heads (Section 5-D).
 22. Failure of an organization to perform sight reading selection, in the required number of readings and time allotted (Section 6-B-4 & 6).
 23. Violation of Section 6-B-2 (Personnel in Sight Reading).
 24. Disrespect towards an adjudicator by a student or school representative (Section 7-B-2).
- B.** For violation of the following rules and regulations the penalty shall be the **automatic lowering of the rating** by one step. ***Reminder any penalty at State Music results in disqualification:**
1. Any solo/small ensemble event that is not performed as indicated on the MSHSAA PML (Section 3-A-1).
 2. Any solo/small ensemble event that performs less than three minutes (Section 3-A-1, 4-A-3 and 5-A-1-b).
 3. Any multi-movement work that is not performed as indicated on the MSHSAA PML (Section 3-A-2).
 4. Performing accompanied selections without accompaniment (Section 3-B-2 Accompaniment).
 5. Performing unaccompanied selections with accompaniment (Section 3-B-3 Accompaniment).
 6. Listing an accompanist for an unaccompanied selection (Section 3-B-4 Accompaniment).
 7. Director performing with group (Section 3-B-5 Accompaniment).
 8. Failure of any vocal event (large or small) to perform from memory (Section 4-A-4 Memorization).
 9. Vocal Events – Failure to perform the selection in the correct octave (Section 4-A).
 10. Failure of piano soloist to perform from memory (Section 4-A-4 & 5-A-2-a Memorization).
 11. Large vocal ensembles in violation of Section 3-A-5 (Scores).
 12. Vocal - Failure to supply adjudicator at the time of performance an original soloist part, in paper format, with each measure numbered, that is the same as the soloist/accompanist's copy. Adjudicator score must be the same arrangement and composer, but not necessarily the same key (Section 3-A-5).
 13. Any instrumental large and small ensemble that fails to provide the adjudicator(s) at the time of performance an original score(s) of the work, in paper format, with each measure numbered, not the piano accompaniment or smart music. (Section 3-A-5 Exception: String Duets). Refer to Section 3-A-5 for additional clarification in this section.
 14. Small conducted instrumental ensemble that performs less than four minutes (Section 5-B-5).
 15. Failure of instrumental soloist or small ensemble to perform using instrumentation indicated in the score (Sections 5-C-2 and 5-D).
 16. Allowing more than one director and/or accompanist to provide or assist with the instruction process or conduct the group in sight-reading (Section 6-A-2).
 17. Violation of sight-reading rules contained in Sections 6-C-1 & 2 and 6-C-3 & 4).
 - . A soloist or ensemble that fails to complete their performance at the district solo/small ensemble festival shall receive an "Ineffective" rating (Section 3-A-3)
- C.** The adjudicator's form shall denote any such violation and why a rating was lowered or entry disqualified.

SECTION 9: POINTS OF EMPHASIS

[\(TOC\)](#)

- A.** Music directors should complete the required adjudicator evaluation process via the MSHSAA Festival Manager Program. (Section 7-B & Appendix I)
- B.** All cancellations and substitutions must be reported in writing to the festival manager prior to the date of the festival. Emergency substitutions the day of the festival must have eligibility of the student(s) confirmed in writing by the principal, to the festival manager no later than 72 hours after the festival or the event(s) shall be disqualified (Section 2-J).
- C.** All selections for solo and small ensembles must be chosen from the MSHSAA Prescribed Graded Music List. (Section 3-A-1)
- D.** For a piano soloist to be eligible to participate, he/she must be a member of or an accompanist for an additional high school performing group or soloist. *Directors should take care to verify timing of selected PML literature to ensure that it meets the three-minute time requirement. (Section 1-E-2, 4-C-2, 5-D)
- E.** If no information appears in () beside the title of the work the performer(s) will be expected to perform the entire work as written including repeats, or until the adjudicator stops the performance due to time (Section 3-A-1).
- F.** It is the responsibility of each school music director to ensure that all participants entered in the MSHSAA Music Festivals are following all U.S. Copyright Laws (Section 3-A-6).
- G.** An individual may be entered as an accompanist for **NO** more than 20 entries per day at the district and state music festivals (Section 3-B-1).
- H.** Bands and orchestras must perform approximately seven minutes minimum (Section 5-B-2).
- I.** For vocal soloist, the score supplied to the adjudicator must be the same arrangement as the soloist/accompanists' copy. It is not required that the adjudicator's score be in the same key (Section 3-A-5).
- J.** Schools that enter a brass, woodwind choir or large percussion orchestra must also enter a band entry (Section 5-B-5).
- K.** For instrumental entries, failure to supply to the adjudicator a score showing all of the parts of the work or an incomplete score shall result in disqualification (Section 3-A-5).
- L.** For vocal ensembles, failure to supply the adjudicator at the time of performance an original score(s) of the work, with the correct voicing for that ensemble and each measure numbered will result in the overall rating being lowered one rank (Section 3-A-5).
- M.** Woodwind choirs and Brass choirs may include percussion instruments (Section 5-B-5)
- N.** Percussion students may participate in a maximum of two small conducted ensembles (woodwind choir, brass choir and/or large percussion orchestra) (Section 5-B-5)

APPENDIX A: (TOC)
CONCUSSION EDUCATION AND MANAGEMENT PROTOCOL

Education: Concussions are common in sports. The Missouri State High School Activities Association (MSHSAA) believes that education of coaches, officials, athletes, and their parents or guardians are key to safely returning a student athlete to play. Appropriate immediate care after a suspected concussion, and follow up incorporating a multi-disciplinary team that includes the coach, parent or guardian, athlete’s physician, team physician and athletic trainer (if available), and school representatives, also are important for the proper management of a sport-related concussion.

Each school district will receive educational materials for coaches, athletes, parents, and school officials, required forms for student athlete participation and parent/guardian consent, and recommended medical clearance forms for return to play.

Annually, MSHSAA member school districts will ensure that every coach, student athlete, and parents or guardians of a student athlete completes a concussion and head injury information sheet and returns it to the school district prior to the student athlete’s participation in practice or competition. Officials will receive training from their parent organization. Each official’s organization will require annual concussion training and maintain a signed head injury information sheet for each official.

Recognition and evaluation of the athlete with a concussion:

1. Recognition of the signs and symptoms of a concussion is important. Every member of the team-athlete, teammates, coaches, parents or guardians, officials, athletic trainers, and team physicians have a duty to report a suspected concussion. Not all school districts have medical personnel available to cover every practice and competition; therefore, the coach is the person in the best position to protect the player and must be aware that not all student athletes will be forthcoming about their injury.
2. An official shall not be responsible for making the diagnosis of a concussion. The official can assist coaches and medical staff by recognizing signs and symptoms of a concussion and informing the coach and medical staff of their concerns.
3. The coach, (Certified Athletic Trainer) ATC, or physician on site should evaluate the athlete in a systemic fashion:
 - a. Assess for airway, breathing, and circulation (basic CPR assessment)
 - b. Assess for concussion
 - i. Any unconscious athlete should be assumed to have a severe head and/or neck injury and should have their cervical spine immobilized until a determination can be made that the cervical spine has not been injured. If no medical professional can make the assessment, the athlete should be transported to an appropriate emergency care facility.
 - ii. A conscious athlete with no neck pain can be further evaluated on the sideline.
4. An athlete experiencing **ANY** of the signs/symptoms of a concussion should be immediately removed from play. Signs/Symptoms of a concussion include:

PHYSICAL	COGNITIVE	EMOTIONAL
Headache	Feeling mentally “foggy”	Irritability
Nausea/Vomiting	Feeling slowed down	Sadness
Dazed/Stunned	Difficulty concentrating	More emotional
Balance problems	Difficulty remembering	Nervousness
Visual problems	Forgetful of recent information	
Fatigue	Confused about recent events	
Sensitivity to light	Answers questions slowly	
Sensitivity to noise	Repeats questions	

5. Evaluation:
 - a. Following any first aid management, the medical team, or coach in the absence of medical personnel, should assess the athlete to determine the presence or absence of a concussion. The SCAT (Sideline Concussion Assessment Tool) and SCAT3 are effective assessment tools that are readily available and can assist with the assessment.
 - b. The athlete should be monitored for worsening or change in signs and symptoms over the next 24 hours. Instructions should be given to the parent or guardian as to signs and symptoms that may require further or more emergent evaluation.
6. Management of a concussion and return to play:
 - a. An athlete determined to have a concussion or have concussion-like symptoms will be removed from practice or competition and is not allowed to return to practice or competition that same day.

- b. If an athlete displays concussion-like signs or symptoms, the athlete should be assumed to have a concussion until further medical evaluation can occur. "WHEN IN DOUBT, SIT THEM OUT!"
- c. Written clearance from a physician (MD or DO), Advanced Nurse Practitioner in written collaborative practice with a physician, Certified Physician Assistant in written collaborative practice with a physician, or Certified Athletic Trainer in written supervision of a physician, must be provided prior to return to play.
- d. Following a concussion, the athlete should have both physical and cognitive rest until symptoms have resolved.
- e. An athlete must be asymptomatic at rest and with exertion prior to return to play
- f. A graduated return to play protocol has been outlined by the Third International Concussion in Sport Group Statement (2008, Zurich), is recommended by the NFHS (nfhs.org), and may be used to guide return to play following medical clearance.

APPENDIX B: MSHSAA POSITION STATEMENT REGARDING U.S. COPYRIGHT COMPLIANCE ([TOC](#))

Educators, coaches, and administrators who wish to use copyrighted material need to understand the privileges and rights of the copyright owner and must abide by defined limitations as expressed in U.S. Copyright Law. It is the responsibility of the school administration to ensure their school community is following U.S. Copyright Laws at all times when playing music at your events, reproducing consumable materials, and all other events taking place at school facilities where copyright laws are to be followed. When hosting a MSHSAA postseason event, the host site is responsible for confirming any music being played over a public sound system, used in video clips, etc., has the gained written permission and/or secured the necessary license(s) to play the music, video clips, etc. from the appropriate Performing Rights Organization (i.e. ASCAP, BMI, SESAC, other).

The NFHS (National Federation of State High Schools) has established an agreement with ASCAP to allow schools and non-school sites hosting a MSHSAA postseason event, to perform/play music in which they own the rights (at least 50%) of the work at no charge. It is your responsibility to ensure the music performed onsite is owned by ASCAP. To determine if the music is owned by ASCAP to go www.ASCAP.com and select the link 'Repertory' to search their catalog. If the work is not owned by ASCAP (at least 50%), you will need to work directly with the organization that does own the rights (BMI, SESAC, etc.) to secure the necessary license or not use that work. This agreement only extends to the playing of music recordings downloaded to personal electronic devices, CD's, etc. but does not extend to mash-up recordings or music altered from its original recording without the site obtaining a license to do so.

APPENDIX C: BOARD POLICY: HEAT ACCLIMATIZATION GUIDELINES – MARCHING BAND [\(TOC\)](#)

Heat Acclimatization Period: For the health and safety of participants in marching band practices, it is recommended that member schools develop and implement a Heat Acclimatization Schedule for marching band camps, practices and/or rehearsals that take place during the summer months when school is not in session or when your band program conducts its marching band camp in preparation for the upcoming school year.

The goal of the Heat Acclimatization Period is to increase exercise heat tolerance and enhance the ability to practice/rehearse safely and effectively in warm and hot conditions. It is recommended this period begin with the first day of marching band practice or rehearsal.

Heat Acclimatization Definitions: Some definitions of terms which may be helpful when developing a Heat Acclimatization system are listed below.

- a. A **'day'** is defined as a calendar day (12:00 a.m. through 11:59 p.m.)
- b. **Rest Period:** A rest period is defined as the time between the end of one practice/rehearsal to the beginning of the next practice/rehearsal, which should last no less than one hour. During this time, students should rest in a cool environment, with no physically related marching band or conditioning-related activity permitted (e.g. outdoor rehearsals, or indoor rehearsals in a non-air-conditioned facility, with or without instruments). Examples of approved activities would include, but not limited to; reviewing your band handbook, video, drill charts, etc.
- c. **Marching Band Practice:** For purposes of Heat Acclimatization Guidelines a marching band practice/rehearsal is defined as: Any attempt of a director at a given school to provide instruction in any phase of marching band to any member of the marching band at that school or to have any part of the marching band engage in drills under the supervision of a director or under the approval or direction of the director or marching band staff (paid or voluntary). Drills for field shows, street/parade marching, sectional rehearsals (with or without instruments/equipment), etc. should be considered practice and addressed in the heat acclimatization schedule. Auxiliary groups to the marching band (twirlers, poms, flag corps/guard, etc.) should be considered members of the marching band.

Suggested Limits within the Heat Acclimatization Period:

- a. **Practice Duration:** Each outdoor or non-air-conditioned practice/rehearsal should last no more than three hours. Warm-up, stretching, and cool-down activities are included as part of the three-hour practice/rehearsal time. Regardless of ambient temperature conditions, all conditioning and/or practice activities must be considered part of practice.
- b. **First Five Days:** Only one practice should be held on each of the first five days of the Heat Acclimatization Period. Further, one indoor practice/rehearsal could be held after a rest period of one or more hours.
- c. **Following Five Days:** A maximum of two three-hour practices/rehearsals with a minimum of one hour of rest should be provided between the two practices/rehearsals.
- d. **Rest Day:** If practice/rehearsal occurs on six consecutive days, participants should be provided one day of complete rest (no conditioning, practices or rehearsals). (Adopted June, 2015)

APPENDIX D: HAZING AND HARASSMENT [\(TOC\)](#)

Hazing: Willful conduct directed at a student that is intended to physically or emotionally intimidate, punish, embarrass, humiliate, ridicule, or place any student in a disconcerting position for the purpose of initiation, affiliation, inclusion or membership in any team or organization.

Harassment: Unwelcome conduct by a person that is sufficiently serious, persistent or pervasive, so that it affects another person's ability to participate in or benefit from the school program or activity by creating an intimidating, threatening or abusive environment.

It is the policy of the MSHSAA Board of Directors that hazing and harassment has no place in school-sponsored activity programs and pose a significant risk to the physical and mental welfare of students. Coaches, directors, sponsors and administrators must take an active role in the prevention of all forms of hazing and harassment. Students directly or indirectly involved in hazing incidents, on or off school grounds, could be considered ineligible by the school administration under the MSHSAA citizenship standard, By-Law 2.2.

APPENDIX E: GUIDELINES FOR BANDS PERFORMING AT FOOTBALL CONTESTS [\(TOC\)](#)

REGULAR SEASON:

The performing and playing of music and use of sound effects are important to the football experience making for an exciting environment for all participants. It is important those in charge of overseeing these activities maintain proper sportsmanship and follow rules when these activities are permitted.

In order to maintain a proper perspective and to insure equity in competition for the participating teams, certain guidelines indicating when to play must be followed. The guidelines listed below include an appropriate playing schedule for music. It is suggested the band director work closely with the school administration to create a schedule so everyone can support the team.

These activities are permitted:

- before the game begins;
- During the contest up until the Center touches the ball or the Kicker strikes the ball on a free kick;
- During time-outs, except injury time-outs;
- Between quarters;
- At halftime of the contest;
- At the end of the contest.

If any of these activities continues outside of the designated times listed above, it can be considered an 'unfair act' under NFHS Football Rule 9-9-1 and could result in a 15-yard penalty being assessed to the head football coach of the offending school for unsportsmanlike conduct.

When bands want to warm-up prior to halftime, directors should arrange this so that it is done in an area that is not a distraction to the contest. **NOTE: No whistles may be used while the game is in progress.**

Halftime is 20 minutes in length unless the participating schools mutually agree to a 15-minute half. The band may take the field as soon as the teams have cleared the field. The band should be off the field when there is 3-minutes remaining on the clock. The football teams should not enter the field until the band is finished and off the field.

Because the band acts as a spirit group, members should always act in a positive manner and must not do anything to distract or negatively affect the opposing team. It is the director's responsibility to prevent his/her band from playing at inappropriate times, playing inappropriate music, or taunting the opposing team and/or contest officials. The band must display courtesy and respect towards the players, cheerleaders, and fans. To do anything else is not only a distraction from the contest but also reflect negatively on the band, the director, and the school. Support your school and team in a positive manner.

The participation of bands at a school football contest is an exciting aspect of the event. The band contributes to the event by increasing the level of excitement to the contest. In order to maintain a proper perspective and to insure equity in competition for the participating teams, certain guidelines indicating when to play must be followed. Band directors are reminded that as a courtesy to the teams and sideline cheerleaders, the performances by the band should be limited to a certain schedule. The guidelines listed below include an appropriate playing schedule for the band.

MSHSAA FOOTBALL PLAYOFFS:

Halftime intermission shall be limited to a maximum of 20-minutes, plus the 3-minute warm-up prior to the start of the second half.

Option 1 - One Band Performing: The band performance shall be limited to a **maximum of 12 minutes** at halftime **including marching onto the field, performing, and marching off the field.** The band director shall consult the game manager concerning arrangement for halftime and pregame activities. **A school's dance team may perform during the 12-minutes allotted the school.**

Option 2 - Two Bands Performing: Each band performance shall be limited to a **maximum of 7 minutes** at halftime **including marching onto the field, performing, and marching off the field.** The band director shall consult the game manager concerning arrangements for halftime and pregame activities. **A school's dance team may perform during the 7-minutes allotted each school.**

Schools will be expected to follow the information in *Guidelines for Band during Regular Season Contests* regarding when to play during the contest.

NOTE: Contact should be made with the host school if a pep band is coming to perform at any MSHSAA playoff game. This will avoid confusion and performance issues at the site.

APPENDIX F: GUIDELINES FOR BANDS PERFORMING AT BASKETBALL CONTESTS ([TOC](#))

Part of the excitement at many of our interscholastic basketball contests involves the spirited music supplied by a school pep or jazz band. The performances of the musical groups are enjoyed by all attending the game. To ensure full appreciation of the group's performances certain guidelines, indicating when to play, should be followed. Band directors are reminded that as a courtesy to the teams and sideline cheerleaders of both schools, the performances by the band should be limited to a certain schedule. The guidelines listed below include an appropriate playing schedule for the band.

1. The band may play before the game begins. The director should coordinate the schedule so that team members may be announced if desired by the host school.
2. The band may play at halftime of the contest.
3. The band may play in-between contests, again, coordinating this schedule so that team members may be announced.
4. The band may play at the end of the contest, if desired.
5. The band should **not** play during time-outs or the break between quarters in order to allow the sideline cheerleaders from both schools the opportunity to lead cheers. Players and coaches need to be able to communicate with each other during time-outs.
6. Musical instruments shall **not** be used as noise makers during the contests.
7. The band director and his/her performing group should display courtesy and respect to the players, coaches and sideline cheerleaders by playing at specific times. With good planning and cooperation, the school pep band will be an integral part of the excitement and spirit of the contests.

APPENDIX G: BOARD POLICY ON PUBLIC CRITICISM (Music Activities) (TOC)

Statement of Philosophy - The Missouri State High School Activities Association has established policies and standards which will cultivate the ideals of professionalism and conduct. It shall be the responsibility of each member school to ensure that all individuals directly associated with the interscholastic program conduct themselves in a professional manner.

The music director is a representative of the school at interscholastic music activities. It is the responsibility of the music director(s) to serve as role models for students and the public.

All school music directors, administrators and student participants are to refrain from negative criticism of MSHSAA member institutions and its adjudicators in statements to the media at all interscholastic events. Media includes the press as well as social media such as Facebook, Snap Chat, Instagram, etc. The appropriate public response to media questions at all festival venues regarding adjudicating and/or evaluating is "per MSHSAA policy, I am unable to comment." Any other response is a violation of this board policy and is subject to penalty.

Code of Ethics - A violation of the standards for professional conduct established by MSHSAA could include, but are not limited to:

- a. Making degrading and/or critical remarks about adjudicators or the adjudicating before, during or after an event either on or off site, or through any public means
- b. Detaining the adjudicator(s) following the event to request explanation of evaluation(s) given by the adjudicator(s).

Actions and Response – Negative actions by an individual directly associated with the program shall be reported to the MSHSAA office by the school and/or by the adjudicator or festival manager. The school shall document the results of their investigation and actions taken, where necessary and appropriate. The MSHSAA Board of Directors will determine the appropriate penalties for violation of this board policy.

Commentary – It is within each individual's ability to treat others with dignity and respect. MSHSAA and its member schools expect each individual to assure the responsibility for their actions.

APPENDIX H: PROCEDURE TO FOLLOW IN CASE OF INCLEMENT WEATHER ([TOC](#))

1. Check correspondence from your District Music Manager for Radio and/or TV stations to listen to for announcements regarding the status of the festival.
2. Directors should keep in contact with the weather service and Highway Patrol for updates on weather and road conditions.
3. If weather is a problem early, but appears that it might improve later in the morning, the District Manager may decide to hold the festival, but start it late. Again, listen to the designated Radio and/or TV station for announcements.
4. The District Music Manager in conjunction with the MSHSAA office will make the final decision to postpone the festival.

APPENDIX I: RECORDING SOLO AND SMALL ENSEMBLE PERFORMANCE ([TOC](#))

Audio and video recording of solo and small ensemble performance by spectators is permissible with the following guidelines:

1. Use of the recorder must not block the view of other audience members or the adjudicator.
2. Prior approval of the school director and performer(s) is obtained.
3. Recordings are to be for personal use only and not uploaded to social media platforms.

**APPENDIX J: BOARD POLICY ON REQUIRED SUBMITTAL OF
ADJUDICATORS' EVALUATIONS BY SCHOOLS [\(TOC\)](#)**

1. Each school music director submitting entries to the MSHSAA Music Festivals shall submit the required adjudicators' evaluations by the established deadline.
 - a. Solo and Small Ensemble Festivals prior to entering events in the state solo and small ensemble festival.
 - b. Large Group, State Solo and Small Ensemble Festivals and all non-state solo/small ensemble events by May 15.
2. Each school music director(s) that fail to submit the required adjudicator evaluation(s) by the established deadline shall be issued a **\$25.00** late penalty fee and sent a reminder letter to the principal, giving the school until May 30.
3. Each school music director(s) that fail to submit the required adjudicator evaluation(s) by the extended deadline shall be placed on probation by the MSHSAA Board of Directors and assessed an additional penalty fee of **\$100.00 (\$125.00 total fine)**.
4. A certified letter shall be sent to the superintendent indicating the consequence if the evaluations are not submitted for a second consecutive year and that probation is automatically extended for one year.
5. If a school music director(s) does not submit the required adjudicator evaluations for a second consecutive year by the established deadline, the MSHSAA shall send a reminder letter to the principal indicating the school has been assessed a **\$25.00** late penalty fee and the school has until the extended deadline to complete the evaluations.
6. If the MSHSAA does not receive the required adjudicator evaluations by the extended deadline the school will have probation extended and be assessed an additional penalty of **\$200.00** by the MSHSAA Board of Directors and the school administrator and person responsible for not submitting the required adjudicator evaluation(s) shall appear before the MSHSAA Board of Directors to show cause why the school should not be considered to be suspended from the district and state music festivals. (Adopted June, 2015)

APPENDIX K: MSHSAA PML CROSSOVER EVENT TYPES [\(TOC\)](#)

When searching the PML for literature, the event types appearing in **bold text** below may also perform selections from those events listed directly beneath them. For example, a SAB Sextet can perform literature from the SAB Trio; however, the SAB Trio cannot perform literature from the SAB Sextet list. In addition, the Euphonium may perform literature from the Trumpet and/or Trombone solo list but the Trumpet cannot perform literature from the Euphonium list. The PML list already reflects this information when you search the list.

Instrumental Event Types **Event Type/Alternative(s)**

Piccolo
Flute

E-Flat Clarinet
Alto Clarinet

Bass Clarinet
Soprano Clarinet

Contra Clarinet
Alto Clarinet
Bass Clarinet

Soprano Saxophone
Tenor Saxophone

Baritone Saxophone
Alto Saxophone

Trombone
Euphonium
Tuba

Euphonium
Trumpet
Trombone

Euphonium Trio
Trumpet Trio
Trombone Trio

Euphonium Quartet
Trumpet Quartet
Trombone Quartet

Multiple Percussion
Keyboard Mallet
Snare Drum
Timpani

Cello Quartet
String Quartet

Vocal Event Types **Event Type/Alternative(s)**

SSA Sextet
SSA Trio

SSAA Double Quartet
SSAA Quartet

T-B Sextet
T-B Trio

T-B Double Quartet
T-B Quartet

SAB Sextet
SAB Trio

SATB Double Quartet
SATB Quartet
Madrigal

Miscellaneous Vocal Ensemble
SSA Trio
SSA Sextet
SSAA Quartet
SSA Double Quartet
T-B Trio
T-B Sextet
T-B Quartet
T-B Double Quartet
SAB Trio
SAB Sextet
SATB Quartet
SATB Double Quartet
Madrigal



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