

ARIZONA MUSIC EDUCATORS ASSOCIATION ACTIVITIES HANDBOOK



2026-2027

(Revised 9/9/2026)

ARIZONA MUSIC EDUCATORS ASSOCIATION, INC
MRS. JENNIFER A. NICHOLS, President

What's new for 2026 - 2027 in the AMEA Activities Handbook?

AMEA is dedicated to providing students with positive performance opportunities, whether in person or online, to develop their musical skills, encourage them to become leaders, and foster a lifelong appreciation of music. The safety of the students and the directors is of the utmost importance to AMEA.

Overview: Description: Updated language

High School Student/Group Participation – Updated language.

Elementary/Middle/Junior High School Group Participation – Updated language.

Section 1: All-Regional Honor Festival Of Performance For High School Musicians

Chronology	Updated dates.
2-2.1.9	<i>Teacher/Chaperone Responsibility – Updated Language.</i>
2-2.1.10	<i>Teacher/Director Responsibilities to Students/Parents – Updated Language.</i>
2-2.2.3	<i>Late Registration – Updated Timelines.</i>
2-2.2.8.2	<i>Etudes – Set 2 will be used for the 2026-2027 school year.</i>
2-2.2.10.3(f2)	<i>Scales and Arpeggios Updated Scoring.</i>
2-2.2.10.3(f5)	<i>Scales and Arpeggios Updated Scoring.</i>
2-2.2.12 (e3)	<i>Added new tie break language for choir.</i>
2-2.2.20	<i>Attendance Policy – Updated Language.</i>

Section 2: All-State Honor Festival Of Performance For High School Musicians.

Chronology	Updated dates.
2-3.1.8	<i>Teacher/Chaperone Responsibility – Updated Language.</i>
2-3.1.9	<i>Teacher/Director Responsibilities to Students/Parents – Updated Language.</i>
2-3.2.3	<i>Late Registration – Updated Timelines.</i>
2-3.2.8.2	<i>Etudes – Set 2 will be used for the 2026-2027 school year.</i>
2-3.2.10.3(f2)	<i>Scales and Arpeggios Updated Scoring.</i>
2-3.2.10.3(f5)	<i>Scales and Arpeggios Updated Scoring.</i>
2-3.2.12	<i>Added New All-State Piano Language.</i>
2-3.2.13 (e3)	<i>Added new tie-break language for choir.</i>
2-3.2.21	<i>Attendance Policy – Updated Language.</i>

Section 3: All-State Guitar Honor Festival Of Performance For High School Musicians.

Chronology	Updated dates.
2-4.1.2	<i>New Guitar Chair Information.</i>
2-4.2.1	<i>Teacher/Chaperone Responsibility – Updated Language.</i>
2-4.2.2	<i>Teacher/Director Responsibilities to Students/Parents – Updated Language.</i>
2-4.2.9	<i>Late Registration – Updated Timelines.</i>
2-4.2.22	<i>Attendance Policy – Updated Language.</i>

Section 4: High School Solo & Ensemble Festival.

Chronology	Updated dates.
2-5.2.2	<i>Teacher/Chaperone Responsibility – Updated Language.</i>
2-5.2.11	<i>Late Registration – Updated Timelines.</i>

Section 5: All-State Honor Festival Of Performance For Elementary/Junior High School Musicians.

Chronology	Updated dates.
Leadership	Updated.
3-1.2.1	Teacher/Chaperone Responsibility – Updated Language.
3-1.2.2	Teacher/Director Responsibilities to Students/Parents – Updated Language.
3-1.2.9	Attendance Policy – Updated Language.
3-1.2.16	Late Registration – Updated Timelines.
3-1.2.17	Entry Fees – 6th, 7th & 8th Grade Band Change To \$25.00
3-1.3.4	6th Grade Band Audition Procedure – New Procedures For 6th Grade Band.
3-1.3.5	6th Grade Woodwinds/Brass Sample Score Sheet.
3-1.3.6	6th Grade Percussion Sample Score Sheet.
3-1.5.1b	Added new Recording Procedure Language.
3-1.5.7	7th Grade Percussion Sample Score Sheet.
3-1.5.8	8th Grade Percussion Sample Score Sheet.
3-1.5.9	8th Grade Woodwinds/Brass Sample Score Sheet.

Section 6: Elementary/Junior High School Solo & Ensemble Festival.

Chronology	Updated dates.
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Section 7: Northern Arizona Middle/Junior High School Honor Festival Of Performance.

Chronology	Updated dates.
Leadership	Updated.
Festival Site	Updated.
3-3.2.1	Teacher/Chaperone Responsibility – Updated Language.
3-3.2.2	Teacher/Director Responsibilities to Students/Parents – Updated Language.
3-3.2.10	Set A To Be Used For The 2026-2027 School Year.
3-3.2.19	Student Attendance – Updated Language.

Section 8: Southern Arizona Honor Band/Orchestra Festival.

Chronology	Updated dates.
Leadership	Updated.
3-4.2.1	Teacher/Chaperone Responsibility – Updated Language.
3-3.2.2	Teacher/Director Responsibilities to Students/Parents – Updated Language.
3-4.2.7	Attendance Policy – Updated Language.

Section 9: Score Sheets.**No Changes.**

N: All events in this handbook are run by the Arizona Music Educators Association, Inc. (AMEA).

The High School All-State Festival is co-sponsored by ABODA/ACE and the AMEA.

All registration forms for events found in this handbook are located on the AMEA website: www.azmea.org

All payments are made to AMEA and should be sent to the AMEA Executive Director.

Questions about the events should be directed to the Leadership listed for each event.

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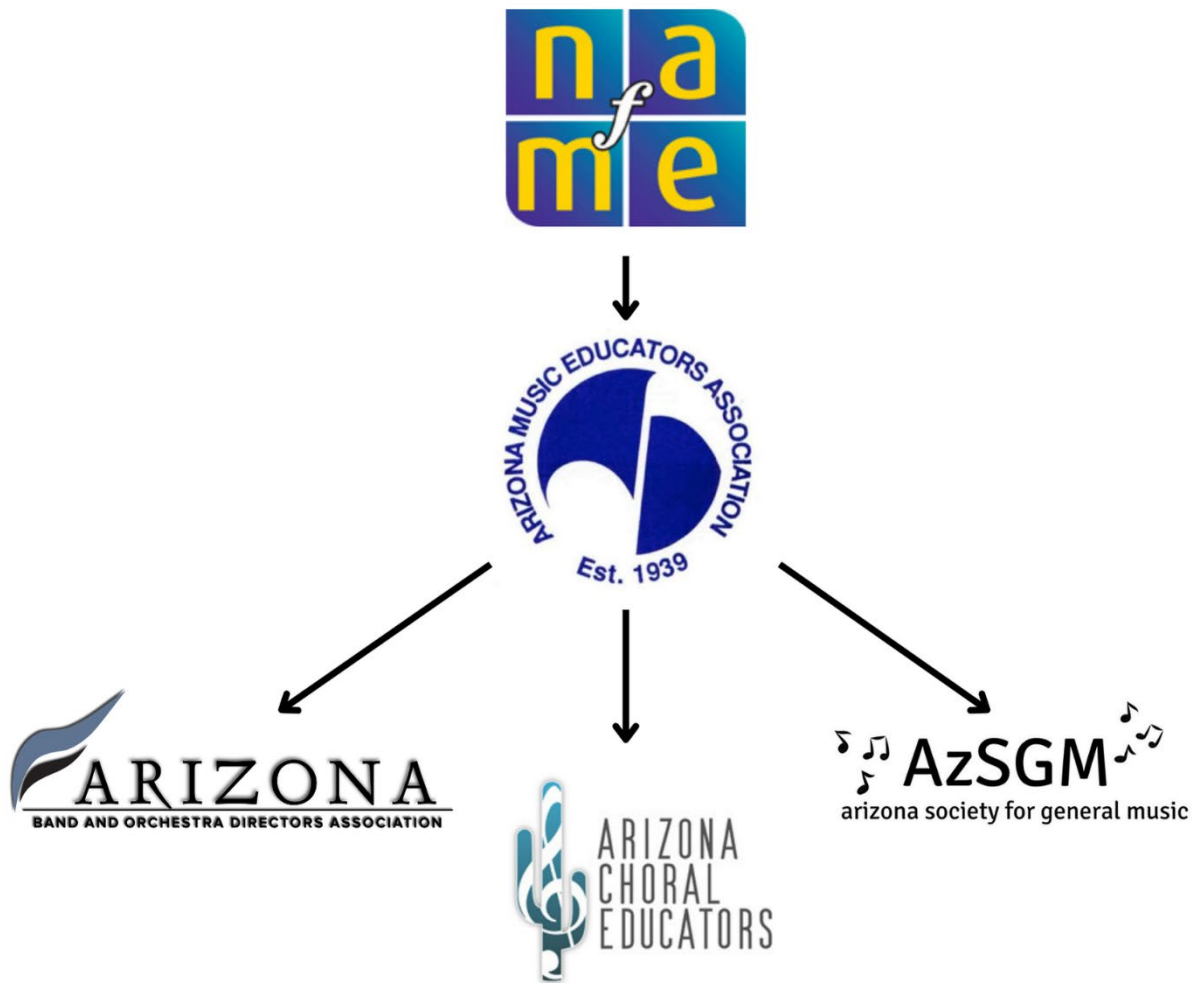
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OVERVIEW

The Arizona Music Educators Association, Incorporated (AMEA), is a 501(c)(3) nonprofit educational organization affiliated with the National Association for Music Education. AMEA was founded in 1939 and incorporated in 1983. AMEA includes three special interest groups: the Arizona Band and Orchestra Directors Association (ABODA), Arizona Choral Educators (ACE), and the Arizona Society for General Music (AzSGM).



2025-2027 AMEA BOARD OF DIRECTORS.

President – Jenny Nichols - Gilbert Elementary, Ashland Ranch Elementary School

Past-President – Renee Shane-Boyd – Catalina Foothills High School

President-Elect – Amy Van Winkle – Prescott Unified Schools

Vice-President – High School Activities – Amy Brewer - Ashton Ranch Middle School

Vice-President – Elementary/Junior High Activities – Selena Ryan, Kyrene Middle School

Vice-President – Professional Development – Dr. Daniel Brown, Borman K-8

Vice-President – Collegiate/Research Activities – Erin Cole Steele – Arizona State University

Member-At-Large – Caryn-J Osorio – Patterson Elementary School

Secretary – Cicely Brazier - Stapley Junior High School

ABODA President – Jennifer Howard - Dobson High School

ACE President – Christopher Hughes – Betty Fairfax High School

AzSGM President – Stephanie Brewer – Madison Simis Elementary School

AMEA STAFF.

Executive Director - David Waggoner

Conference Coordinator - Bill Richardson

Conference Exhibits Coordinator – Michael Miller

Printing Coordinator – Amy Van Winkle

Webmaster – Scott Burgener

SPONSOR.

All events in this Handbook are sponsored and administered by the Arizona Music Educators Association.

N: All payments are made to AMEA and should be sent to the AMEA Executive Director.

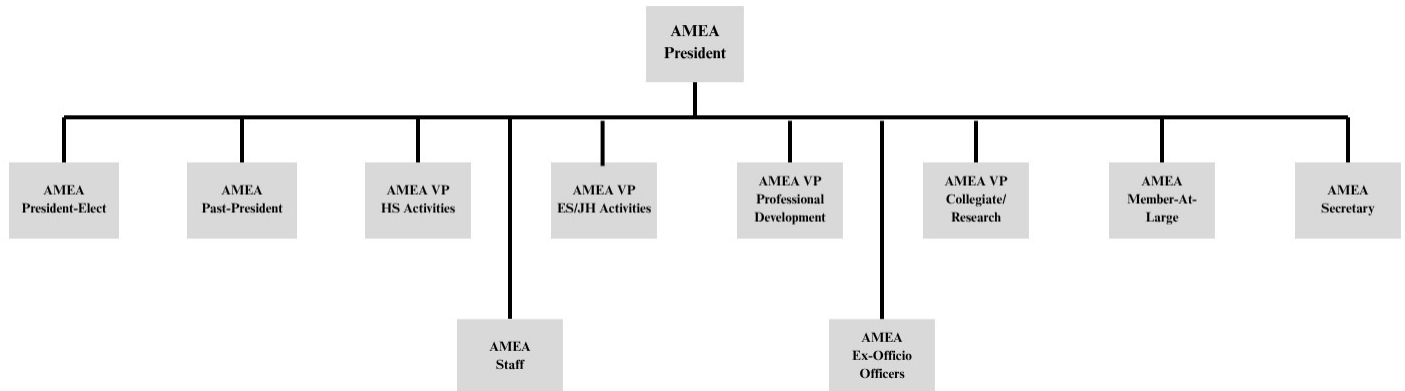
Questions about these events should be directed to the Leadership listed for each event.

N: The All-State Festival is co-administered by ABODA/ACE and the AMEA.

ORGANIZATION STRUCTURE.

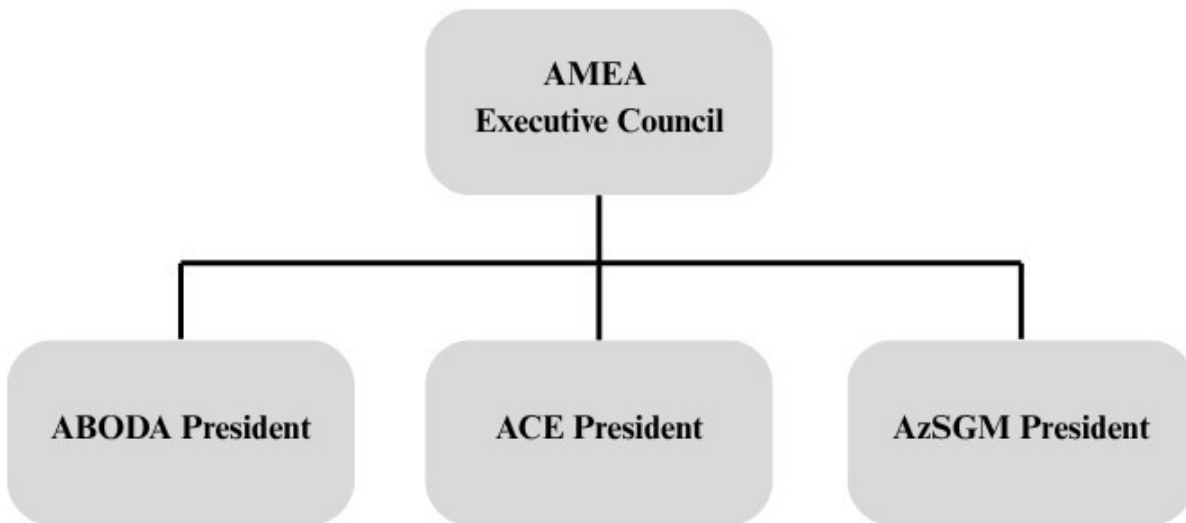
AMEA EXECUTIVE COUNCIL.

- The AMEA Executive Council consists of elected officers who can vote. Staff and ex-officio members are not eligible to vote.



ORGANIZATION STRUCTURE Cont'd.**AMEA BOARD OF DIRECTORS.**

- The AMEA Board of Directors consists of the AMEA Executive Council and the ABODA, ACE, and AzSGM Presidents.
- The ABODA, ACE, and AzSGM Presidents have voting power along with the Executive Council.



AMEA stands for Arizona Music Educators Association

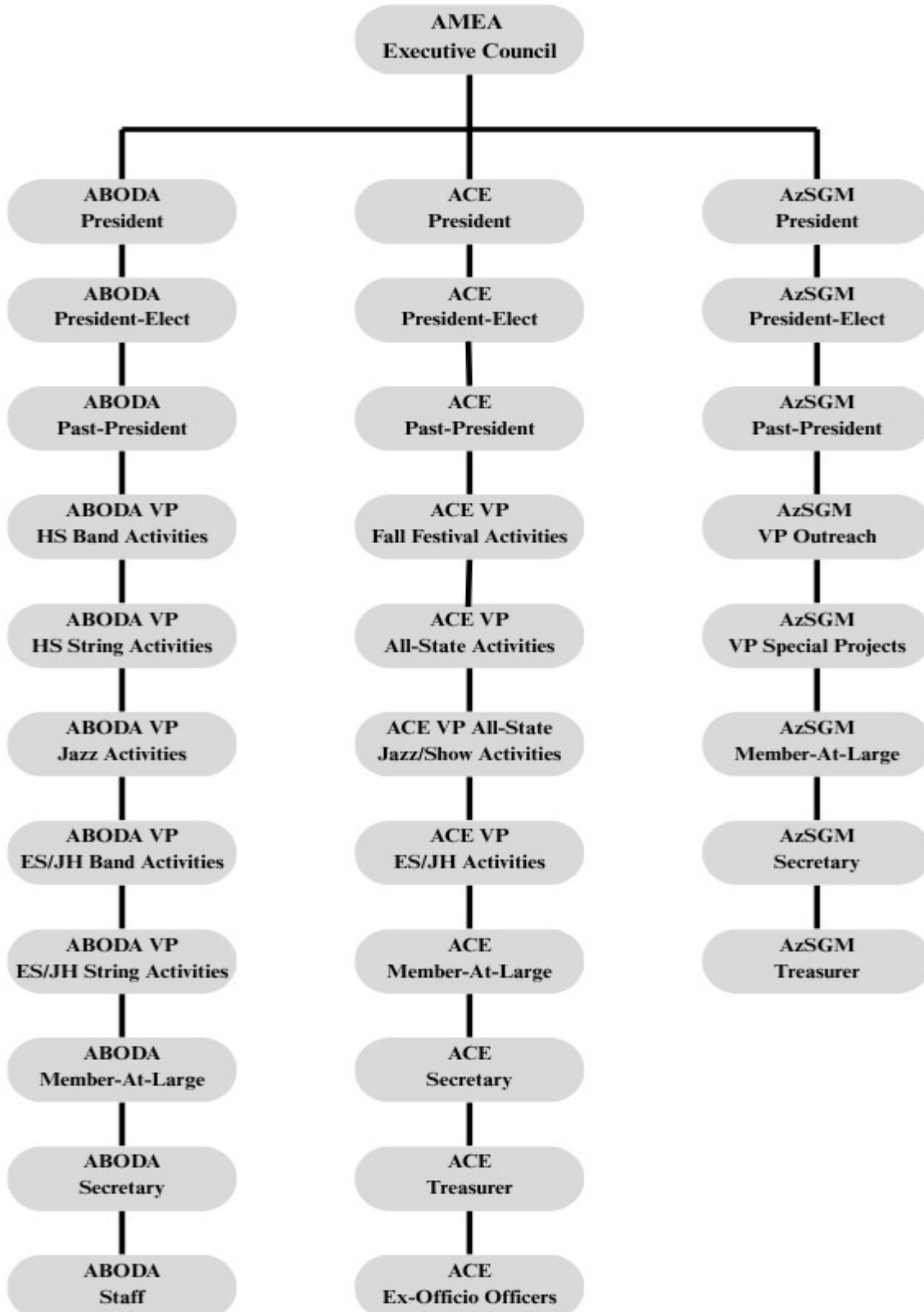
ABODA stands for Arizona Band and Orchestra Directors Association

ACE stands for Arizona Choral Educators

AzSGM stands for Arizona Society for General Music

ORGANIZATION STRUCTURE Cont'd.**AMEA LEADERSHIP.**

- ABODA, ACE, and AzSGM have Independent Boards and run events within their organization, but are under the AMEA umbrella.
- The AMEA Board of Directors must approve all ABODA, ACE, and AzSGM events, policies, and procedures.



PHILOSOPHY, DESCRIPTION, EVENTS, AND RECOMMENDATIONS

PHILOSOPHY.

- a. The mission of the Arizona Music Educators Association is to promote the study and enjoyment of music by supporting comprehensive music instruction and providing professional development activities for music educators.
- b. Music is an essential component of a well-rounded education and a vital part of the core curriculum. Through the study and performance of music, students develop creativity, critical thinking, collaboration, communication, and problem-solving skills. Music education also supports and enhances learning in literacy, mathematics, science, and other academic disciplines while fostering personal growth, cultural understanding, and lifelong engagement in the arts.
- c. AMEA believes that all music instruction should be provided by highly qualified music teachers certified by the Arizona State Department of Education.
- d. AMEA believes that its music festivals and events are an extension of the classroom and, therefore, curricular and support all State and National Music Standards. Student eligibility shall be determined by the local governing authority of the participating school.

DESCRIPTION.

- a. AMEA will serve music educators as the sponsoring organization for K-12 school music festivals and events.
- b. AMEA will serve music educators by offering professional development opportunities.
- c. AMEA will create and maintain a calendar of AMEA-sponsored events, including ABODA and ACE festivals.
- d. Non-AMEA-sponsored events may be listed on the calendar as a courtesy.
- e. Current AMEA membership is required for participation in all AMEA, ABODA, and ACE events.
- f. **Students participating in any AMEA/ABODA/ACE-sponsored high school activity must be enrolled in grades 9–12 at a comprehensive public, charter, or private high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.**
- g. **Students participating in any AMEA/ABODA/ACE-sponsored elementary/ junior high school activity must be enrolled in grades 5/6-8 in a comprehensive public, charter, or private elementary/middle/junior high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.**
- h. **Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a “member in good standing” status as established by that school's music educator and school administration.**
- i. Ensembles composed of students from multiple school sites within the same school system may participate as a combined ensemble only when all participating students are under the instruction of the same teacher of record.
 - N: For example, if Teacher A teaches band at both School A and School B, Teacher A may combine students from those programs into a single ensemble for AMEA, ABODA, or ACE concert events. Teacher A may not include students from a school at which they are not the teacher of record.**

FESTIVALS/EVENTS.

AMEA/ABODA/ACE-approved festivals include auditioned, rated, and ranked events.

- a. **AUDITIONED EVENTS** - These events are those in which students vie for placement in honor performance ensembles.

The following events are considered **Auditioned** events:

- All-Regional Band/Choir/Orchestra
- All-State Band/Choir/Orchestra
- All-State Guitar
- All-State Jazz Band
- All-State Jazz and Show Choir
- 6th, 7th & 8th Grade All-State Band
- 7th & 8th Grade All-State Orchestra
- Northern Arizona Middle School Band/Choir/Orchestra

- b. **RATED EVENTS** - These events are for soloists and ensemble organizations that will receive a rating for performance.

The following events are considered **Rated** events:

- Area Concert and Jazz Festivals
- State Concert and Jazz Festivals
- Fall Orchestra Festival
- Fall Band Festival
- Choral Festivals
- Guitar Festivals
- Solo and Ensemble Festivals

- c. **RANKED EVENTS** - These events are for ensemble organizations only. The participating organizations will be numerically ranked by an adjudication panel based on the overall score for their performance. The following events are considered **Ranked** Events:

- ABODA Marching Band Invitationals
- Arizona State Marching Band Semifinals
- Arizona State Marching Band Championship™

- d. **TEACHER TRAINING EVENTS** - These events are **Professional Development** events for music teachers.

- AMEA In-Service Conference
- AMEA Leadership Training Workshops
- AMEA/ABODA/ACE/AzSGM Teacher Training Workshops

RECOMMENDED ACTIVITY PARTICIPATION BY ENSEMBLE ORGANIZATIONS.

To minimize the loss of class time, the following are recommended guidelines for participating ensemble organizations in AMEA-approved and non-approved festivals and events. Recommended participation guidelines do not include events sponsored by a school district for its district-member schools. The following are the recommended guidelines:

- a. Marching Bands.
 - Participate in no more than six festivals per year. This includes adjudicated and non-adjudicated festivals, band days, invitationals, exhibitions, the State Marching Festival, and the State Band Championship.
 - Participate in no more than two non-AMEA-approved events.
- b. Concert Bands.
 - Participate in no more than three festivals and, if selected, the State Concert Band Festival.
 - Participate in no more than two non-AMEA-approved events.
- c. Jazz Bands.
 - Participate in no more than three jazz festivals and, if selected, the State Jazz Band Festival.
 - Participate in no more than two non-AMEA-approved events.
- d. Orchestras.
 - Participate in no more than four orchestra festivals and, if selected, the State Orchestra Festival.
- e. Choir Events.
 - Participate in no more than four choir festivals and, if selected, the State Choir Festival.
- f. Chamber/Jazz/Show Choirs
 - Participate in no more than three chamber, jazz, or show choir festivals and, if selected, the State Festival designed for such groups.

2-1: AMEA GENERAL POLICIES AND PROCEDURES

Note: Items cataloged with a serial number are considered policy. Commentary, examples, and clarifications are preceded by a bold-faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy. All items under General Policies and Procedures apply to all AMEA festivals.

2-1.1 ESTABLISHMENT OF POLICY.

- a. All statements contained in this document regarding functions, procedures, and operations shall constitute official policy.
- b. Policies relating to any festival may only be amended by the Board of Directors of the AMEA/ABODA/ACE.
- c. Before being put into effect, all policy amendments enacted by the ABODA/ACE Board of Directors must be ratified by the AMEA Board of Directors.

2-1.2 TEACHER QUALIFICATION.

- a. AMEA/NAfME membership **IS** required for all AMEA/ABODA/ACE events.
- b. AMEA/NAfME membership includes membership in ABODA/ACE/AzSGM.
- c. To become a member of AMEA/NAfME, go to the NAfME website at www.nafme.org and click the JOIN/RENEW Tab.

N: This policy applies to all AMEA/ABODA/ACE events.

2-1.3 HIGH SCHOOL STUDENT/GROUP PARTICIPATION.

- a. **Students participating in any AMEA/ABODA/ACE-sponsored high school activity must be enrolled in grades 9–12 at a comprehensive public, charter, or private high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.**
- b. AMEA believes that its music festivals and events are an extension of the classroom and, therefore, curricular and support all State and National Music Standards. Student eligibility shall be determined by the local governing authority of the participating school.
- c. **School Ensemble Membership.** A student must be a “member in good standing” of the corresponding school performing ensemble through which the student seeks to participate in the festival process.
 - 1) A student’s status as a “member in good standing” shall be determined by the music teacher(s) and/or school administrator(s) of the school in which the student is enrolled.
 - 2) Any dispute regarding a student’s status as a “member in good standing” shall be resolved by the school in which the student is enrolled.
 - 3) A student’s status as a “member in good standing” must be established prior to registration for the event.
 - 4) The student’s music teacher shall have the authority and responsibility to withdraw the student from the festival process at any time if the student no longer maintains “member in good standing” status within the school’s music program.
 - 5) A student who transfers to another school after registration and before the event participation deadline may represent the receiving school, provided the receiving school recognizes the student as a “member in good standing” and assumes all associated financial and participation responsibilities. A transferred student may not continue to represent the school from which the student transferred
- d. **Comprehensive public, charter, and private schools that offer music programs but have limited ensemble offerings may permit their music teacher to register a student for participation in an AMEA/ABODA/ACE-sponsored ensemble that is not offered as part of the school's curriculum, provided the teacher accepts responsibility for the student's participation and compliance with all applicable event requirements. Schools that do not employ a music teacher or do not offer a music program are not eligible to register students for AMEA/ABODA/ACE-sponsored events.**
- e. This eligibility policy applies to all AMEA/ABODA/ACE high school honor groups and festivals, including All-Regional and All-State Bands, Orchestras, and Choirs; All-State Jazz Band; All-State Guitar; All-State Show Choir, All-State Jazz Choir, and the State Solo & Ensemble Festival.
- f. Students auditioning for the AMEA State Solo & Ensemble Festival (Tier I), All-Regional and All-State Bands, Choirs, Orchestras, All-State Guitar, All-State Instrumental Jazz Ensembles, All-State Jazz Choirs, and the All-State Show Choirs must be present and participate during the designated audition dates and times.
 - 1) Each constituent organization shall publish its official audition dates and times.
 - 2) All auditions must be conducted live before the designated adjudication panel.

N: For the 2026–2027 school year, exceptions apply to Round 1 All-State Jazz Band, All-State Jazz Choir, and All-State Guitar.
- g. **Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a “member in good standing” status as established by that school's music educator and school administration.**
- h. Ensembles composed of students from multiple school sites within the same school system may participate as a combined ensemble only when all participating students are under the instruction of the same teacher of record.

N: For example, if Teacher A teaches band at both School A and School B, Teacher A may combine students from those programs into a single ensemble for AMEA, ABODA, or ACE concert events. Teacher A may not include students from a school at which they are not the teacher of record.
- i. The school shall be responsible for all communication with festival leadership. Students and parents/guardians with questions regarding participation shall be directed to the appropriate school official. Any communication concerning student eligibility, registration, or participation, must be submitted in writing by the responsible school official.

2-1.4 ELEMENTARY/MIDDLE/JUNIOR HIGH STUDENT/GROUP PARTICIPATION.

- a. Students participating in any AMEA-sponsored elementary/ junior high school activity must be enrolled in grades 5/6-8 at a comprehensive public, charter, or private elementary/middle/junior high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.
- b. Comprehensive public, charter, or private elementary/middle/junior high school that offer music programs but have limited ensemble offerings may permit their music teacher to register a student for participation in an AMEA/ABODA/ACE-sponsored ensemble that is not offered as part of the school's curriculum, provided the teacher accepts responsibility for the student's participation and compliance with all applicable event requirements. Schools that do not employ a music teacher or do not offer a music program are not eligible to register students for AMEA/ABODA/ACE-sponsored events.
- c. Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a "member in good standing" status as established by that school's music educator and school administration.
- d. Grade enrollment eligibility
 - 1) **Elementary School All-State Festival.**
 - (a) Band – 6th grade.
 - (b) Treble Choir – 6th or 7th Grade Female and/or 6th, 7th or 8th grade Soprano/Alto Male.
 - (c) Orchestra – 5th or 6th grade.
 - 2) **Junior High School All-State Festival is for 7th and 8th-grade students only.**
 - N: 7th Grade girls may be nominated for either the Elementary Treble Choir or Junior High Mixed Choir, but not both.**
 - N: 7th & 8th-grade boys must be able to sing tenor or bass if nominated for Mixed Choir.**
 - 3) 9th-grade students may **NOT** participate in the Junior High School All-State Festival.
- e. Be enrolled in and be a member "in good standing" of their school choir, band, or orchestra.
- f. Be selected by their school music director.
- g. A student who transfers to another school after registration and before the event participation deadline may represent the receiving school, provided the receiving school recognizes the student as a "member in good standing" and assumes all associated financial and participation responsibilities. A transferred student may not continue to represent the school from which the student transferred
- h. The school shall be responsible for all communication with festival leadership. Students and parents/guardians with questions regarding participation shall be directed to the appropriate school official. Any communication concerning student eligibility, registration, or participation, must be submitted in writing by the responsible school official.

2-1.5 FINANCIAL RESPONSIBILITY.

- Any band, choir, or orchestra program or individual teacher with outstanding AMEA/ABODA/ACE fees from the previous school year shall be ineligible to participate in any AMEA/ABODA/ACE-sanctioned festival, competition, audition, or event until all outstanding fees have been paid in full.
 - N: Any school with past due AMEA/ABODA/ACE fees from the prior school year will be ineligible to participate in any AMEA/ABODA/ACE-sanctioned festival or competition. Participation in an AMEA/ABODA/ACE qualifying events, while the fees are past due, will not be considered.**
 - N: Participation in qualifying events after payment is received will be considered.**
 - N: Past-due payments are the responsibility of the teacher/school. If a teacher leaves a school with outstanding AMEA/ABODA/ACE fees associated with one or more music programs under that teacher's supervision, all programs for which that teacher was responsible shall remain ineligible until the outstanding balance has been paid in full.**
 - e.g., If a teacher directed both band and orchestra, and the band program has unpaid fees, both the band and orchestra programs shall remain ineligible until the outstanding fees are paid. This policy applies to any combination of music programs under the responsibility of the same teacher.**

2-1.6 MUSIC USE.

- The director shall be solely responsible for obtaining all required copyright permissions, licenses, and clearances for the use, arrangement, reproduction, and performance of any copyrighted work presented at an AMEA, ABODA, or ACE-sponsored event. All necessary permissions must be secured prior to participation in the event.

2-1.7 BAN ON AUDIO-VIDEO RECORDINGS BY THE GENERAL PUBLIC.

- a. To comply with applicable copyright laws, licensing agreements, and Association policies, AMEA/ABODA/ACE prohibits audio and video recording by audience members and the general public at all Association-sponsored events
- b. It is the director's responsibility to inform students and parents/guardians of this prohibition prior to the event.
- c. Notice of this policy shall be posted at event entrances and other appropriate locations.
- d. Announcements regarding this policy may be made to the audience before and/or during the event.

2-1.8 CANCELLATION POLICY.

- AMEA, ABODA, and ACE assume no liability in the event that any sponsored activity is canceled, rescheduled, postponed, interrupted, or otherwise affected by circumstances beyond their reasonable control. Such circumstances may include, but are not limited to, acts of God, natural disasters, severe weather, fire, flood, earthquake, epidemic or pandemic, governmental action, war, terrorism, civil unrest, labor disputes, transportation disruptions, or any other unforeseen event that makes the activity impracticable or impossible to conduct. AMEA, ABODA, and ACE shall not be responsible for any delays, damages, losses, or expenses incurred by participants, including transportation, lodging, or other related costs, resulting from such circumstances.

SECTION 1

2-2: ALL-REGIONAL HONOR FESTIVAL OF PERFORMANCE FOR HIGH SCHOOL MUSICIANS

Note: Items cataloged with a serial number are considered policy. Commentary, examples, and clarifications are preceded by a bold-faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy.

2-2.1: GENERAL INFORMATION

2-2.1.1 CHRONOLOGY.

July 25, 2026	AMEA Festival Leadership Meeting.
September 1, 2026	All-Regional Audition Registration Opens.
November 30, 2026	DEADLINE: Registration, All-Regional Auditions.
January 4, 2027	All-Regional Audition Schedule Emailed To Teachers.
January 22-23, 2027	All-Regional Auditions (8 sites).
January 25, 2027	All-Regional Auditions Results To Be Emailed To Teachers.
January 25, 2027	All-Regional Participation Registration Opens.
February 5, 2027	DEADLINE: All-Regional Student Participation registration.
February 12-13, 2027	All-Regional High School Honor Festival of Performance.
February 13, 2027	All-State Audition Registration Opens.
February 19, 2027	DEADLINE: High School All-State Audition Registration Due.
February 23, 2027	HS All-State Audition Schedule To Be Emailed To Teachers.
March 5-6, 2027	HS All-State Auditions
March 8, 2027	All-State Audition Results To Be Mailed To Teachers.
March 8, 2027,	All-State Participation Registration Opens.
March 19, 2027	DEADLINE: High School All-State Participation Registration.
April 8-10, 2027	All-State High School Honor Festival of Performance – University of Arizona

2-2.1.2 AMEA ALL-REGIONAL FESTIVAL LEADERSHIP.

COORDINATOR FOR ALL-REGIONAL LEADERSHIP

Amy Brewer, AMEA Vice-President for High School Activities.
 Ashton Ranch MS, 14898 W. Acoma Dr., Surprise, AZ 85379
 School Phone: (623) 523-8950 School Fax: (623) 523-8311
 Preferred Phone: (512) 658-8272 Email: vphighschool@azmea.org

AMEA EXECUTIVE DIRECTOR

David Waggoner, 6818 E. Kingston Pl., Tucson, AZ 85710
 Office Phone: (520) 885-9754 Office Fax: (520) 885-0518
 Email: executivedirector@azmea.org

2-2.1.3 ALL-REGIONAL FESTIVAL LEADERSHIP & SITES.**2-2.1.3.1 CENTRAL REGION LEADERSHIP.**

GOVERNOR: Kevin Bennett, Highland HS, 4301 E. Guadalupe Rd. Gilbert, 85234
 School Phone: (480) 813-0051 School Fax: (480) 813-0258
 Preferred Phone: (480) 216-3110 Email: highlanddirectoraz@gmail.com

BAND: Kellie Cheer, Gilbert Classical Academy, 1016 N. Burk St., Gilbert, AZ 85234
 School Phone: (480) 497-4034 X2216 School Fax: (480) 507-1645
 Preferred Phone: (480) 497-4034 Email: Kellie.cheer@gilbertschools.net

CHOIR: Samantha Patton, Tolleson Union HS, 9419 W. Van Buren St., Tolleson, AZ 85353
 School Phone: (623) 478-4200 School Fax: (623) 478-4252
 Preferred Phone: (630) 346-1597 Email: jeneumann@mpsaz.org

ORCHESTRA: Bethany Cross, Mountain View HS, 2700 E. Brown Rd., Mesa, AZ 85213
 School Phone: (480) 472-7160 School Fax: (480) 472-6983
 Preferred Phone: (480) 907-4788 Email: bacross@mpsaz.org

CENTRAL REGION AUDITION AND PERFORMANCE SITES.

AUDITION: Desert Ridge HS, 10045 E. Madero Ave., Mesa, AZ 85209
FESTIVAL: Mountain View HS, 2700 E Brown Rd., Mesa, AZ 85213
 Concert – 2:30 p.m.

2-2.1.3.2 NORTH-CENTRAL REGION LEADERSHIP.

GOVERNOR: Chris Granger, Horizon Honors HS, 16233 S. 48th St., Phoenix, AZ 85048
 School Phone: (480) 659-3000 School Fax: (480) 659-3043
 Preferred Phone: (480) 452-4706 Email: ChrisL.Granger@gmail.com

BAND: Amanda Broderick, Boulder Creek HS, 40404 N. Gavilan Peak Pkwy, Anthem, AZ 85086
 School Phone: (623) 445-8600 School Fax: (623) 445-8680
 Preferred Phone: (602) 363-7307 Email: amanda.broderick@dvusd.org

CHOIR: Kristin Rebb, Alhambra HS, 3839 W. Camelback Rd., Phoenix, AZ 85019
 School Phone: (602) 764-6413 School Fax: (602) 271-3497
 Preferred Phone: (623) 399-0239 Email: krebb@phoenixunion.org

Joshua Shafer, Liberty HS, 9621 W. Speckled Gecko Dr., Peoria, AZ 85383
 School Phone: (623) 773-6525 School Fax: (623) 773-6540
 Preferred Phone: (623) 810-1059 Email: ljdecoste@mpsaz.org

ORCHESTRA: Joshua Lynch, Shadow Mountain HS, 2902 E Shea Blvd., Phoenix, AZ 85028
 School Phone: (602) 449-3000 School Fax: (480) 279-8005
 Preferred Phone: (602) 451-7520 Email: jlynch180@gmail.com

John Haggard, Red Mountain HS, 7301 East Brown Rd., Mesa, AZ 85201
 School Phone: (480) 472-8206 School Fax: (480) 472-8008
 Preferred Phone: (480) 861-2172 Email: jphaggard@mpsaz.org

NORTH-CENTRAL REGION AUDITION AND PERFORMANCE SITES.

AUDITION: Desert Vista HS, 16440 S. 32nd St., Phoenix, AZ 85048
FESTIVAL: Camelback HS, 4612 N. 28th St., Phoenix, AZ 85016
 Concert – 3:00 p.m.

2-2.1.3 ALL-REGIONAL FESTIVAL LEADERSHIP & SITES (cont'd)**2-2.1.3.3 NORTHEAST REGION FESTIVAL LEADERSHIP.**

GOVERNOR: Alan Simpson, Payson HS, 514 Wade Ln., Payson, AZ 85547
 School Phone: (928) 474-3058 School Fax: (928) 472-2010
 Preferred Phone: (928)965-2068 Email: alan.simpson@pusd10.org

BAND: TK Rollins, Snowflake HS, 190 S. 2nd W., Snowflake, AZ 85937
 School Phone: (928) 536-4156 X7589 School Fax: (928) 536-4240
 Preferred Phone: (928) 965-4640 Email: trevorro@snowflake.k12.az.us

CHOIR: Cynthia Whipple, Show Low HS, 500 W. Old Linden Rd., Show Low, AZ 85901
 School Phone: (928) 537-7265 School Fax: (928) 537-6299
 Preferred Phone: (928) 369-6651 Email: cynthia.whipple@showlow.education

ORCHESTRA: Audrea Cluff, Stone Oak Academy, 175 W. Main St., Springerville, AZ 85938
 School Phone: (928) 245-1088 School Fax:
 Preferred Phone: (928) 245-1088 Email: a.cluff@stoneoakacademy.com

NORTHEAST REGION AUDITION AND PERFORMANCE SITES.

AUDITION: Show Low HS, 500 W. Old Linden Rd., Show Low, AZ 85901
FESTIVAL: Holbrook HS, 455 N. 8th Ave., Holbrook, AZ 86025
 Concert - 2:00 p.m.

2-2.1.3.4 NORTHWEST REGION FESTIVAL LEADERSHIP.

GOVERNOR: Tyler Allen, Winslow HS, 600 E. Cherry St., Winslow, AZ 86047
 School Phone: (928) 288-8171 School Fax: (928) 288-8290
 Preferred Phone: (801) 669-2678 Email: tallen@wusd1.org

BAND: Dr. Calvin Audis, Prescott HS, 1050 N. Ruth St., Prescott, AZ 86301
 School Phone: (928) 445-2322 School Fax: (928) 778-6106
 Preferred Phone: (928) 460-3896 Email: Calvin.Audis@prescottschools.com

CHOIR: Cameron Pruett, Mohave HS, 2251 Highway 95, Bullhead City, AZ 86442
 School Phone: (928) 758-3916 School Fax: (928) 758-7145
 Preferred Phone: (435) 592-0028 Email: cpruett@cruhsd.org

Maddisyn Myers, Desert Star HS, 5744 AZ-95, Fort Mohave, AZ 86426
 School Phone: (928) 542-1826 School Fax:
 Preferred Phone: (928) 542-1826 Email: maddisyn.myers@dsak12.org

ORCHESTRA: Philip Blackwell, Bradshaw Mt. HS, 6000 E. Long Look Dr., Prescott Valley, AZ 86314
 School Phone: (928) 759-4051 School Fax: (928) 59-4120
 Preferred Phone: (626) 782-8099 Email: philip.blackwell@humboldtunified.com

NORTHWEST REGION AUDITION AND PERFORMANCE SITES.

AUDITION: Flagstaff HS, 400 W. Elm Ave., Flagstaff, AZ 86001
FESTIVAL: Yavapai College, 1100 E. Sheldon St., Prescott, AZ 86301
 Concert - 2:00 p.m.

2-2.1.3 ALL-REGIONAL FESTIVAL LEADERSHIP AND SITES (cont'd)**2-2.1.3.5 SOUTH-CENTRAL REGION FESTIVAL LEADERSHIP.**

- GOVERNOR:** Benjamin Garland, Sahuarita HS, 350 W. Sahuarita Rd., Sahuarita, AZ 85629
 School Phone: (520) 625-3502 x1551 School Fax: (520) 399-1223
 Preferred Phone: (520) 971-1829 Email: saul.garland@sahuarita.net
- BAND:** Ranee Schmuker, Canyon del Oro HS, 25 W. Calle Concordia, Oro Valley, AZ 85704
 School Phone: (520) 696-5616 School Fax: (520) 696-5590
 Preferred Phone: (970) 420-3209 Email: rschmuker@student.amphi.com
- Christie Blute, The Gregory School, 3231 N. Craycroft Rd., Tucson, AZ 85712
 School Phone: (520) 327-6395 School Fax: (520) 327-8276
 Preferred Phone: (520) 327-6395 Email: cblute@gregoryschool.org
- CHOIR:** Cori Peterson, Palo Verde HS, 1302 S. Avenida Vega, Tucson, AZ 85710
 School Phone: (520) 520-584-7645 School Fax: (520) 584-7401
 Preferred Phone: (520) 780-3523 Email: cori.peterson@tusd1.org
- Christopher Newsom, Rincon/University HS, 421 N. Arcadia Ave., Tucson, AZ 85711
 School Phone: (520) 232-5600 School Fax: (520) 232-5601
 Preferred Phone: (314) 680-8158 Email: Christopher.newsom@tusd1.org
- ORCHESTRA:** Julianne Lussier, Salpointe Catholic HS, 1545 E. Copper St., Tucson, AZ 85719
 School Phone: (520) 547-4447 X6022 School Fax: (520) 327-8477
 Preferred Phone: (520) 561-6203 Email: jlussier@salpointe.org
- Kaitlyn Vargas, Mountain View HS, 3901 W. Linda Vista Blvd., Tucson, AZ 85742
 School Phone: (520) 579-4400 X4457 School Fax: (520) 572-7384
 Preferred Phone: (520) 488-4085 Email: adam.jones@fwusd.org

SOUTH-CENTRAL REGION AUDITION AND PERFORMANCE SITES.

- AUDITION:** Palo Verde HS, 1302 S. Avenida Vega, Tucson, AZ 85710
FESTIVAL: Sahuarito HS, 545 N. Camino Seco, Tucson, AZ 85710
 Concert – 3:30 p.m.

2-2.1.3.6 SOUTHEAST REGION FESTIVAL LEADERSHIP.

- GOVERNOR:** Alex Moore, Vista Grande HS, 1556 N. Arizola Rd., Casa Grande, AZ 85122
 School Phone: (520) 876-9400 X4846 School Fax: (520) 876-5348
 Preferred Phone: (319) 899-2512 Email: admoore.educator@gmail.com
- BAND:** Renee Shane-Boyd, Catalina Foothills HS, 4300 E. Sunrise Dr., Tucson, AZ 85718
 School Phone: (520) 209-8300 School Fax: (520) 209-8520
 Preferred Phone: (520) 661-5897 Email: rshaneboyd@cfsd16.org
- CHOIR:** Jeffrey Evans, Catalina Foothills HS, 4300 E. Sunrise Dr., Tucson, AZ 85718
 School Phone: (520) 209-8323 School Fax: (520) 209-8520
 Preferred Phone: (520) 401-6820 Email: jevans@cfsd16.org
- ORCHESTRA:** Janei Evans, Empire HS, 140701 E Mary Ann Cleveland Way, Tucson, AZ 85730
 School Phone: (520) 879-3047 School Fax: (520) 879-3001
 Preferred Phone: (520) 812-5963 Email: evansj@vailschooldistrict.org
- Ryan Watson, Catalina Foothills HS, 4300 E. Sunrise Dr., Tucson, AZ 85718
 School Phone: (520) 209-8531 School Fax: (520) 209-8520
 Preferred Phone: (702) 845-1964 Email: rwatson@cfsd16.org

SOUTHEAST REGION AUDITION AND PERFORMANCE SITES.

- AUDITION:** Mica Mountain High School, 10800 E Valencia Rd, Tucson, AZ 85747
FESTIVAL: Buena High School, 5225 E. Buena School Blvd., Sierra Vista, AZ 85635
 Concert – 2:00 p.m.

ALL-REGIONAL FESTIVAL LEADERSHIP & SITES (cont'd)**2-2.1.3.7 SOUTHWEST REGION FESTIVAL LEADERSHIP.**

GOVERNOR: Mike May, Greenway HS, 3930 W. Greenway Rd., Phoenix, AZ 85053
 School Phone: (623) 915-8525 School Fax: (623) 915-8560
 Preferred Phone: (623) 349-3390 Email: Michael.May@guhsdaz.org

BAND: Khalila Govan, Deer Valley HS, 18424 N. 51st Ave., Glendale, AZ 85308
 School Phone: (602) 467-6390 School Fax: (602) 467-6780
 Preferred Phone: (520) 304-6342 Email: khalila.govan@dvusd.org

CHOIR: Wendy Umbrianna, Chandler HS, 350 N. Arizona Ave., Chandler, AZ 85226
 School Phone: (480) 812-7883 School Fax: (480) 812-7720
 Preferred Phone: (480) 220-4585 Email: umbrianna.wendy@cusd80.com

ORCHESTRA: Victoria Choin, Casteel HS, 24901 S. Power Rd., Queen Creek, AZ 85142
 School Phone: (480) 424-8283 School Fax: (480) 224-9407
 Preferred Phone: (847) 562-6617 Email: choin.victoria@cusd80.com

Jonathan Gott, Basha HS, 5990 S. Val Vista Dr., Chandler, AZ 85249
 School Phone: (480) 224-2193 School Fax: (480) 224-2120
 Preferred Phone: (480) 224-2193 Email: gott.jonathan@cusd80.com

SOUTHWEST REGION AUDITION AND PERFORMANCE SITES.

AUDITION: Mountain Ridge HS, 22800 N. 67th Ave., Glendale, AZ 85310
FESTIVAL: Dobson HS, 1501 W. Guadalupe Rd., Mesa, AZ 85202
 Concert - 2:00 p.m.

2-2.1.3.8 WEST REGION FESTIVAL LEADERSHIP.

GOVERNOR: Brett Bell, Coronado HS, 7501 E. Virginia Ave., Scottsdale, AZ 85257
 School Phone: (480) 484-6800 School Fax: (480) 484-6801
 Preferred Phone: (602) 541-5582 Email: bbell@susd.org

Nate Conell, Arcadia HS, 4703 E. Indian School Rd., Phoenix, AZ 85018
 School Phone: (480) 484-6300 School Fax: (480) 484-6301
 Preferred Phone: (602) 774-6084 Email: nconell@susd.org

BAND: Jennifer Mireau, Chaparral HS, 6935 E. Gold Dust Ave., Scottsdale, AZ 85253
 School Phone: (480) 484-6574 School Fax: (480) 484-6501
 Preferred Phone: (602) 481-0186 Email: jmireau@susd.org

CHOIR: Jason St. Claire, Pinnacle HS, 3535 E. Mayo Blvd., Phoenix, AZ 85050
 School Phone: (602) 449-4000 School Fax: (602) 449-4005
 Preferred Phone: (623) 980-0528 Email: jstclaire@pvllearners.net

ORCHESTRA: Alex Holste, Corona del Sol HS, 1001 E. Knox Rd., Tempe, AZ 85284
 School Phone: (480) 752-8888 School Fax: (480) 820-3632
 Preferred Phone: (480) 529-5228 Email: aholste@tuhusd.k12.az.us

WEST REGION AUDITION AND PERFORMANCE

AUDITION: Corona del Sol HS, 1001 E. Knox Rd., Tempe, AZ 85284
FESTIVAL: Central HS, 4525 N. Central Ave., Phoenix, AZ 85012
 Concert – 3:00 p.m.

2-2.1.4 SPONSOR.

- The Arizona All-Regional and All-State Honor Festivals of Performance for High School Musicians are sponsored by the Arizona Music Educators Association (AMEA) and its constituent organizations, the Arizona Band and Orchestra Directors Association (ABODA) and Arizona Choral Educators (ACE).

2-2.1.5 CONCEPTS.

- a. The Arizona All-Regional and All-State Honor Festivals for High School Musicians are designed to provide honor performance opportunities for as many qualified Arizona high school students as possible. Selection is based on demonstrated musical proficiency and achievement, and is not influenced by the size, location, or enrollment of the student's school.
- b. These festivals are founded on the principle that all deserving students should have the opportunity to participate in an honor performance experience. Because of facility, scheduling, ensemble size, and other logistical limitations, it may not be possible to accommodate every qualified student within a single honor performance event.

2-2.1.6 OBJECTIVES.

- a. To recognize excellence in instrumental and vocal performance among Arizona high school students.
- b. To encourage the continued development of outstanding musicianship, artistry, and achievement among Arizona high school students.
- c. To provide exceptional honor performance opportunities for high school students and to foster the development of Arizona's future musical leaders.
- d. To demonstrate the value of music as an essential component of a comprehensive education to school administrators, community leaders, and the public.
- e. To provide Arizona students with honor performance opportunities comparable to those available in other states.
- f. To elevate the level of musical performance and artistic excellence within Arizona high school music programs.
- g. To provide meaningful professional development and educational opportunities for Arizona music educators.

2-2.1.7 DESCRIPTION.

- a. The All-Regional Honor Festivals of Performance are designed to provide Arizona high school students with the opportunity to rehearse and perform alongside outstanding student musicians from across the state.
- b. The All-Regional Honor Festivals of Performance provide honor performance opportunities for a greater number of qualified students who can be accommodated through the All-State Honor Festival of Performance alone. Students who are selected for and successfully complete participation in an All-Regional ensemble are eligible to audition for the All-State Honor Festival of Performance.
- c. Participation in an All-Regional Festival of Performance is a prerequisite for participation in the All-State Honor Festival of Performance. Students seeking selection to an All-State ensemble must first be selected for and participate in an All-Regional ensemble.
- d. Types of Ensembles—All-Regional Festivals
 1. Each All-Regional festival shall include a band, orchestra, and choir.
 2. Ensemble instrumentation, voicing, and participation limits are specified in **Section 2-2.2.22** of this document.
- e. If a region does not have sufficient string players to form an orchestra, the region may combine with one or more regions to create a joint orchestra.

2-2.1.8 THE ESTABLISHMENT OF REGIONAL BOUNDARIES.

- a. Arizona is divided into eight regions for the administration of All-Regional activities.
- b. Regional boundaries are established with the goal of maintaining a balanced distribution of schools across the state. Consideration is also given to achieving a reasonable balance in the number of larger high schools assigned to each region. The Northeast Region is an exception to this guideline at the request of the schools within that region.
- c. A school may petition the AMEA Vice President for High School Activities for a change in regional assignment. The petition must be submitted by the school principal and include the reasons for the requested change. The petition must be signed by the principal and all music teachers at the school. If applicable, the petition should also identify the preferred region assignment. Requests for regional reassignment must be submitted by August 1 of the upcoming school year. Any requested change is subject to approval by the AMEA Board of Directors.
- d. A newly established school may petition the AMEA Vice President for High School Activities for assignment to one of the eight regions. Eligibility and participation requirements are outlined in Section 2-1.3, High School Student/Group Participation, of this Handbook. The petition must be submitted by the school principal and include the reasons for the request. The petition must be signed by the principal and all music teachers at the school. If applicable, the petition should also identify the preferred region assignment. Requests for regional assignment must be submitted by September 1 of the upcoming school year.
- e. The AMEA Vice President for High School Activities shall review and determine all requests for regional reassignments and new regional assignments. All such determinations are subject to approval by the AMEA Board of Directors.

2-2.1.9 TEACHER/CHAPERONE RESPONSIBILITY.

- a. Each participating school must have the director or an AMEA-approved designated chaperone present and available on-site at all times while students are participating in the event. The designated chaperone serves as the responsible adult for emergencies, student supervision, and communication with event personnel.
- b. **Student participation is contingent upon the on-site presence of the director or an AMEA-approved designated chaperone. If neither the director nor the approved designated chaperone is present, the students shall be ineligible to rehearse, audition, perform, or otherwise participate in festival activities until the teacher or approved chaperone is on-site.**
- c. **The teacher or approved chaperone must arrive at the event site with the student(s) and remain on-site until all student responsibilities and event obligations have been completed**
- d. **Upon arrival, teachers and chaperones must check in with the appropriate event chairperson or designated event official.**
- e. If a student is accompanied by a chaperone other than their music teacher, the chaperone must possess a completed Official AMEA Chaperone Form signed by the school principal or principal's designee. **Failure to provide the required documentation will result in the student's disqualification from the event.**
N: The Official AMEA Chaperone form is in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org.
- f. Teachers and chaperones are responsible for the conduct, supervision, and welfare of the students they accompany throughout the event.
- g. If the director or approved designated chaperone must leave the event before all student responsibilities have concluded, another AMEA-approved designated chaperone must assume responsibility and check in with the event chairperson before the original director or chaperone departs. If no approved replacement is available, the parents of affected student(s) shall be notified and the student(s) dismissed from further participation until appropriate supervision is restored.

2-2.1.10 TEACHER/DIRECTOR RESPONSIBILITIES TO STUDENTS AND PARENTS.

- a. To ensure the highest quality musical performance, directors are responsible for adequately preparing students selected to participate in the festival.
- b. During the period between selection and the festival, directors shall ensure that participating students have sufficiently prepared the required music to meet the performance standards expected of an All-Regional ensemble.
- c. Directors should withdraw any student who is not adequately prepared to participate successfully in the festival prior to the beginning of festival activities.
- d. Participating directors are responsible for informing students and their parents or guardians of all AMEA policies governing the AMEA All-Regional Honor Festival and emphasizing that these policies are mandatory and that no exceptions will be granted unless specifically authorized by AMEA policy.

2-2.1.11 TRANSPORTATION AND HOUSING.

- a. The school sponsoring students participating in any AMEA/ABODA/ACE-sponsored festival or event shall be responsible for arranging and providing transportation to and from the event.
- b. When overnight accommodations are required, the sponsoring school shall be responsible for arranging and providing appropriate lodging for participating students.
- c. All transportation and lodging arrangements shall comply with the policies and procedures of the sponsoring school or school district.

2-2.1.12 TEACHER MEETING.

- A meeting for directors will be held at each All-Regional Honor Festival of Performance.
N: Directors are encouraged to attend the joint AMEA/ABODA/ACE membership meeting. This meeting provides an opportunity for directors to offer input on festival operations and to help guide how AMEA can best serve its members and their students.

2-2.1.13 TEACHER REFERENCE GUIDE TO REGIONAL AUDITIONS/FESTIVAL

N: The following is a general guide to the Regional Audition and Festival process. For complete rules and procedures, refer to the All-Regional Handbook.

1 month before the Registration Deadline:

- Compile a list of students who wish to audition. Determine whether any students plan to audition on multiple instruments or for both an instrument and choir.
- Verify student eligibility. Students must be members of the ensemble corresponding to the audition area. For example, a student must be enrolled in an orchestra to audition on a string instrument unless the school does not offer an orchestra program. Students must also be members in good standing within the school music program.

2-weeks before the deadline:

- Log in to the AMEA website using your username and password and enter your student registrations. Students auditioning on multiple instruments must be registered separately for each audition and the appropriate fee paid for each entry.
- Submit the registration and print a copy for your records. A confirmation email will be sent upon successful submission. If you do not receive a confirmation email, contact the AMEA Executive Director. If you receive the confirmation email, proceed to the next step.
- Provide one copy of the registration to your school's accounting department and post another copy in your classroom. Ask students to verify the accuracy of their entries. At this stage, additional students may still be added. Having students review their information helps ensure registration accuracy.

1-week prior:

- After allowing students time to review their registrations, submit any additional entries. Once registration is submitted, you are responsible for all associated fees.

At the auditions:

- Directors are required to accompany their students to the auditions. If you are unable to attend, your principal must designate an approved representative in writing. The designee must present a completed and signed Authorized Chaperone Form.

N: The Authorized Chaperone Form is located in the Handbooks and Documents folder under the Members Area of the AMEA website.

After the auditions:

- If a student is selected for a Regional ensemble and intends to participate, complete the online festival registration. Print a copy of the registration for your accounting department.
- After completing the online registration, submit all applicable fees to the AMEA Executive Director.
- Collect signed Participation Contracts from all participating students. Bring these forms to the Regional Festival and submit them to the Regional Governor. If you are unable to attend the festival, your principal must designate an approved representative in writing. The designee must provide the Participation Contracts and Authorized Chaperone Form to the Region Governor or the appropriate Festival Chair.

N: Participation Contracts and Authorized Chaperone Forms are located in the Handbooks and Documents folder under the Members Area of the AMEA website.

At the Festival:

- Check with the Festival Chair or event staff to determine whether assistance is needed.
- If questions arise at any point during the audition or festival process, directors should contact the Region Governor or the appropriate Festival Chair. Students and parents should not contact Festival Chairs, Region Governors, or AMEA Board members directly. The director serves as the primary liaison between students, parents, and festival personnel.

2-2.2: POLICIES AND PROCEDURES

2-2.2.1 APPLICATION FOR AUDITION.

- a. **Students participating in any AMEA/ABODA/ACE-sponsored high school activity must be enrolled in grades 9–12 at a comprehensive public, charter, or private high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.**
- b. A student must be a “member in good standing” of the corresponding school performing ensemble through which the student seeks to participate in the festival process.
- c. The student’s band director must register the student auditioning for the All-Regional Band.
- d. The student’s choir director must register the student auditioning for the All-Regional Choir.
- e. The student’s orchestra director must register the student auditioning for the All-Regional Orchestra.
- f. **Comprehensive public, charter, and private schools that offer music programs but have limited ensemble offerings may permit their music teacher to register a student for participation in an AMEA/ABODA/ACE-sponsored ensemble that is not offered as part of the school's curriculum, provided the teacher accepts responsibility for the student's participation and compliance with all applicable event requirements. Schools that do not employ a music teacher or do not offer a music program are not eligible to register students for AMEA/ABODA/ACE-sponsored events.**
- g. **Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a “member in good standing” status as established by that school's music educator and school administration.**
- h. Entry forms can be found online at www.azmea.org.

2-2.2.2 AUDITION REGISTRATION FEES.

- a. The All-Regional Festival audition fee for band, choir, and orchestra is \$30.00 per audition.
- b. A separate fee for each audition is required if a student is auditioning on more than one instrument.
- c. Students auditioning on more than one instrument must be registered separately.
 Example: Audition Entry 1. Jane Doe Flute
 Audition Entry 2. Jane Doe Piccolo
- d. **All audition fees must be paid by credit card, school check, money order, or purchase order.**
- e. Payment Information:
 Credit Card: Visa/MasterCard/AMEX/Discover.
 Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 Send Payment/Purchase Orders to:
 David Waggoner
 AMEA Executive Director
 6818 E. Kingston Pl., Tucson, AZ 85710
 Phone: 520-885-9754 Fax: 520-885-0518
 Email: executivedirector@azmea.org
- f. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from auditioning.
- g. **NO band, choir, or orchestra substitutions will be allowed after the registration deadline.**
- h. **The online registration form will be replaced with a late registration form at 11:59 p.m. on the deadline date.**

N: See 2-2.2.3 for the late registration fees.

2-2.2.3 LATE REGISTRATION.

- a. The online audition registration form will open on Tuesday, September 1, 2026.
- b. At 11:59 p.m. on Monday, November 30, 2026, the registration form will automatically convert to a late registration form.
- c. The late registration form will remain available until 11:59 p.m. on Friday, December 11, 2026. A late fee of \$50.00 per student entry will be automatically assessed for all registrations submitted during the late registration period.
- d. The All-Regional audition schedule will be distributed to directors on Monday, January 4, 2027.
- e. Following distribution of the audition schedule, directors will have until 5:00 p.m. on Wednesday, January 6, 2027, to request a post-late-entry registration link from the AMEA Vice-President for High School Activities for any student that the teacher omitted from the original registration. **A late fee of \$100.00 per student entry will be assessed.**

N: The post-late-entry registration form must be signed by a school administrator prior to submission. Requests for audition-day or audition-time accommodations, will not be accepted for late entries. Unless otherwise approved by the appropriate All-Regional Chair, late-entry auditions will be scheduled at the end of the audition schedule.

- f. No late-entry registrations will be accepted after 5:00 p.m. on Wednesday, January 6, 2027.

2-2.2.4 DIRECTOR AND STUDENT ONSITE REGISTRATION PROCEDURES.

- a. Directors or approved chaperones must be present during onsite registration and shall verify student registrations as necessary.
- b. Students must present a valid form of identification at registration. Acceptable forms of identification include a driver's license, driver's permit, student identification card, or state-issued identification card. Students who do not possess an acceptable form of identification must be identified by their director or an approved chaperone.
 - Students shall verify that all information printed on their registration label, including name, school, and instrument or voice classification, is accurate.
 - Prior to the audition process, students shall complete the top section of the audition form. Students auditioning for multiple ensembles (e.g., Band and Choir) must indicate their first-choice ensemble. Students auditioning on multiple instruments (e.g., Clarinet and Bass Clarinet) must indicate their first-choice instrument.
 - Students shall turn the score sheet over and write their school identification number in each designated space on the perforated sections located on the back of the score sheet. If the student or school does not utilize student identification numbers, the student's date of birth shall be used instead. Band and Orchestra score sheets contain two (2) identification spaces, while Choir score sheets contain three (3) identification spaces.

N: Only the top portion of the adjudication sheet contains the student's name. The preprinted identification number on the lower portion of the form is used to match score sheets if they become separated. The school identification number or date of birth is used solely to assist in identifying misplaced or damaged forms.

- Cell phones and other electronic devices are prohibited in Band and Orchestra audition rooms. Students must leave all cell phones and electronic devices with their director or approved chaperone before entering the audition area.
- Choir students may bring a cell phone into the solo audition room solely for accompaniment playback through an external speaker. The phone's internal speaker may not be used. Cell phones are prohibited during the sight-reading audition.
- Audition scales for Winds, Percussion, Strings, and Harp shall be posted at the registration area.

2-2.2.5 AUDITION INTEGRITY POLICY.

- **To preserve the integrity and confidentiality of the audition process, AMEA/ABODA/ACE expects all participants, including teachers, students, adjudicators, volunteers, and event personnel, to refrain from discussing, posting, or otherwise sharing audition results or information related to audition outcomes until the official results have been collected, verified, and released by the appropriate festival leadership. No individual other than the designated AMEA/ABODA/ACE leadership is authorized to release or distribute audition results.**

2-2.2.6 AUDITION ROOM MONITOR – Winds, Percussion, Strings.

- a. A door monitor will read the approved audition script, assist the student with audition setup, and serve as a liaison between the student and the adjudicator. The door monitor shall remain in the audition room throughout the audition process.
- b. When instructed to begin, the student shall enter the audition room promptly and quietly and may not speak to the adjudicator at any time during the audition. If an adjudicator needs to communicate with the student, the student shall follow the directions provided without speaking.
- c. A copy of the approved audition script is available in the Handbooks and Documents folder located under the Members Area tab on the AMEA website at www.azmea.org.

2-2.2.7 CONCERT ADMISSION.

- a. **As established by the AMEA Board of Directors on August 18, 2018, the provision of complimentary student performer festival concert tickets has been discontinued.**
- b. Admission charge for the All-Regional Honor Festival Concert.
General Admission - \$5.00
Under 5 - Free
- c. Each AMEA member is entitled to admission for two (2) persons upon presentation of the NAFME membership card.
- d. The presentation of an Arizona Interscholastic Association (AIA) pass entitles the bearer to two (2) complimentary admissions.
- e. A Square Credit Card device will be available for on-site credit card ticket sales.
- f. Tickets can be purchased in advance through PurplePass.

2-2.2.8 ALL-REGIONAL WINDS AND PERCUSSION.**2-2.2.8.1 SOLO REQUIREMENT.**

- **THERE IS NO SOLO REQUIREMENT FOR THE ALL-REGIONAL AUDITION.**

2-2.2.8.2 ETUDES.

- Set 2 will be used for the 2026-2027 school year.**
- Etudes can be found in the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org.**

2-2.2.8.3 SCALES.

- A LIST OF SCALES TO BE PERFORMED WILL BE POSTED AT THE REGISTRATION DESK.
- NUMBER OF SCALES TO BE PERFORMED.
Those auditioning will be asked to perform a total of three scales.
- TWO MAJOR SCALES
Will be chosen from all keys.
- ONE CHROMATIC SCALE.
Will be required for woodwind and brass performers.
- MEMORIZATION.
Scales **ARE** to be **MEMORIZED**.
- RHYTHM PATTERN FOR THE PLAYING OF SCALES.
Students are to choose the following rhythm pattern when performing scales.

**g. SCALE TEMPO.**

Major scales should be played at a minimum of QN = 120 to receive full credit.

h. ARTICULATION.

The adjudicator will indicate to the student whether to slur or tongue the scale. Each scale is to be played all slurred or all-tongued. At least one scale is to be played slurred, and one tongued.

i. SCALE RANGE.

To receive full points for scales, students must perform the number of octaves as indicated below. Extra points will not be given for additional octaves.

N: Example: C2 indicates that the C Major scale is to be played over two octaves.

Piccolo: C1, F2, Bb2, Eb2, Ab2, Db1, Gb2, Cb1, G2, D2, A2, E2, B1, F#2, C#1, D-Bb chromatic 2+.

Flute: C3, F2, Bb2, Eb2, Ab2, Db2, Gb2, Cb2, G2, D2, A2, E2, B2, F#2, C#2, C-C chromatic 3

Oboe/English Horn: C2, F2, Bb1, Eb2, Ab1, Db2, Gb1, Cb2, G1, D2, A1, E2, B2, F#1, C#2, C-C chromatic 2.

Bassoon: C2, F2, Bb3, Eb2, Ab2, Db2, Gb2, Cb2, G2, D2, A2, E2, B2, F#2, C#2, Bb-Bb chromatic 3.

Eb/Bb Clarinet: C2, F3, Bb2, Eb2, Ab2, Db 2, Gb3, Cb2, G3, D2, A2, E3, B2, F#3, C#2, E-G Chromatic.

Bass/Contra Clarinet: C2, F2, Bb2, Eb3, Ab2, Db2, Gb2, Cb2, G2, D2, A2, E3, B2, F#2, C#2, Eb-Eb chromatic 3

ALL -REGIONAL WINDS AND PERCUSSION (cont'd)

Saxophone: C2, F2, Bb2, Eb2, Ab1, Db2, Gb1, Cb2, G1, D2, A1, E2, B2, F#1, C#2, Bb-F chromatic 2+.

Trumpet/Euphonium TC: C2, F1, Bb2, Eb1, Ab2, Db1, Gb2, Cb2, G2, D1, A2, E1, B2, F#2, C#1, F#-C chromatic 2+.

French Horn: C2, F2, Bb2, Eb2, Ab2, Db2, Gb2, Cb2, G2, D2, A2, E2 B2, F#2, C#2, G-G chromatic 2.

Trombone/Euphonium BC/Tuba: C1, F2, Bb2, Eb1, Ab2, Db1, Gb2, Cb1, G2, D1, A2, E2, B1, F#2, C#1, E-Bb Chromatic 2+.

Mallet Percussion: All Major Scales, 2 octaves.

2-2.2.8.4 SIGHT-READING.

- a. Sight-Reading material will consist of one or two short selections.
- b. **ACCOMMODATIONS FOR VISUALLY CHALLENGED STUDENTS.** The following accommodations may be made for visually challenged students.
 - A student who is legally blind shall be exempt from sight-reading. Their director shall provide the Region Governor and Band Chair with proof of blindness in a letter from the student's principal and shall contact the Region Governor and Band Chair before the audition so that adequate accommodations can be made.

N: The blind student's sight-reading score shall be determined by using the same percentage ratio as the scoring percentage ratio of the three etudes. (e.g., If the student scores 300 out of 600 points on the etudes, then the sight-reading score would be 50% of the total sight-reading points available. $(300/600 = X/250)$ $(X=125)$).

2-2.2.8.5 SCREENS.

- a. Screens will be used for the audition of woodwind and brass instrumentalists.
- b. The purpose of the screens is to protect the student's anonymity. Therefore, students should not do anything, including speaking, that could identify themselves to the adjudicator.

ALL -REGIONAL WINDS AND PERCUSSION (cont'd)**2-2.2.8.6 PERCUSSIONISTS.****a. EQUIPMENT PROVIDED AT AUDITION SITE.**

The following will be furnished at the audition site:

- 1) Three (3) timpani.
- 2) Snare drum.
- 3) Xylophone.

b. EQUIPMENT TO BE PROVIDED BY THE STUDENT.

Each auditioning percussionist is responsible for providing the following items:

- 1) Snare drumsticks.
- 2) Xylophone mallets.
- 3) Timpani mallets.
- 4) Any other needed equipment needed and not listed in sub-paragraph b must be supplied by the student.

c. Students may provide a tuning fork, pitch pipe or electric tuner that provides a single pitch for reference. Cell phones and tablets as a tuner are prohibited and not allowed in the audition room. Students may also use a pitched keyboard instrument for their reference pitch**2-2.2.8.7 SCORE SHEETS.**

- There is a score sheet for 1) woodwinds and brass and 2) percussion.

2-2.2.8.8 AUDITION TIME LIMIT.

- a. The audition time limit for winds and brass is 8 minutes. The audition will be stopped if the student is unable to complete the audition within the allotted time limit.**
- b. The audition time limit for percussion is 10 minutes. The audition will be stopped if the student is unable to complete the audition within the allotted time limit.**

2-2.2.8.9 ADJUDICATORS.

- a. One adjudicator will hear each student at the All-Regional audition.
- b. At their discretion, adjudicators may ask a student to go on to the next element of the audition if they perform at an unsatisfactory tempo and are judged too slow.

2-2.2.9 ALL-REGIONAL CHOIR.

2-2.2.9.1 PURPOSE OF AUDITIONS FOR ALL-REGIONAL CHOIR.

- To assess fitness for placement in the All-Regional Honor Choir.

2-2.2.9.2 SKILLS NEEDED FOR HONOR CHOIR MEMBERS.

- Pleasant Singing Voice/Tone.
- High Degree Of Music Literacy.
- Notes Are Sung Accurately, And A Center Of Pitch Is Maintained.
- Evenness Of Register From Top To Bottom Of Range.
- Ability To Maintain Part In The Choir.
- Ability To Sing Accompanied and A Cappella Music.
- Ability To Sing With Breath Control And Phrasing.
- Stage Presence And Ability To Connect To The Music

ALL-REGIONAL CHOIR (cont'd)**2-2.2.9.3 SOLO ADJUDICATION.**

- a. Solos must be selected from the REQUIRED LIST OF CHOIR SOLOS (2-3.2.6.5)
- b. Solos are to be 2 minutes in length. If the solo exceeds this length, it will be stopped without penalty. The adjudicator doesn't need to hear the entire solo.
- c. Scores, practice tracks with the vocal part, and tracks with just the accompaniments are available on the ACE website: www.azchoraleducators.org
- d. All students must use a solo in the key indicated for the voice part submitted on the initial registration. (Soprano, Alto, Tenor, Bass)
- e. Students may **NOT** audition for a voice part different from that stated on the initial registration form.
- f. On audition day, the student will need to indicate their voice part (S1, S2, etc) on the audition registration form.

N: This indication is for informational purposes only. It will be used to inform adjudicators as to the solo being sung. It will also be used to assist the Regional Choir Chair in voicing the choir.

- g. **The adjudicator will have copies of all of the required solos.**
- h. Students are allowed to use recorded accompaniments. A playback device will be provided in each solo room for that purpose. The student may choose to provide their playback equipment instead. The student should consult their teacher regarding the best method for playback. Students may bring a cell phone into the solo audition room for playback to their external speaker if they choose to provide their own. The cell phone speaker cannot be used. Cell phones will not be allowed into the sight-reading audition.
- i. If a school chooses to use a live accompanist, a separate accompanist is to be supplied for each voice category. If an accompanist issue arises, the student may use the provided recorded accompaniment. This will allow the audition schedule to function promptly.
- j. Live accompaniments must reflect the sheet music shared on the ACE website. Accompaniments that deviate from the sheet music or double the vocalist's part will result in a 10-point deduction in the solo score.
- k. Live accompaniments must reflect the sheet music shared on the ACE website. Accompaniments that deviate from the sheet music or double the vocalist's part will result in a 10-point deduction in the solo score.
- l. All solo auditions must have live OR recorded accompaniment. A student who sings their solo a cappella will not receive a solo score.
- m. Memorization of the solo is recommended but not mandatory.

N: Solos for All-State auditions MUST be memorized or will result in a five-point reduction from the solo score.

- n. **See the ACE Website for additional resources: www.azchoraleducators.org**

2-2.2.9.4 PURPOSE OF REQUIRED SOLO SONG SELECTIONS.

- The required songs are close to 2 minutes in length.
- The songs reflect the ranges necessary to sing the part for which the student is auditioning
- The music is easily obtainable from a variety of sources.
- The songs have multiple internet examples for the students in all voice ranges.
- The songs are age-appropriate and provide a variety of styles, tempi, skill levels, and skill sets.
- The songs are appropriate for college auditions.

ALL-REGIONAL CHOIR (cont'd)**2-2.2.9.5 REQUIRED LIST OF CHOIR SOLOS.**

SONG	COMPOSER	RANGE	SINGER RANGE	KEY	RESOURCES
I Attempt From Love's Sickness To Fly	Purcell	8ve & m3	S1/T1 (D-F) S2/T2 (C#-E) A1/B1 (B-D) A2/B2 (A-C)	Ab G F Eb	All keys: www.musicnotes.com Classical Contest Solos - Soprano
Linden Lea	Vaugh Williams	M9	S1/T1 (E-F#) S2/T2 (D-E) A1/B1 (C-D) A2/B2 (A-B)	A G F D	All keys: www.musicnotes.com Standard Vocal Literature First Book of Tenor Solos - 2
Where E're You Walk	Handel	M9	S1/T1 (F-G) S2/T2 (D-E) A1/B1 (C-D) A2/B2 (Bb-C)	Bb G F Eb	All keys: www.musicnotes.com The Singing Road Vol. 1 Low Classical Contest Solos - Tenor
Caro Mio Ben	Giordano	8ve & m3	S1/T1 (E-G) S2/T2 (D-F) A1/B1 (B-D) A2/B2 (A-C)	F Eb C Bb	All keys: www.musicnotes.com 24 Italian - Eb, C 28 Italian - All Keys
Gia Il Sole Dal Gange	Scarlatti	M9	S1/T1 (E-F#) S2/T2 (Eb-F) A1/B1 (Bb-C) A2/B2 (A-B)	A Ab Eb D	www.musicnotes.com - A, Ab, Eb 24 Italian - Ab, Eb 28 Italian - All Keys
Vergin Tutto Amor	Durante	8ve & m3	S1/T1 (D-F) S2/T2 (C-Eb) A1/B1 (A-C) A2/B2 (G-Bb)	dm cm am gm	www.musicnotes.com - d, c, a 24 Italian - cm, am 28 Italian - All Keys
Vittoria Mio Core	Carissimi	8ve & P4	S1/T1 (D-G) S2/T2 (C-F) A1/B1 (A-D) A2/B2 (G-C)	D C A G	All keys: www.musicnotes.com 24 Italian - C, A 26 Italian - D, A 28 Italian - All Keys
An Die Musik	Schubert	8ve & P4	S1/T1 (C#-F#) S2/T2 (B-E) A1/B1 (A-D) A2/B2 (G#-C#)	D C Bb A	All keys: www.musicnotes.com The Lieder Anthology
Die Lotosblume	Schumann	8ve & P5	S1/T1 (C-G) S2/T2 (Bb-F) A1/B1 (Ab-Eb) A2/B2 (G-D)	F Eb Db C	All keys: www.musicnotes.com 50 Selected German Songs The Lieder Anthology
Ich Liebe Dich	Beethoven	8ve & m3	S1/T1 (D-F) S2/T2 (C-Eb) A1/B1 (Bb-Db) A2/B2 (A-C)	G F Eb D	All keys: www.musicnotes.com The Lieder Anthology
Vergebliches Standchen	Brahms	M9	S1/T1 (E-F#) S2/T2 (D-E) A1/B1 (C-D) A2/B2 (Bb-C)	A G F Eb	All keys: www.musicnotes.com 50 Selected German Songs The Lieder Anthology
Weep You No More	Quilter	8ve & M3	S1/T1 (Eb-G) S2/T2 (D-F#) A1/B1 (Bb-D) A2/B2 (G-B)	fm em cm am	All keys: www.musicnotes.com Classical Contest Solos: Tenor Roger Quilter: 55 Songs (High Voice and Low Voice)

ALL-REGIONAL CHOIR (cont'd)**2-2.2.9.6 SOLO SCORE SHEET RUBRIC.**

- See Section 9 in this Handbook for the Score Sheet Rubric.

2-2.2.9.7 MUSICIANSHIP ADJUDICATION.

- a. Each student will be administered a musicianship test as a part of the audition process.
 - 1) Three single-line exercises of eight (8) measures each.
 - 2) One Block and Contrapuntal exercise of sixteen (16) measures.
 - (a) The other three voice parts are sung on the provided recording. The student is to sing their voice part along with the other three voices.
 - (b) Students may use any system to sing the Block and Contrapuntal section including, but not limited to: solfege, numbers, text, neutral syllables, etc.
- b. ACCOMMODATIONS FOR VISUALLY CHALLENGED STUDENTS. The following accommodations may be made for visually challenged students.
 - 1) The All-Regional chairperson **MUST** be notified by the local choir director at the time of registration in November, that the student is visually challenged, and that accommodations are being requested.
 - 2) Valid written documentation of the student's condition must accompany the request, such as a School 504 Plan or medical documentation.
 - 3) Upon completion of the above requirements, the All-Regional chairperson must notify the Vice-President for High School Activities, that accommodations are being requested by the student, and they must provide a copy of the written documentation that accompanied the request.
 - 4) The ACE Vice-President for High School All-State Activities will make arrangements with the person duplicating the musicianship test to provide the necessary **enlarged** number of copies to accommodate students with vision impairments - , i.e., dyslexia, legal blindness.
 - 5) If the visually challenged student is not able to read even the enlarged music, that would be provided, the student must audition using the same musicianship test that has been translated into the Braille music system. The ACE Vice-President for High School Activities will make arrangements with a choral teacher who has the resources to Braille the musicianship test before the audition process.

N: It will be necessary for the student to be trained in the Braille music system before the audition process. Local choir directors may obtain information and resource materials on the use of the Braille music system by contacting:

Handicapped (NLS)
The Library of Congress
1291 Taylor Street N.W.
Washington, D.C. 20542
(202) 707-5100
<http://lcweb.loc.gov/nls/nls.html>

N: Help may also be obtained by contacting the ACE Vice-President for High School All-State Activities.
 - 6) In addition to the musicianship test being provided in enlarged print or raised characters (Braille), students who qualify for accommodation will be given extra time to study and complete each single-line exercise, as well as be given more time to study the Block and Contrapuntal Exercise.

N: Additional time for singing the Block and Contrapuntal Exercise is not an option due to the nature of the procedure requiring the student to provide their part while the other three vocal parts are being provided by other voices.

ALL-REGIONAL CHOIR (cont'd)

- 7) The All-Regional chairperson involved in this process will designate one sight-reading judge to listen to students who are visually challenged.
 - 8) The All-Regional chairperson will communicate with the local choir director at which judging room, the student must audition.
 - 9) The All-Regional chairperson will provide separate instructions to this judge indicating the musicianship recording must be stopped at each appropriate pause to allow the additional time indicated for the visually challenged student. The All-Regional chairperson will also provide a timing device to be used in monitoring the additional time.
 - 10) The additional time allotments will be as follows:
 - (a) Each single-line exercise will be allowed 2 minutes of study instead of the usual 15 seconds.
 - (b) Each single-line exercise will be allowed 1 minute of performance instead of the usual 40 seconds.
 - (c) The Block and Contrapuntal Exercise will be allowed 3 minutes of study instead of the usual 25 seconds.
- c. **WRITTEN INSTRUCTIONS: ALL-REGIONAL MUSICIANSHIP TEST.**
“This is your All-Regional sight-reading audition. The first part of the audition consists of three single-line exercises. When each single line is introduced, you will hear the tonic chord first as a broken chord and then as a block chord. You will have fifteen (15) seconds to study the exercise then you will hear the triad of the key again, first as a broken chord and then as a block chord. You may sing the line on any syllable you choose. You may read from either the bass or the treble clef. You have 40 seconds to sing each single-line exercise.
- After you have completed the single-line exercises, you will study the Block and Contrapuntal exercise. You will hear the tonic chord first as a broken chord and then as a block chord. You will have 25 seconds to study the exercise silently or aloud. At the conclusion of the study time, you will hear a piano introduction, and then you are to sing your own part with the other three voices on the provided recording.
- d. To assist the student:
- 1) Pitches are given in the proper vocal ranges.
 - 2) Audition materials for student use are professionally typeset and laminated to prevent soiling, etc.
 - 3) Single-line exercises may be transposed, at the discretion of the adjudicator, after consulting with the regional choir chair to accommodate the cambiata voice.
 - 4) Students may choose to complete the musicianship portion of the audition before or after the solo audition.

N: This applies to Regional Auditions Only. For All-State, students must complete the solo audition portion before sight-reading.

ALL-REGIONAL CHOIR (cont'd)**2-2.2.9.8 ADJUDICATORS.**

- a. The audition process will involve two separate adjudicators.
- b. There will be one adjudicator for solos.
- c. There will be another adjudicator to administer the musicianship test.
- d. The same adjudicator will not administer both the musicianship and solo audition for the same student.

2-2.2.9.9 ENTRY FORM.

- a. Entry forms can be found online at www.azmea.org.
- b. From the information submitted on this form, a master schedule will be built, allotting the appropriate amount of time in each voicing and musicianship category for the students from each school.
- c. When students arrive at the audition site, they will receive the individual, formal application form to fill out.
- d. Students are to arrive early so they will have time to fill out the form and warm up without using a portion of the allotted audition time.

2-2.2.9.10 ACCOMPANISTS.

- a. Recorded accompaniments will be available for this audition. Recordings will be made available to teachers and students via the ACE website – www.azchoraleducators.org.
- b. Students are allowed to use recorded accompaniments. A playback device will be provided in each solo room for that purpose. The student may choose to provide their playback equipment instead. The student should consult their teacher regarding the best method for playback. Students may bring a cell phone into the solo audition room for playback to their external speaker if they choose to provide their own. The cell phone speaker cannot be used. Cell phones will not be allowed into the sight-reading audition.
- c. If a school chooses to use a live accompanist, a separate accompanist is to be supplied for each voice category. If an accompanist issue arises, the student may use the provided recorded accompaniment. This will allow the audition schedule to function promptly.
- d. Live accompaniments must reflect the sheet music shared on the ACE website. Accompaniments that deviate from the sheet music or double the vocalist's part will result in a 10-point deduction in the solo score.
- e. All solo auditions must have live OR recorded accompaniment. A student who sings their solo a cappella will not receive a solo score.

2-2.2.9.11 AUDITIONING FOR ONE VOICE PART.

- a. Students **MAY NOT** audition for more than one voice part.
- b. When a student auditions for the All-State Choir, that person is required to stay on the same voice part that they were assigned to in the All-Regional Choir.
- c. A school director, in conjunction with the All-Regional Vocal Chair and the Regional Governor, may switch a voice part during the All-Region audition process to accommodate a changing tessitura.

2-2.2.9.12 AUDITION TIME LIMIT.

- a. The audition time limit for the required solo is 2 minutes. If the solo exceeds this length, it will be stopped without penalty.
- b. The audition time limit for sight-reading is determined by the length of the exercises on the provided recording.

2-2.2.10 ALL-REGIONAL STRINGS.**2-2.2.10.1 FINGERINGS AND BOWINGS.**

- Students are not required to use printed fingerings or bowings, although their teacher may suggest them.

2-2.2.10.2 EXCERPTS.

- Posted in the "members only" section of the AMEA website.**
- Orchestral excerpts 1-3 are to be performed for the All-Regional audition.
- Orchestral excerpts 3-5 are to be performed for the All-State audition. (Vln, Vla, Vcl, Bass)

2-2.2.10.3 SCALES AND ARPEGGIOS.

- A LIST OF SCALES TO BE PERFORMED WILL BE POSTED AT THE REGISTRATION DESK.
- NUMBER OF SCALES TO BE PERFORMED.
String players will be asked to perform a total of three (3) scales and arpeggios selected by the adjudicators from two MAJOR and one MELODIC MINOR scales/arpeggios.
- MAJOR and MELODIC MINOR SCALES and ARPEGGIOS.
For the All-Regional auditions, scales and arpeggios will be chosen from keys up through four (4) sharps and four (4) flats for both major and melodic minor scales.
- CHROMATIC SCALES.
Will not be required.
- MEMORIZATION OF SCALES and ARPEGGIOS.
Scales and arpeggios ARE to be MEMORIZED.
- SCORING OF SCALES and ARPEGGIOS.
The scoring of scales and arpeggios will be:
 - A maximum of 80 points is available for each scale and each arpeggio.
 - The maximum points will only be available for continuous three-octave scales and arpeggios for all instruments.
 - If a student plays only two octaves, the maximum points possible for that scale or arpeggio will be 48 points, with points awarded as follows:
Accurate Notes and Intonation, max. 30; Tempo, max. 12; Tone, max 6.
 - No extra credit is available for playing four-octave scales and arpeggios and students are requested not to play a fourth octave.
 - If a student plays only one octave, the maximum points possible for that scale or arpeggio will be 16 points.
- RHYTHM PATTERN FOR THE PLAYING OF SCALES.
Students are to choose one of the following rhythm patterns for the scales, which are to be played with one scale degree on every note.

**h. RHYTHM PATTERN FOR THE PLAYING OF THE ARPEGGIOS.**

- SCALE AND ARPEGGIO TEMPO.
 - The tempo of each scale should be at least mm. 60 (quarter note = 60/eighth note=120)
 - The tempo of each arpeggio should be at least mm. 40 (dotted quarter note =40/eighth note= 120).
- BOWING OF SCALES AND ARPEGGIOS.
Students may perform scales and arpeggios in single-note bows or slurred groups at the student's discretion.

ALL-REGIONAL STRINGS (cont'd)**2-2.2.10.4 SOLO REQUIREMENT.**

- THERE IS NO SOLO REQUIREMENT FOR THE **ALL-REGIONAL** AUDITION.

2-2.2.10.5 SIGHT-READING.

- a. Sight-Reading material will consist of not more than two short selections selected by the adjudicators.
- b. Scoring of sight-reading.
A maximum of 320 points is available for sight-reading, with points awarded as follows:
Accurate Notes and Intonation, max. 110; Tone, max. 50;
Rhythm and Continuity, max 110; Technique and Musicality, max 50.
- c. **ACCOMMODATIONS FOR VISUALLY CHALLENGED STUDENTS.** The following accommodations may be made for visually challenged students.
 - A student who is legally blind shall be exempt from sight-reading. Their director shall provide the Region Governor and Orchestra Chair with proof of blindness in a letter from the student's principal and shall contact the Region Governor and Orchestra Chair before the audition so that adequate accommodations can be made.
N: The blind student's sight-reading score shall be determined by using the same percentage ratio as the scoring percentage ratio of the three etudes. (e.g., If the student scores 600 out of 1200 points on the etudes, then the sight-reading score would be 50% of the total sight-reading points available. $(600/1200 = X/320)$ $(X=160)$.

2-2.2.10.6 SCREENS.

- a. Screens WILL be used for All-Regional auditions.
- b. The purpose of the screens is to protect the student's anonymity. Therefore, students should not do anything, including speaking, that could identify themselves to the adjudicator.

2-2.2.10.7 ADJUDICATORS.

- a. One adjudicator will hear each student at the All-Regional audition.
- b. At their discretion, adjudicators may ask a student to go on to the next element of the audition if they perform at an unsatisfactory tempo and are judged too slow.

ALL-REGIONAL STRINGS (*cont'd*)**2-2.2.10.8 ELEMENTS OF STRING AUDITIONS.**

- a. Tuning.
Students will quietly check the tuning on their instruments in the hallway before their audition.
- b. Audition Procedure.
 - 1) A door monitor will read a prepared script and assist the student in setting up for the audition and act as liaison to the adjudicator. The monitor will stay in the room during the audition process. When it is time for the audition to begin, the student will enter the audition room quickly and quietly, not speaking to the adjudicators at any point during the audition. If an adjudicator must speak to the student, the student will follow directions without speaking. The script can be found in the handbook folder on the AMEA website.
 - 2) The student will set up their music and start the first element of the audition without waiting to be asked to start, and will proceed from element to element of the audition without pause.
 - 3) When the last element of the audition has been played, the student will gather their belongings and exit the audition room without speaking to the adjudicators.
- c. Depending on the region, the elements of the audition may be performed in the following options:
 - 1) Option 1 - All string instruments: scale and arpeggio #1, scale and arpeggio #2, scale and arpeggio #3, orchestral excerpt #1, orchestral excerpt #2, orchestral excerpt #3, and sight-reading.
 - 2) Option 2 - Violins:

Room 1 -	scale and arpeggio #1, scale and arpeggio #2, scale and arpeggio #3.
Room 2 -	orchestral excerpt #1, orchestral excerpt #2, orchestral excerpt #3, and sight-reading.

2-2.2.10.9 SCORE SHEET AND ASSESSMENT STANDARDS FOR REGIONAL AND ALL-STATE STRING AUDITIONS.

- a. SCORE SHEET
 - 1) A grand total of 2,000 points is available in each score sheet, with points awarded as follows:
 - (a) Each scale and each arpeggio shall be worth a maximum of 80 points.
 - (b) Each orchestral excerpt shall be worth a maximum of 400 points, awarded as follows: Accurate Notes and Intonation, max. 120; Tempo, max. 60; Tone, max. 100; Technique, max. 60; Musicality, max. 60.
 - (c) Sight-Reading shall be worth a maximum of 320 points, awarded as follows: Accurate Notes and Intonation, max. 110; Tone, max. 50; Rhythm and Continuity, max. 110; Technique and Musicality, max. 50.
 - 2) Each adjudicator will complete and sign a separate score sheet.
 - 3) Each student's final All-Regional score will be the sum of the scores from the two score sheets.
- b. ASSESSMENT STANDARDS
Each adjudicator will utilize the Assessment Standards sheet to standardize the adjudication process as much as possible.
- c. ASSESSMENT STANDARDS RUBRIC
See Section 8 in this Handbook for the Assessment Rubric.

2-2.2.10.10 AUDITION TIME LIMIT.

- a. The audition time limit for Violin & Viola is 8 minutes. The audition will be stopped if the student is unable to complete the audition within the allotted time limit.
- b. The audition time limit for Cello & String Bass is 10 minutes. The audition will be stopped if the student is unable to complete the audition within the allotted time limit.

2-2.2.11 ALL-REGIONAL HARP.**2-2.2.11.1 HARP INCLUSION.**

- All regions should select and name four harpists, two for band and two for orchestra, when applicable.
- At least one musical selection for the Band should include a harp part that was originally written for the selection.
- At least one musical selection for the Orchestra should include a harp part that was originally written for the selection.
- It is the responsibility of the Band/Orchestra Chairperson, in conjunction with the Regional Governor, to communicate with the band and orchestra conductors to program at least one piece with a harp. The Band/Orchestra Chairperson should approve all selections by the first Monday in November before music is ordered to ensure the above requirements are met.

2-2.2.11.2 HARP EXCERPTS.

- a. **Posted in the "members only" section of the AMEA website.**
- b. Harp excerpts 1-3 are to be performed for the All-Regional audition.
- c. Harp excerpts 3-5 are to be performed for the All-State audition.

2-2.2.11.3 SCALES.

- a. A LIST OF SCALES TO BE PERFORMED WILL BE POSTED AT THE REGISTRATION DESK.
- b. Three scales from all sharp and flat major SCALES are TO BE PERFORMED. Two octaves only.
- c. There are no chromatic or minor scales.
- d. MEMORIZATION OF SCALES.
Scales are to be memorized.
- e. SCORING OF SCALES. The scoring of scales will be:
 - 1) A total of 50 points for each scale.
 - 2) Maximum points will only be awarded for two-octave scales.

2-2.2.11.4 SOLO REQUIREMENT.

- There is no solo requirement for the All-Regional audition.

2-2.2.11.5 SIGHT-READING.

- a. Sight-Reading material will consist of two or three short selections.
- b. ACCOMMODATIONS FOR VISUALLY CHALLENGED STUDENTS. The following accommodations may be made for visually challenged students.
 - A student who is legally blind shall be exempt from sight-reading. Their director shall provide the Region Governor and Region Chair with proof of blindness in a letter from the student's principal and shall contact the Region Governor and Chair before the audition so that adequate accommodations can be made.

N: The blind student's sight-reading score shall be determined by using the same percentage ratio as the scoring percentage ratio of the three etudes. (e.g., If the student scores 600 out of 1200 points on the etudes, then the sight-reading score would be 50% of the total sight-reading points available. $(405/810 = X/190)$ $(X=95)$.

ALL-REGIONAL HARP (cont'd)**2-2.2.11.6 SCREENS.**

- There will be no screens used in the auditions for the harp.

2-2.2.11.7 SCORING.

Maximum points in the categories that are adjudicated are as follows:

SCALES: 150.

MUSICALITY: 180.

FINGER TECHNICAL ACCURACY: 160.

RHYTHM: 190.

PEDAL TECHNIQUE: 160.

TONE: 120.

SIGHT-READING: 190.

TOTAL POINTS: 1150.

2-2.2.11.8 ADJUDICATORS.

- One adjudicator will hear each student at the All-Regional audition.
- At the regional level, if there is no harp judge, the band and orchestra chairs should consult with a harpist before the audition to evaluate the harp parts and suggest proper placement.
- Since most regions do not use a harpist judge, it is very important that all harpists continue to be adjudicated by one at the All-State level.

2-2.2.11.9 ORDER OF ELEMENTS OF HARP AUDITIONS.

- The audition elements will be performed in the following order: scales, orchestral excerpts, and sight-reading.

2-2.2.11.10 AUDITION TIME LIMIT.

- The harp audition time limit is 10 minutes. The audition will be stopped if the student cannot complete it within the allotted time limit.

2-2.2.11.11 CONSIDERATIONS IN SELECTING HARPISTS IN PERFORMING GROUPS.

- All harp parts are to be doubled.
- Rearranging a musical work to add harp parts that were not originally written for it is prohibited because of copyright reasons.
- Should any of the top four harpists be selected on another instrument or selected vocally, the 1st and/or 2nd alternates should be moved into the performing group.
- All harpists selected and completing the All-Regional festival would be eligible for All-State auditions.
- Standard assignments should place the first two harpists in the orchestra. The harp judge and the region/all-state chairs can adjust the part assignments, considering the harpists' repertoire and skill level.
- In the event of only two qualified harpists auditioning and making it into the ensembles, one will be placed in the band and the other in the orchestra. If only three qualified harpists are selected, two will be placed in the orchestra and one in the band.
- If the region does not traditionally have harps audition, permission to waive the above requirements should be approved by the AMEA VP of HS Activities.

2-2.2.12 STUDENT SELECTION PROCEDURE.

- a. Upon completion of the audition, the chairs/adjudicators will determine which students will be selected for the All-Regional performance groups.
- b. Upon completion of the audition, the chairs/adjudicators will determine the wind/percussion students selected to the orchestra.
- c. Starting from the top score, the chair/adjudicator will count downward the number of students that are needed to fill the complement required for that section of the band, choir, or orchestra. The place where the complement is satisfied is known as the cut-off point.
- d. For the All-Regional Band, the following will apply:
 - 1) Results will be listed in audition score order by section, with only the high and cut-off scores posted, or released to directors. The **FINAL** determination of student placement will occur at the music reseating audition on the first day of the All-Regional Concert Festival. **(See 2-2.2.20.1 in this handbook for the music reseating procedure)**
 - 2) In the case of a total score tie in the wind/percussion scores, the sight-reading score will be used as the tie-breaker.
 - 3) Two alternates will be selected for each instrument part within the ensemble and listed with the results.
 - 4) Alternates may receive music in advance, but do not attend the festival unless called to play by the chair.
 - 5) There is no instrumental Alternate Contract. Alternates should only be registered if asked to play in the festival.
- e. For the All-Regional Choir, the following will apply:
 - 1) The solo and musicianship auditions will utilize separate score sheets. Points from both score sheets will be combined as a total for each student.
 - 2) Results will be listed in audition score order by section, with only the high and cut-off score posted or released to directors.

N: Students below the cut-off point will become alternates in the order of their score rankings.
 - 3) **In the case of a total-score tie, the following procedure will be used to seat students:**
 - (1) The student with the higher overall sight-reading score will be seated higher.
 - (2) If a tie still exists, then the student with the higher block and contrapuntal score will be seated higher.
 - (3) If a tie still exists, then the student with the higher score on the third (3) single line sight-reading exercise will be seated higher.
 - (4) If a tie still exists, both students will be placed in the choir with the same rank in alphabetical order and the next numbered chair will be skipped.
 - (5) In the case of a tie for the last chair, the first alternate will not be seated in the choir until the section falls below 25 for regionals or 50 for all-state.
 - 4) Only the names of the top twenty-five (25) scores in each section will be published, as well as the names of the highest five (5) scores below the cut-off point.
 - 5) Five alternates will be selected for each voice part within the ensemble and listed with the results.
 - 6) Alternates will receive music in advance, and they should prepare the music for the festival.
 - 7) Final Placement on the chair and alternate list will be communicated to the teacher before the festival by the All-Regional Choir Chair.

N: Final placement will be determined one day before the Regional Festival
 - 8) Only students who are placed as First or Second alternate two days before the festival may attend, and participate in rehearsals.
 - 9) Alternates 1 & 2 shall participate in part checks and be evaluated in the same manner as every other chair member of the All-Regional Choir. Alternates who fail music checks will be sent home in the same manner of any other choir member.
 - 10) Alternates may move up to a higher chair should a chair member be removed due to failing to meet festival expectations.
 - 11) Alternates who pass their part check and demonstrate rehearsal participation equal to a chair member may perform with the choir in the concert at REGIONALS ONLY.
 - Alternates who perform in the concert but did not move up in chairs should not expect to receive the same privileges as a chair member. These privileges include:
 - Eligibility to audition for All-State Honor Choir
 - Names printed on the program or any souvenir items
 - Receiving a participation certificate

STUDENT SELECTION PROCEDURE (cont'd)

- f. For the All-Regional Orchestra, the following will apply:
 - 1) The chair/adjudicator will determine who is selected for the performance group.
 - 2) Results will be listed in alphabetical order by first name by section, with only the high and cut-off scores posted or released to directors. The **FINAL** determination of student placement will occur at the music reseating audition on the first day of the All-Regional Concert Festival. **(See 2-2.2.20.3 in this handbook for the music reseating procedure)**
 - 3) Two alternates will be selected for each instrument part within the ensemble and listed with the results.
 - 4) Alternates may receive music in advance, but do not attend the festival unless called to play by the chair.
 - 5) There is no instrumental Alternate Contract. Alternates should only be registered if asked to play in the festival.
- g. For policy concerning the selection of harpists for performing groups, the following will apply:
 - 1) All regions should select and name four harpists, two for band and two for orchestra, when applicable.
 - 2) Should any one of the top four harpists be selected on another instrument or be selected vocally, the 1st and/or 2nd alternates should be moved into the performing group.
 - 3) All harpists selected and completing the All-Regional festival would be eligible for All-State auditions.
 - 4) Since most regions do not use a harpist judge, it is very important that all harpists should continue to be adjudicated by a harp judge at the All-State level.
 - 5) At the regional level, if there is no harp judge, the band and orchestra chairs should consult with a harpist before the audition to evaluate the harp parts and suggest proper placement.
 - 6) All harp parts are to be doubled.
 - 7) Standard assignments should place the first two harpists in the orchestra. The harp judge and the region/all-state chairs can adjust the part assignments, taking into consideration the level of repertoire and the skill of the harpists. **(See 2-2.2.11.11 in this handbook for additional harp selection procedures.)**
- h. Student names will be listed in the festival program in order of the results achieved at the All-Regional audition.
- i. No audition results should be posted on a website.

2-2.2.13 STUDENTS QUALIFYING FOR VOCAL AND INSTRUMENTAL PARTICIPATION.

- a. Students may audition for both instrumental ensembles and choir at the All-Regional auditions, provided they meet all eligibility requirements for each area.
- b. Students who qualify for participation in both instrumental and vocal ensembles must indicate their preferred ensemble placement. This preference must be designated and initialed by the student on the audition score sheet prior to auditioning.
- c. To maintain eligibility for All-State auditions, students must fulfill all All-Regional Festival responsibilities and remain eligible throughout the All-Regional process.
- d. A loss of All-State audition eligibility shall apply to all All-State events and ensembles for which the student has qualified or may qualify.

2-2.2.14 NOTIFICATION OF STUDENT ACCEPTANCE.

- a. Students selected for membership in an All-Regional ensemble will be notified by their high school music director.
- b. Registration materials and instructions for participation in the All-Regional Honor Festival of Performance will be provided following notification of acceptance.
- c. Audition results will be emailed to directors on the Monday following the All-Regional Auditions.

2-2.2.15 STUDENT PARTICIPATION REGISTRATION.

- a. The teacher shall register participating students using the All-Regional Student Participation Registration form available on the AMEA website at www.azmea.org. A copy of the completed registration should be retained for the teacher's records.
- b. The teacher shall download the Student Participation Contract from the AMEA website, obtain all required student and parent/guardian signatures, and collect the completed contract from each participating student. The Student Participation Contract is located in the Handbooks and Documents folder under the Members Area tab on the AMEA website.
- c. The teacher shall submit all completed Student Participation Contracts to the Regional Governor at the All-Regional Honor Festival of Performance.
- d. Students may not register themselves for participation in an All-Regional Honor Festival of Performance.
- e. If a selected student declines participation or withdraws prior to the festival, the director shall notify the appropriate Regional Governor or Festival Chair as soon as possible so that an alternate student may be selected.

2-2.2.16 REGISTERING ALTERNATES.

- a. Directors may register only those alternates who have been officially moved into an All-Regional Band, Choir, or Orchestra ensemble. Registration must be completed using the **All-Regional Alternate Participation Registration Form** available on the AMEA website at www.azmea.org. Directors should print and retain a copy of the completed registration for their records.
- b. The Alternate Participation Registration Form will remain available until 11:59 p.m. on the first day of the All-Regional Festival.
- c. No late fee will be assessed for the registration of alternates.
- d. Students may not register themselves. All alternate registrations must be submitted by the student's director.

2-2.2.17 PARTICIPATION REGISTRATION FEES.

- a. The All-Regional Festival participation fee for band, choir, and orchestra is \$30.00 per student.
- b. **All participation fees must be paid by credit card, school check, money order, or purchase order.**
- c. Payment Information:
 - Credit Card: Visa/MasterCard/AMEX/Discover.
 - Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 - Send Payment/Purchase Orders to:
 - David Waggoner
 - AMEA Executive Director
 - 6818 E. Kingston Pl., Tucson, AZ 85710
 - Phone: 520-885-9754 Fax: 520-885-0518
 - Email: executivedirector@azmea.org
- d. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from participating.
- e. **At 11:59 p.m. on the day of the registration deadline, the online registration form will automatically convert to a late registration form.**

2-2.2.18 MUSIC SUPPLY.

- Upon notification of their membership in an All-Regional performance group, each student will be supplied with the music that will be performed at the festival.

2-2.2.19 MUSIC PREPARATION.

- The student is required to have the festival music THOROUGHLY prepared before arriving at the first festival rehearsal.

2-2.2.19.1 BAND MUSIC PREPARATION AND RESEATING AUDITION PROCEDURE.

- a. The purpose of the music reseating audition is to determine if the student has prepared the festival music and for **FINAL** seating placement in the ensemble.
- b. At the beginning of the festival, students will be seated based on the results of the initial audition.
- c. Band students' **FINAL** assigned seating will be based on the music reseating audition.
- d. Students will audition, in order from highest to lowest audition score, on the All-Regional performance music.
- e. Student(s) will be asked to play 3 or 4 selections from the concert literature. The same excerpts will be chosen for all students playing the same part.

N: Example: First flutes.

- f. No scales or sight-reading will be used during the music check, except to break ties.
- g. No more than 2 or 3 minutes will be spent with each student.
- h. Changes can only be made within the sub-section of a group.

N: Example: 1st trombones cannot be moved to 2nd trombones.

- i. The students will then be ranked by the adjudicator(s) and seated accordingly. The **FINAL** seating order should reflect the students' musical preparation.
- j. Results of the music reseating audition will be reported to the organizing chairperson of the performance group at the rehearsal site as soon as this process has been completed and the students will be seated accordingly.
- k. The auditioner will not report results to the student(s).
- l. Students who are not prepared may be removed from the band membership.
- m. Student names will be listed in the festival program in order of the results achieved at the regional audition.

2-2.2.19.2 CHOIR MUSIC PREPARATION CHECK PROCEDURE.

- a. All members of the All-Regional choir are required to have their music learned upon arrival at the festival.

**N: All regions must perform a preparation check as the festival's first event.
Music checks will be done in octets.**

- b. Music preparation check.
N: All regions must perform a preparation check as the festival's first event.
- c. Students who are not prepared may be removed from the choir membership.
- d. Student names will be listed in the festival program in order of the results achieved at the regional audition.

MUSIC PREPARATION (*cont'd*)**2-2.2.19.3 STRING MUSIC PREPARATION AND RESEATING AUDITION PROCEDURE.**

- a. The purpose of the music reseating audition procedure is to determine if the student has prepared the festival music and the final seating placement for the ensemble.
- b. At the beginning of the festival, students will be seated in alphabetical order by first name.
- c. Students will audition, in reverse alphabetical order, on the All-Regional performance music.
- d. String student's **FINAL** assigned seating will be based on the music reseating audition.
- e. The students will then be ranked by the adjudicator(s) and seated accordingly. The **FINAL** seating order should reflect the students' musical preparation.
- f. Results of the music reseating audition will be reported to the organizing chairperson of the performance group at the rehearsal site as soon as this process has been completed and the students will be seated accordingly.
- g. The auditioner will not report results to the student(s).
- h. Students who are not prepared may be removed from the orchestra membership.
- i. Student names will be listed in the festival program in order of the results achieved at the All-Regional audition.

2-2.2.20 ATTENDANCE POLICY.

- a. All participants are required to attend and actively participate in all scheduled rehearsals and festival activities.
- b. Failure to comply with attendance requirements may result in disciplinary action, including the loss of All-State eligibility or removal from the festival.
 - 1) The consequence imposed will depend upon the nature and severity of the infraction.
 - 2) Any decision regarding the loss of eligibility or removal from an All-Regional ensemble shall be made following a joint review by the Regional Governor and the appropriate instrumental or vocal chair.
 - 3) Upon a first attendance-related infraction, the student may be permitted to continue participating in the festival but will forfeit eligibility to audition for or participate in All-State activities.
 - 4) Upon a second attendance-related infraction, the student may be removed from the All-Regional ensemble and festival.
- c. Students removed from an All-Regional Festival shall be ineligible to audition for or participate in All-State activities during that festival cycle.
- d. Students are expected to demonstrate exemplary conduct at all times. Behavior that is disruptive, inappropriate, or inconsistent with the standards of the festival may result in disciplinary action, including dismissal from the ensemble or festival.

2-2.2.21 QUALIFICATION FOR ALL-STATE FESTIVAL AUDITIONS.

- a. Students become eligible to audition for the All-State Honor Festival of Performance upon successfully fulfilling all requirements of and completing participation in an All-Regional Honor Festival Band, Orchestra, or Choir.
- b. Students who qualify for participation in more than one All-Regional ensemble may audition for the corresponding voice part or instrument at the All-State Honor Festival of Performance, provided they have fulfilled all requirements of and completed participation in their designated All-Regional ensemble.
- c. A student who qualifies for more than one All-Regional ensemble and subsequently loses All-State eligibility during the All-Regional Festival, they shall be ineligible to audition for any All-State ensemble.

2-2.2.22 INSTRUMENTATION/VOICING ALL-REGIONAL ENSEMBLES.**2-2.2.22.1 INSTRUMENTATION: ALL-REGIONAL BAND.**

Piccolo	1	Alto Saxophone	6
Flute	12	Tenor Saxophone	2
Oboe	4	Baritone Saxophone	2
English Horn*	1	Cornet/Trumpet**	13
Bassoon	4	F Horn	8
Bb Clarinet I	8	Trombone***	9
Bb Clarinet II	10	Euphonium	4
Bb Clarinet III	12	Tuba	8
Eb Clarinet	1	Percussion	6
Bass Clarinet	4	Harp	2
Contra Clarinet (Bass/Alto)	2	Double Bass	2

Ensemble preference will be given to the highest score from each wind, brass, and percussion after which all remaining chairs will be placed in alternation until all seats in the orchestra are filled.

It is the responsibility of the student's band director to transpose any needed contra-alto/contrabass clarinet part.

The adjudicator will determine percussion part assignments in conjunction with the Regional Chair. There will be no reseating of Percussion.

If a student auditions on the English Horn and none of the selections in the Regional Band/Orchestra call for the part; the student remains eligible for an All-State audition.

* A student will only be selected for English horn if the music requires it. If all music does not require an English Horn, the student chosen will play the 2nd oboe part.

** The adjudicator will determine cornet/trumpet part assignments in conjunction with the Regional Chair.

*** There are no bass trombone etudes. Students auditioning on bass trombone may have the option of playing 3rd part.

N: Maximum number allowed is to be used unless indicated by the specific repertoire. Ensemble preference will be given to the highest score from each wind, brass, and percussion, after which all remaining chairs will be placed in alternation until all seats in the orchestra are filled.

N: If, after a recommendation from the adjudicator, there are not enough qualified students, the Chairperson, and the Regional Governor may elect to choose fewer than the maximum number allowed.

N: If festival repertoire requires a change in numbers exceeding the maximum allowed, then the Chairperson and/or the Regional Governor must contact the AMEA Vice-President for High School Activities for approval.

2-2.2.22.2 VOICING: ALL-REGIONAL CHOIR.

Sopranos	25	Tenors	25
Altos	25	Basses	25

N: If, after a recommendation from the adjudicator, there are not enough qualified students, the Chairperson, and the Regional Governor may elect to choose fewer than the maximum number allowed.

N: In a two-part divisi performance voice part, voice part requests will be accommodated up to the balance point, after which assignments will be made as needed by the choir chairperson.

N: If festival repertoire requires a change in numbers exceeding the maximum allowed, then the Chairperson and/or the Regional Governor must contact the AMEA Vice-President for High School Activities for approval.

2-2.2.22.3 INSTRUMENTATION: ALL-REGIONAL ORCHESTRA.

Violin I	20	Bb Clarinet	2
Violin II	24	Bass Clarinet	1
Viola	14	Bassoon	2
Cello	14	F Horn	5
Double Bass	10	Trumpet	3
Piccolo	1	Trombone	3
Flute	2	Tuba	1
English Horn	1	Percussion	3
Oboe	2	Harp	2

N: For Double Bass, students placed in the top 10 positions must be placed in the orchestra. Double Bass players 11 and 12 are then placed in the Band. When an alternate is selected, the students move up to fill the vacancy. If the opening for an alternate occurs in the orchestra; Double Bass player 11 will be asked first if they wish to move into the orchestra position. If not, player 12 will be asked, and if neither chooses to move into the orchestra, then the alternate will be placed in the vacated orchestra position.

N: There will be no reseating of Harps.

N: If, after a recommendation from the adjudicator, there are not enough qualified students, the Chairperson and Regional Governor may elect to choose fewer than the maximum number allowed.

N: If the festival repertoire requires a change in numbers exceeding the maximum allowed, then the Chairperson and/or the Regional Governor must contact the AMEA Vice-President for High School Activities for approval.

2-2.2.23 SELECTION OF WIND/PERCUSSION ALTERNATES AND PART ASSIGNMENTS.

- a. Two alternates will be selected for each instrument part within the ensemble and listed with the results.
- b. Alternates may receive music in advance, but do not attend the festival unless called to play by the chair.
- c. If a performer is dismissed from the ensemble or does not show up for rehearsals, all students will shift up one chair or part, and the alternate will assume the last chair placement in the ensemble.
- d. If there are extra orchestral wind parts beyond the traditional seating of the orchestra winds, a student from the band will be used to fulfill the part. Students will be “shared” between the ensembles at the discretion of the Region Governor and/or Chairpersons.
- e. Tier II or Tier III Solo and Ensemble students will fill piano parts at the Region and All-State Festival at the discretion of the Festival Leadership.

2-2.2.24 ADJUDICATOR EVALUATION.

- a. Teachers are encouraged to comment on adjudicators who do a satisfactory job.
N: An evaluation form is located in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org. Should this form be used, it is to be submitted within one week following the festival.
- b. Should there be a complaint about the work of an adjudicator, a copy of the score sheet in question is to be included with the report.
- c. Evaluations containing negative comments must be signed by the person submitting the report. Anonymous complaints will be disregarded.
N: Verbal criticism of the festival on the day of the event is discouraged. Convey any displeasure through the use of the evaluation form.

2-2.2.25 ALL-REGIONAL AND ALL-STATE ETUDES FOR WINDS AND PERCUSSION AUDITIONS.

SET 2 will be used for the 2026-2027 school year.

Etudes are located in the Etudes Folder, accessible under the Members Area Tab on the AMEA website (www.azmea.org).

2-2.2.26 ALL-REGIONAL AND ALL-STATE ORCHESTRAL EXCERPTS FOR STRING & HARP AUDITIONS.

Strings and Harp Excerpts

SET 2 will be used for the 2026-2027 school year.

Etudes are located in the Etudes Folder, accessible under the Members Area Tab on the AMEA website (www.azmea.org).

SECTION 2

2-3: AMEA/ABODA/ACE ALL-STATE HONOR FESTIVAL OF PERFORMANCE FOR HIGH SCHOOL MUSICIANS

Note: Items cataloged with a serial number are considered policy. Commentary, examples, and clarifications are preceded by a bold-faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy.

2-3.1: GENERAL INFORMATION

2-3.1.1 CHRONOLOGY.

July 25, 2026	AMEA Festival Leadership Meeting.
September 1, 2026	All-Regional Audition Registration Opens.
November 30, 2026	DEADLINE: Registration, All-Regional Auditions.
January 4, 2027	All-Regional Audition Schedule Emailed To Teachers.
January 22-23, 2027	All-Regional Auditions (8 sites).
January 25, 2027	All-Regional Auditions Results To Be Emailed To Teachers.
January 25, 2027	All-Regional Participation Registration Opens.
February 5, 2027	DEADLINE: All-Regional Student Participation registration.
February 12-13, 2027	All-Regional High School Honor Festival of Performance.
February 13, 2027	All-State Audition Registration Opens.
February 19, 2027	DEADLINE: High School All-State Audition Registration Due.
February 23, 2027	HS All-State Audition Schedule To Be Emailed To Teachers.
March 5-6, 2027	HS All-State Auditions
March 8, 2027	All-State Audition Results To Be Mailed To Teachers.
March 8, 2027,	All-State Participation Registration Opens.
March 19, 2027	DEADLINE: High School All-State Participation Registration.
April 8-10, 2027	All-State High School Honor Festival of Performance – University of Arizona

2-3.1.2 ALL-STATE FESTIVAL LEADERSHIP.**VICE-PRESIDENT, AMEA, HIGH SCHOOL ACTIVITIES****Coordinator for All-State Chairpersons**

Amy Brewer, AMEA Vice-President for High School Activities.

Ashton Ranch MS, 14898 W. Acoma Dr., Surprise, AZ 85379

School Phone: (623) 523-8950

School Fax: (623) 523-8311

Preferred Phone: (512) 658-8272

Email: vphighschool@azmea.org

AMEA EXECUTIVE DIRECTOR

David Waggoner, 6818 E. Kingston Pl., Tucson, AZ 85710

Office Phone: (520) 885-9754

Office Fax: (520) 885-0518

Email: executivedirector@azmea.org

BAND CHAIR

Jenn Bock, ABODA Vice-President for High School Activities.

Highland HS, 4301 E. Guadalupe Rd., Gilbert, AZ 85234

School Phone: (480) 812-0051

School Fax: (480) 813-0258

Preferred Phone: (602) 751-5542

Email: jenn.bock@gilbertschools.net

CHOIR CHAIR

Kristen Rebb, ACE Vice-President for High School All-State Activities.

Alhambra HS, 3839 W. Camelback Rd., Phoenix, AZ 85019

School Phone: (602) 764-6413

School Fax: (602) 271-3497

Preferred Phone: (623) 399-0239

Email: krebb@phoenixunion.org

ORCHESTRA CHAIR

Chuck Stewart, ABODA Vice-President for High School Orchestra Activities.

BASIS Phoenix, 13231 N. 22nd St., Phoenix, AZ 85022

School Phone: (602) 595-9870

School Fax: (602) 595-9820

Preferred Phone: (405) 808-8683

Email: chuckstewart@basised.com

2-3.1.3 ALL-STATE FESTIVAL AUDITION AND PERFORMANCE SITES.

Auditions: Gilbert High School, 1101 E Elliot Rd, Gilbert, AZ 85234

Festival: University of Arizona

Concert Time: TBD

2-3.1.4 SPONSOR.

- The Arizona All-Regional and All-State Honor Festivals of Performance for High School Musicians are sponsored by the Arizona Music Educators Association (AMEA) and its constituent organizations, the Arizona Band and Orchestra Directors Association (ABODA) and Arizona Choral Educators (ACE).

2-3.1.5 CONCEPTS.

- a. The Arizona All-Regional and All-State Honor Festivals for High School Musicians are designed to provide honor performance opportunities for as many qualified Arizona high school students as possible. Selection is based on demonstrated musical proficiency and achievement, and is not influenced by the size, location, or enrollment of the student's school.
- b. These festivals are founded on the principle that all deserving students should have the opportunity to participate in an honor performance experience. Because of facility, scheduling, ensemble size, and other logistical limitations, it may not be possible to accommodate every qualified student within a single honor performance event.

2-3.1.6 OBJECTIVES.

- a. To recognize excellence in instrumental and vocal performance among Arizona high school students.
- b. To encourage the continued development of outstanding musicianship, artistry, and achievement among Arizona high school students.
- c. To provide exceptional honor performance opportunities for high school students and to foster the development of Arizona's future musical leaders.
- d. To demonstrate the value of music as an essential component of a comprehensive education to school administrators, community leaders, and the public.
- e. To provide Arizona students with honor performance opportunities comparable to those available in other states.
- f. To elevate the level of musical performance and artistic excellence within Arizona high school music programs.
- g. To provide meaningful professional development and educational opportunities for Arizona music educators.

2-3.1.7 DESCRIPTION.

- a. The establishment of the All-Regional Honor Festivals of Performance provides honor ensemble opportunities for a greater number of deserving students than can be accommodated through the All-State Honor Festival of Performance alone. Students who are selected to and successfully complete participation in an All-Regional ensemble are eligible to audition for the All-State Honor Festival of Performance.
- b. The All-Regional Honor Festivals of Performance for High School Musicians are designed to provide Arizona high school musicians with the opportunity to rehearse and perform alongside other outstanding student musicians from across the state.
- c. Eligibility for participation in the All-State Honor Festival of Performance requires prior selection to and successful participation in an All-Regional Honor Festival ensemble.
- d. The All-State Honor Festival of Performance for High School Musicians is designed to provide Arizona's most accomplished student musicians with a premier honor ensemble experience.
- e. **Types of performance groups, All-State festival.**
 - 1) The festival shall include a band, choir, and orchestra.
 - 2) The number of students participating in each ensemble, as well as the approved instrumentation and voicing, shall be specified in **Section 2-3.2.18** of this document.

2-3.1.8 TEACHER/CHAPERONE RESPONSIBILITY.

- a. Each participating school must have the director or an AMEA-approved designated chaperone present and available on-site at all times while students are participating in the event. The designated chaperone serves as the responsible adult for emergencies, student supervision, and communication with event personnel.
- b. **Student participation is contingent upon the on-site presence of the director or an AMEA-approved designated chaperone. If neither the director nor the approved designated chaperone is present, the students shall be ineligible to rehearse, audition, perform, or otherwise participate in festival activities until the teacher or approved chaperone is on-site.**
- c. **The teacher or approved chaperone must arrive at the event site with the student(s) and remain on-site until all student responsibilities and event obligations have been completed**
- d. **Upon arrival, teachers and chaperones must check in with the appropriate event chairperson or designated event official.**
- e. If a student is accompanied by a chaperone other than their music teacher, the chaperone must possess a completed Official AMEA Chaperone Form signed by the school principal or principal's designee. **Failure to provide the required documentation will result in the student's disqualification from the event.**
N: The Official AMEA Chaperone form is in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org.
- f. Teachers and chaperones are responsible for the conduct, supervision, and welfare of the students they accompany throughout the event.
- g. If the director or approved designated chaperone must leave the event before all student responsibilities have concluded, another AMEA-approved designated chaperone must assume responsibility and check in with the event chairperson before the original director or chaperone departs. If no approved replacement is available, the parents of affected student(s) shall be notified and the student(s) dismissed from further participation until appropriate supervision is restored.

2-3.1.9 TEACHER/DIRECTOR RESPONSIBILITIES TO STUDENTS AND PARENTS.

- a. To ensure the highest quality musical performance, directors are responsible for adequately preparing students selected to participate in the festival.
- b. During the period between selection and the festival, directors shall ensure that participating students have sufficiently prepared the required music to meet the performance standards expected of an All-State ensemble.
- c. Directors should withdraw any student who is not adequately prepared to participate successfully in the festival prior to the beginning of festival activities.
- d. Participating directors are responsible for informing students and their parents or guardians of all AMEA policies governing the AMEA All-State Honor Festival and emphasizing that these policies are mandatory and that no exceptions will be granted unless specifically authorized by AMEA policy.

2-3.1.10 TRANSPORTATION AND HOUSING.

- a. The school sponsoring students participating in any AMEA/ABODA/ACE-sponsored festival or event shall be responsible for arranging and providing transportation to and from the event.
- b. When overnight accommodations are required, the sponsoring school shall be responsible for arranging and providing appropriate lodging for participating students.
- c. All transportation and lodging arrangements shall comply with the policies and procedures of the sponsoring school or school district.

2-3.1.11 TEACHER MEETING.

- A meeting for the directors will be held at the All-State Honor Festival Of Performance.
N: Directors are encouraged to attend the AMEA, ABODA, and ACE meetings to receive information on association activities and provide input to help guide how AMEA, ABODA, and ACE can best serve its members and their students.

2-3.1.12 TEACHER REFERENCE GUIDE TO ALL-STATE AUDITIONS/FESTIVAL.

The following is a general guide to the All-State process. For a complete set of rules and procedures, consult the All-State Handbook.

Immediately Following the All-Regional Honor Festival:

- Identify students who have successfully completed the All-Regional Honor Festival and wish to audition for All-State.
 - **Band and Orchestra Students**
 - Register students through OpusEvent. Registration links are available through the AMEA website (azmea.org) or directly at audition.opusevent.com.
 - Directors must have an active OpusEvent account to register students.
 - If you are new to OpusEvent, refer to the online instructions for creating an account and registering students.
 - OpusEvent is used for audition scoring and tabulation in place of paper audition sheets.
 - **Choir Students**
 - Register students through the AMEA website at www.azmea.org.
 - After submitting the registration, print a copy for your records.
 - A confirmation email will be sent upon successful submission. If you do not receive a confirmation email, contact the AMEA Executive Director.
 - Once confirmation has been received, proceed with the remaining registration requirements.

Financial Processing

- Submit a copy of the registration form to your school's accounting department for processing and recordkeeping.

At the Auditions:

- Directors are required by AMEA policy to accompany their students to the auditions.
- If a director is unable to attend, the school principal must designate a representative in writing to act on the director's behalf.
- The designated representative must possess the official AMEA Authorized Chaperone Form signed by the principal.

After the Auditions:

- Students selected for an All-State ensemble must complete the required online registration if they intend to participate.
- Directors should print a copy of the completed registration for their school's accounting department.
- Participation fees should be submitted to the AMEA Executive Director following completion of the online registration process.

At the Festival:

- Directors are required by AMEA policy to accompany their students to the festival.
- If a director is unable to attend, the school principal must designate a representative in writing to act on the director's behalf.
- The designated representative must possess the official AMEA Authorized Chaperone Form signed by the principal.
- Directors are encouraged to contact ensemble chairs to determine whether assistance is needed during the festival.

Communication:

- Questions regarding auditions, registration, or festival participation should be directed through the student's music director.
- Students and parents should not contact festival chairs, regional governors, or AMEA Board members directly regarding festival matters.
- The music director serves as the official liaison between students, parents, and AMEA leadership throughout the All-State process.

2-3.2: POLICIES AND PROCEDURES

2-3.2.1 APPLICATION FOR AUDITION.

- a. Students participating in any AMEA/ABODA/ACE-sponsored high school activity must be enrolled in grades 9–12 at a comprehensive public, charter, or private high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.
- b. Band/Orchestra entry forms can be found online at audition.opusevent.com
- c. Choir entry forms can be found online at www.azmea.org.
- d. Students auditioning for the All-State Honor Festival of Performance must first have successfully completed the All-Regional process.
- e. A student auditioning for the All-State Band must be registered by their band director.
- f. A student auditioning for the All-State Choir must be registered by their choir director.
- g. A student auditioning for the All-State Orchestra must be registered by their orchestra director.
- h. Comprehensive public, charter, and private schools that offer music programs but have limited ensemble offerings may permit their music teacher to register a student for participation in an AMEA/ABODA/ACE-sponsored ensemble that is not offered as part of the school's curriculum, provided the teacher accepts responsibility for the student's participation and compliance with all applicable event requirements. Schools that do not employ a music teacher or do not offer a music program are not eligible to register students for AMEA/ABODA/ACE-sponsored events.
- i. Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a "member in good standing" status as established by that school's music educator and school administration.

2-3.2.2 AUDITION REGISTRATION FEES.

- a. The All-State Festival audition fee for band & orchestra is \$35.00 per audition.
- b. A separate fee for each audition is required if a student is auditioning on more than one instrument.
- c. Students auditioning on more than one instrument must be registered separately.
 Example: Audition Entry 1. Jane Doe Flute
 Audition Entry 2. Jane Doe Piccolo
- d. The All-State Festival audition fee for choir is \$30.00 per audition.
- e. All audition fees must be paid by credit card, school check, money order, or purchase order.
- f. Payment Information:
 Credit Card: Visa/MasterCard/AMEX/Discover.
 Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 Send Payment/Purchase Orders to:
 David Waggoner
 AMEA Executive Director
 6818 E. Kingston Pl., Tucson, AZ 85710
 Phone: 520-885-9754 Fax: 520-885-0518
 Email: executivedirector@azmea.org
- g. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from auditioning.
- h. NO band, choir, or orchestra substitutions will be allowed after the registration deadline.
- i. The online registration form will be replaced with a late registration form at 11:59 p.m. on the deadline date.
 N: See 2-3.2.3 for the late registration fees.

2-3.2.3 LATE REGISTRATION.**2-3.2.3.1 ALL-STATE BAND AND ORCHESTRA.**

- a. The OpusEvent online registration form will open on Saturday, February 13, 2027.
- b. The OpusEvent online registration form will close at 11:59 p.m. on Friday, February 19, 2027.
- c. Requests to add entries after the registration deadline must be approved by the appropriate **All-State Chair**. Approved late-entry registrations may be submitted until 11:59 p.m. on Monday, February 22, 2027. **A late fee of \$50.00 per student entry will be assessed.**
- d. The All-State audition schedule will be distributed to directors on Tuesday, February 23, 2027.
- e. Following distribution of the audition schedule, directors will have until 5:00 p.m. on Wednesday, February 24, 2027, to request a post-late-entry registration from the AMEA Vice-President for High School Activities for any student that the teacher omitted from the original registration. **A late fee of \$100.00 per student entry will be assessed.**
N: The post-late-entry registration form must be signed by a school administrator prior to submission. Requests for audition-day or audition-time accommodations will not be accepted for late entries. Unless otherwise approved by the appropriate All-State Chair, late-entry auditions will be scheduled at the end of the audition schedule.

- f. No late-entry registrations will be accepted after 5:00 p.m. on Wednesday, February 24, 2027.

2-3.2.3.2 ALL-STATE CHOIR.

- a. The online registration form will open on Saturday, February 13, 2027.
- b. At 11:59 p.m. on Friday, February 19, 2027, the registration form will automatically convert to a late registration form.
- c. The late registration form will remain available until 11:59 p.m. on Monday, February 22, 2027. A late fee of \$50.00 per student entry will be automatically assessed for all registrations submitted during the late registration period.
- d. The All-State audition schedule will be distributed to directors on Tuesday, February 23, 2027.
- e. Following distribution of the audition schedule, directors will have until 5:00 p.m. on Wednesday, February 24, 2027, to request a post-late-entry registration link from the AMEA Vice-President for High School Activities for any student that the teacher omitted from the original registration. **A late fee of \$100.00 per student entry will be assessed.**
N: The post-late-entry registration form must be signed by a school administrator prior to submission. Requests for audition-day or audition-time accommodations will not be accepted for late entries. Unless otherwise approved by the appropriate All-State Chair, late-entry auditions will be scheduled at the end of the audition schedule.
- f. No late-entry registrations will be accepted after 5:00 p.m. on Wednesday, February 24, 2027.

2-3.2.4 DIRECTOR AND STUDENT ONSITE REGISTRATION PROCEDURES.

- a. Directors or approved chaperones must be present at the time of registration and verify registrations as necessary.
- b. Onsite Registration Procedures
 - All students must present a form of photo identification.
N: Acceptable forms of identification include a driver's license, student identification card, driver's permit, or state-issued identification card. If a student does not have a form of photo identification, the student's director or approved chaperone must verify the student's identity.
 - Students should verify that all information printed on their registration label, including name, school, and instrument or voice part, is correct.
 - Band and Orchestra Students
 - Students must verify that their Opus ID number matches the ID number printed on their audition card at check-in.
 - Prior to the audition process, students must declare their first-choice ensemble (Band, Choir, or Orchestra). If a student qualifies for more than one ensemble, the declared first-choice ensemble will determine placement. If a student is selected as first chair on an instrument that may be assigned to either Band or Orchestra, the student will be placed in the ensemble designated as their first choice.
 - Choir Students
 - Students must complete the top section of the audition form.
 - Prior to the audition process, students must declare their first-choice ensemble (Band, Choir, or Orchestra). If a student qualifies for more than one ensemble, the declared first-choice ensemble will determine placement.
 - Students must turn the score sheet over and write their school identification number on each perforated section on the back of the score sheet. If the student or school does not use student identification numbers, the student should write their date of birth instead. There are three (3) locations on the choir score sheet where this information must be entered.
N: Only the top portion of the judges' score sheets will contain the student's name. The preprinted identification number on the lower portion of the score sheet will be used to match the score sheet to the student if the sheet becomes separated. The school identification number or date of birth will only be used to identify misplaced or damaged forms.
 - Cell phones and other electronic devices are prohibited in Band and Orchestra audition rooms. Students must leave all cell phones and electronic devices with their director or approved chaperone during the audition process.
 - Choir students may bring a cell phone into the solo audition room solely for accompaniment playback through an external speaker. The phone's internal speaker may not be used. Cell phones are prohibited in the sight-reading audition room.
 - Wind, Percussion, String, and Harp audition scales shall be posted at the registration desk.

2-3.2.5 AUDITION INTEGRITY POLICY.

- **To preserve the integrity and confidentiality of the audition process, AMEA/ABODA/ACE expects all participants, including teachers, students, adjudicators, volunteers, and event personnel, to refrain from discussing, posting, or otherwise sharing audition results or information related to audition outcomes until the official results have been collected, verified, and released by the appropriate festival leadership. No individual other than the designated AMEA/ABODA/ACE leadership is authorized to release or distribute audition results.**

2-3.2.6 AUDITION ROOM MONITOR – Winds, Percussion, Strings.

- a. A door monitor will read the approved audition script, assist the student with audition setup, and serve as a liaison between the student and the adjudicator. The door monitor shall remain in the audition room throughout the audition process.
- b. When instructed to begin, the student shall enter the audition room promptly and quietly and may not speak to the adjudicator at any time during the audition. If an adjudicator needs to communicate with the student, the student shall follow the directions provided without speaking.
- c. A copy of the approved audition script is available in the Handbooks and Documents folder located under the Members Area tab on the AMEA website at www.azmea.org.

2-3.2.7 CONCERT TICKETS.

- The All-State concert is free due to ticket costs charged by Arizona State University, Northern Arizona University, and the University of Arizona.

2-3.2.8 ALL-STATE WINDS AND PERCUSSION.**2-3.2.8.1 SOLO REQUIREMENT.**

- **THERE IS NO SOLO REQUIREMENT FOR THE ALL-STATE AUDITION.**

2-3.2.8.2 ETUDES.

- SET 2 will be used for the 2026-2027 school year.**
- Etudes can be found in the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org.**

2-3.2.8.3 SCALES.

- A LIST OF SCALES TO BE PERFORMED WILL BE POSTED AT THE REGISTRATION DESK.
- NUMBER OF SCALES TO BE PERFORMED.
Those auditioning will be asked to perform a total of three scales.
- TWO MAJOR SCALES
Will be chosen from all keys.
- ONE CHROMATIC SCALE.
Will be required for woodwind and brass performers.
- MEMORIZATION.
Scales ARE to be MEMORIZED.
- RHYTHM PATTERN FOR THE PLAYING OF SCALES.
Students are to choose the following rhythm pattern when performing scales.



- SCALE TEMPO.
Major scales should be played at a minimum of QN = 120 in order to receive full credit.
- ARTICULATION.
The adjudicator will indicate to the student whether to slur or tongue the scale. Each scale is to be played all slurred or all tongued. At least one scale is to be played slurred, and one tongued.
- SCALE RANGE.
To receive full points for scales, students must perform the number of octaves as indicated below. Extra points will not be given for additional octaves.

N: Example: C2 indicates that the C Major scale is to be played over two octaves.

Piccolo: C1, F2, Bb2, Eb2, Ab2, Db1, Gb2, Cb1, G2, D2, A2, E2, B1, F#2, C#1, D-Bb chromatic 2+

Flute: C3, F2, Bb2, Eb2, Ab2, Db2, Gb2, Cb2, G2, D2, A2, E2, B2, F#2, C#2, C-C chromatic 3

Oboe/English Horn: C2, F2, Bb1, Eb2, Ab1, Db2, Gb1, Cb2, G1, D2, A1, E2, B2, F#1, C#2, C-C chromatic 2

Bassoon: C2, F2, Bb3, Eb2, Ab2, Db2, Gb2, Cb2, G2, D2, A2, E2, B2, F#2, C#2, Bb-Bb chromatic 3

Eb/Bb Clarinet: C2, F3, Bb2, Eb2, Ab2, Db 2, Gb3, Cb2, G3, D2, A2, E3, B2, F#3, C#2, E-G Chromatic

ALL-STATE WINDS AND PERCUSSION (*cont'd*)

Bass/Contra Clarinet: C2, F2, Bb2, Eb3, Ab2, Db2, Gb2, Cb2, G2, D2, A2, E3, B2, F#2, C#2, Eb-Eb chromatic 3

Saxophone: C2, F2, Bb2, Eb2, Ab1, Db2, Gb1, Cb2, G1, D2, A1, E2, B2, F#1, C#2, Bb-F chromatic 2+.

Trumpet/Euphonium TC: C2, F1, Bb2, Eb1, Ab2, Db1, Gb2, Cb2, G2, D1, A2, E1, B2, F#2, C#1, F#-C chromatic 2+.

French Horn: C2, F2, Bb2, Eb2, Ab2, Db2, Gb2, Cb2, G2, D2, A2, E2 B2, F#2, C#2, G-G chromatic 2.

Trombone/Euphonium BC/Tuba: C1, F2, Bb2, Eb1, Ab2, Db1, Gb2, Cb1, G2, D1, A2, E2, B1, F#2, C#1, E-Bb Chromatic 2+.

Mallet Percussion: All Major Scales, 2 octaves.

2-3.2.8.4 SIGHT-READING.

- a. Sight-Reading material will consist of one or two short selections.
- b. ACCOMMODATIONS FOR VISUALLY CHALLENGED STUDENTS. The following accommodations may be made for visually challenged students.
 - A student who is legally blind shall be exempt from sight-reading. Their director shall provide the All-State Chair with proof of blindness in a letter from the student's principal and shall contact the All-State Band Chair before the audition so that adequate accommodations can be made.

N: The blind student's sight-reading score shall be determined using the same percentage ratio as the scoring percentage ratio of the three etudes. (e.g., If the student scores 300 out of 600 points on the etudes, then the sight-reading score would be 50% of the total sight-reading points available. $(300/600 = X/250)$ $(X=125)$.

2-3.2.8.5 SCREENS.

- a. Screens will be used for the audition of woodwind and brass instrumentalists.
- b. The purpose of the screens is to protect the student's anonymity. Therefore, students should not do anything, including speaking, that could identify themselves to the adjudicator.

ALL-STATE WINDS AND PERCUSSION (*cont'd*)**2-3.2.8.6 PERCUSSIONISTS.****a. EQUIPMENT PROVIDED AT AUDITION SITE.**

The following will be furnished at the audition site:

- 1) Three (3) timpani.
- 2) Snare drum.
- 3) Xylophone.

b. EQUIPMENT TO BE PROVIDED BY THE STUDENT.

Each auditioning percussionist is responsible for providing the following items:

- 1) Snare drum sticks.
- 2) Xylophone mallets.
- 3) Timpani mallets.
- 4) Any other needed equipment needed and not listed in sub-paragraph b must be supplied by the student.

c. Students may provide a tuning fork, pitch pipe, or electric tuner that provides a single pitch for reference. Cell phones and tablets as a tuner are prohibited and not allowed in the audition room. Students may also use a pitched keyboard instrument for their reference pitch**2-3.2.8.7 SCORE SHEETS.**

- There is a score sheet for 1) woodwinds and brass and 2) percussion.

2-3.2.8.8 AUDITION TIME LIMIT.

- a. The audition time limit for winds and brass is 8 minutes. The audition will be stopped if the student is unable to complete the audition within the allotted time limit.**
- b. The audition time limit for percussion is 10 minutes. The audition will be stopped if the student is unable to complete the audition within the allotted time limit.**

2-3.2.9 ALL-STATE CHOIR.

2-3.2.9.1 PURPOSE OF AUDITIONS FOR ALL-STATE CHOIR.

- To assess fitness for placement in the All-State Honor Choir.

2-3.2.9.2 SKILLS NEEDED FOR HONOR CHOIR MEMBERS.

- Pleasant Singing Voice/Tone.
- High Degree Of Music Literacy.
- Notes Are Sung Accurately, And A Center Of Pitch Is Maintained.
- Evenness Of Register From Top To Bottom Of Range.
- Ability To Maintain Part In The Choir.
- Ability To Sing Accompanied and A Cappella Music.
- Ability To Sing With Breath Control And Phrasing.
- Stage Presence And Ability To Connect To The Music

ALL-STATE CHOIR (cont'd)**2-3.2.9.3 SOLO ADJUDICATION.**

- a. Solos must be selected from the REQUIRED LIST OF CHOIR SOLOS (2-3.2.6.5)
- b. Solos are to be 2 minutes in length. If the solo exceeds this length, it will be stopped without penalty. The adjudicator doesn't need to hear the entire solo.
- c. Scores, practice tracks with the vocal part, and tracks with just the accompaniments only are available on the ACE website: www.azchoraleducators.org
- d. All students must use a solo in the key indicated for the voice part submitted on the initial registration. (Soprano, Alto, Tenor, Bass)
- e. Students may **NOT** audition on a voice part different from that stated on the initial registration form.
- f. On audition day, the student will need to indicate their voice part (S1, S2, etc) on the audition registration form.

N: This indication is for informational purposes only. It will be used to inform adjudicators as to the solo being sung. It will also be used to assist the ACE All-State Vice President in voicing the choir.

- g. **The adjudicator will have copies of all of the required solos.**
- h. Students are allowed to use recorded accompaniments. If the student is using a recorded accompaniment, he/she will need to provide their playback equipment. The student should consult their teacher regarding the best method for playback. Students may bring a cell phone into the solo audition room for playback to an external speaker. The cell phone speaker cannot be used. Cell phones will not be allowed in the sight-reading audition.
- i. If a school chooses to use a live accompanist, a separate accompanist is to be supplied for each voice category. If an accompanist issue arises, the student may use the provided recorded accompaniment provided he/she uses their own equipment. This will allow the audition schedule to function promptly.
- j. Live accompaniments must reflect the sheet music shared on the ACE website. Accompaniments that deviate from the sheet music or double the vocalist's part will result in a 10-point deduction in the solo score.
- k. All solo auditions must have live OR recorded accompaniment. A student who sings their solo a cappella will not receive a solo score.
- l. **Solos for All-State auditions MUST be memorized, or there will be a five-point reduction from the solo score.**
- m. **See the ACE Website for additional resources: www.azchoraleducators.org.**

2-3.2.9.4 PURPOSE OF REQUIRED SOLO SONG SELECTIONS.

- The required songs are close to 2 minutes in length.
- The songs reflect the ranges necessary to sing the part for which the student is auditioning
- The music is easily obtainable from a variety of sources.
- The songs have multiple internet examples for the students in all voice ranges.
- The songs are age-appropriate and provide a variety of styles, tempi, skill levels, and skill sets.
- The songs are appropriate for college auditions.

ALL-STATE CHOIR (cont'd)**2-3.2.9.5 REQUIRED LIST OF CHOIR SOLOS.**

SONG	COMPOSER	RANGE	SINGER RANGE	KEY	RESOURCES
I Attempt From Love's Sickness To Fly	Purcell	8ve & m3	S1/T1 (D-F) S2/T2 (C#-E) A1/B1 (B-D) A2/B2 (A-C)	Ab G F Eb	All keys: www.musicnotes.com Classical Contest Solos - Soprano
Linden Lea	Vaugh Williams	M9	S1/T1 (E-F#) S2/T2 (D-E) A1/B1 (C-D) A2/B2 (A-B)	A G F D	All keys: www.musicnotes.com Standard Vocal Literature First Book of Tenor Solos - 2
Where E're You Walk	Handel	M9	S1/T1 (F-G) S2/T2 (D-E) A1/B1 (C-D) A2/B2 (Bb-C)	Bb G F Eb	All keys: www.musicnotes.com The Singing Road Vol. 1 Low Classical Contest Solos - Tenor
Caro Mio Ben	Giordano	8ve & m3	S1/T1 (E-G) S2/T2 (D-F) A1/B1 (B-D) A2/B2 (A-C)	F Eb C Bb	All keys: www.musicnotes.com 24 Italian - Eb, C 28 Italian - All Keys
Gia Il Sole Dal Gange	Scarlatti	M9	S1/T1 (E-F#) S2/T2 (Eb-F) A1/B1 (Bb-C) A2/B2 (A-B)	A Ab Eb D	www.musicnotes.com - A, Ab, Eb 24 Italian - Ab, Eb 28 Italian - All Keys
Vergin Tutto Amor	Durante	8ve & m3	S1/T1 (D-F) S2/T2 (C-Eb) A1/B1 (A-C) A2/B2 (G-Bb)	dm cm am gm	www.musicnotes.com - d, c, a 24 Italian - cm, am 28 Italian - All Keys
Vittoria Mio Core	Carissimi	8ve & P4	S1/T1 (D-G) S2/T2 (C-F) A1/B1 (A-D) A2/B2 (G-C)	D C A G	All keys: www.musicnotes.com 24 Italian - C, A 26 Italian - D, A 28 Italian - All Keys
An Die Musik	Schubert	8ve & P4	S1/T1 (C#-F#) S2/T2 (B-E) A1/B1 (A-D) A2/B2 (G#-C#)	D C Bb A	All keys: www.musicnotes.com The Lieder Anthology
Die Lotosblume	Schumann	8ve & P5	S1/T1 (C-G) S2/T2 (Bb-F) A1/B1 (Ab-Eb) A2/B2 (G-D)	F Eb Db C	All keys: www.musicnotes.com 50 Selected German Songs The Lieder Anthology
Ich Liebe Dich	Beethoven	8ve & m3	S1/T1 (D-F) S2/T2 (C-Eb) A1/B1 (Bb-Db) A2/B2 (A-C)	G F Eb D	All keys: www.musicnotes.com The Lieder Anthology
Vergebliches Standchen	Brahms	M9	S1/T1 (E-F#) S2/T2 (D-E) A1/B1 (C-D) A2/B2 (Bb-C)	A G F Eb	All keys: www.musicnotes.com 50 Selected German Songs The Lieder Anthology
Weep You No More	Quilter	8ve & M3	S1/T1 (Eb-G) S2/T2 (D-F#) A1/B1 (Bb-D) A2/B2 (G-B)	fm em cm am	All keys: www.musicnotes.com Classical Contest Solos: Tenor Roger Quilter: 55 Songs (High Voice and Low Voice)

ALL-STATE CHOIR (cont'd)**2-3.2.9.6 SOLO SCORE SHEET RUBRIC.**

- See Section 9 in this Handbook for the Score Sheet Rubric.

2-3.2.9.7 MUSICIANSHIP ADJUDICATION.

- a. Each student will be administered a musicianship test as a part of the audition process.
 - 1) Three single-line exercises of eight (8) measures each.
 - 2) One Block and Contrapuntal exercise of sixteen (16) measures.
 - (a) The other three voice parts are sung on the provided recording. The student is to sing their own voice part along with the other three voices.
 - (b) Students may use any system to sing the Block and Contrapuntal section including, but not limited to: solfege, numbers, text, neutral syllables, etc.
- b. ACCOMMODATIONS FOR VISUALLY CHALLENGED STUDENTS. The following accommodations may be made for visually challenged students.
 - 1) The ACE Vice-President for High School All-State Activities will provide the necessary **enlarged** number of copies to accommodate students with vision impairments - , i.e., dyslexia, legal blindness.
 - 2) If the visually challenged student is not able to read even the enlarged music, that would be provided, the student must audition using the same musicianship test that has been translated into the Braille music system. The ACE Vice-President for High School All-State Activities will make arrangements with a choral teacher who has the resources to Braille the musicianship test before the audition process.

N: It will be necessary for the student to be trained in the Braille music system before the audition process. Local choir directors may obtain information and resource materials on the use of the Braille music system by contacting:

**Handicapped (NLS)
The Library of Congress
1291 Taylor Street N.W.
Washington, D.C. 20542
(202) 707-5100
<http://lcweb.loc.gov/nls/nls.html>**

N: Help may also be obtained by contacting the ACE Vice-President of High School All-State Activities.

- 3) In addition to the musicianship test being provided in enlarged print or raised characters (Braille), students who qualify for accommodation will be given extra time to study and complete each single-line exercise as well as be given more time to study the Block and Contrapuntal Exercise.

N: Additional time for singing the Block and Contrapuntal Exercise is not an option due to the nature of the procedure requiring the student to provide their part while the other three vocal parts are being provided by other voices.

- 4) The All-State chairperson involved in this process will designate one sight-reading judge to listen to students who are visually challenged.
- 5) The All-State chairperson will communicate with the local choir director at which judging room, the student must audition.
- 6) The All-State chairperson will provide separate instructions to this judge indicating the musicianship recording must be stopped at each appropriate pause to allow the The additional time indicated for the visually challenged student. The All-State chairperson will also provide a timing device to be used in monitoring the additional time.

ALL-STATE CHOIR (cont'd)

- 7) The additional time allotments will be as follows:
 - (a) Each single-line exercise will be allowed 2 minutes of study instead of the usual 15 seconds.
 - (b) Each single-line exercise will be allowed 1 minute of performance instead of the usual 40 seconds.
 - (c) The Block and Contrapuntal Exercise will be allowed 3 minutes of study instead of the usual 25 seconds.
- c. **WRITTEN INSTRUCTIONS: ALL-REGIONAL MUSICIANSHIP TEST.**
 “This is your All-State sight-reading audition. The first part of the audition consists of three single-line exercises. When each single line is introduced, you will hear the tonic chord first as a broken chord and then as a block chord. You will have fifteen (15) seconds to study the exercise then you will hear the triad of the key again, first as a broken chord and then as a block chord. You may sing the line on any syllable you choose. You may read from either the bass or the treble clef. You have 40 seconds to sing each single-line exercise.

 After you have completed the single-line exercises, you will study the Block and Contrapuntal exercise. You will hear the tonic chord first as a broken chord and then as a block chord. You will have 25 seconds to study the exercise silently or aloud. At the conclusion of the study time, you will hear a piano introduction, and then you are to sing your own part with the other three voices on the provided recording.
- d. To assist the student:
 - 1) Pitches are given in the proper vocal ranges.
 - 2) Audition materials for student use are professionally typeset and laminated to prevent soiling, etc.
 - 3) Single-line exercises may be transposed, at the discretion of the adjudicator, after consulting with the All-State choir chair to accommodate the cambiata voice.
 - 4) **Students must complete the solo audition portion before sight-reading.**

2-3.2.9.8 ADJUDICATORS.

- a. The audition process will involve two separate adjudicators.
- b. There will be one adjudicator for solos.
- c. There will be another adjudicator to administer the musicianship test.
- d. The same adjudicator will not administer both the musicianship and solo audition for the same student.

2-3.2.9.9 ENTRY FORM.

- a. Entry forms can be found online at www.azmea.org.
- b. From the information submitted on this form, a master schedule will be built allotting the appropriate amount of time in each voicing and musicianship category for the students from each school.
- c. When students arrive at the audition site, they will receive the individual, formal application form to fill out.
- d. Students are to arrive early so they will have time to fill out the form and warm up without using a portion of the allotted audition time.

ALL-STATE CHOIR (cont'd)**2-3.2.9.10 ACCOMPANISTS.**

- a. Recorded accompaniments will be available for this audition. Recordings will be made available to teachers and students via the ACE website – www.azchoraleducators.org.
- b. Students are allowed to use recorded accompaniments. If the student is using a recorded accompaniment, he/she will need to provide their own playback equipment. The student should consult their teacher regarding the best method for playback. Students may bring a cell phone into the solo audition room for playback to an external speaker. The cell phone speaker cannot be used. Cell phones will not be allowed into the sight-reading audition.
- c. If a school chooses to use a live accompanist, a separate accompanist is to be supplied for each voice category. If an accompanist issue arises, the student may use the provided recorded accompaniment provided he/she uses their own equipment. This will allow the audition schedule to function promptly.
- d. Live accompaniments must reflect the sheet music shared on the ACE website. Accompaniments that deviate from the sheet music or double the vocalist's part will result in a 10-point deduction in the solo score.
- e. All solo auditions must have live OR recorded accompaniment. A cappella solo auditions will not be scored.

2-3.2.9.11 AUDITIONING FOR ONE VOICE PART.

- a. Students **MAY NOT** audition for more than one voice part.
- b. When a student auditions for the All-State Choir, that person is required to stay on the same voice part that they were assigned to in the All-Regional Choir.
- c. A school director, in conjunction with the All-Regional Vocal Chair and the Regional Governor, may switch a voice part during the All-Region audition process to accommodate a changing tessitura.

2-3.2.9.12 AUDITION TIME LIMIT.

- a. **The audition time limit for the required solo is 2 minutes. If the solo exceeds this length, it will be stopped without penalty.**
- b. **The audition time limit for sight-reading is determined by the length of the exercises on the provided recording.**

2-3.2.9.13 4-YEAR STUDENT RECOGNITION.

ACE will recognize students, via a plaque at the All-State Festival Concert, who have auditioned for, made and participated in the All-State Choir Festival from grades 9 through 12 every year.

2-3.2.10 ALL-STATE STRINGS.**2-3.2.10.1 FINGERINGS AND BOWINGS.**

- Students are not required to use any printed fingerings or bowings, although the student's teacher may make suggestions concerning these.

2-3.2.10.2 EXCERPTS.

- Posted in the "members only" section of the AMEA website.**
- Orchestral excerpts 1-3 are to be performed for the All-Regional audition.
- Orchestral excerpts 3-5 are to be performed for the All-State audition. (Vln, Vla, Vcl, Bass)

2-3.2.10.3 SCALES AND ARPEGGIOS.

- A LIST OF SCALES TO BE PERFORMED WILL BE POSTED AT THE REGISTRATION DESK.
- NUMBER OF SCALES TO BE PERFORMED.
String players will be asked to perform a total of three (3) scales and arpeggios selected by the adjudicators from two MAJOR and one MELODIC MINOR scales/arpeggios.
- MAJOR and MELODIC MINOR SCALES and ARPEGGIOS.
For the All-State auditions, scales and arpeggios will be chosen from keys up through seven (7) sharps and seven (7) flats for both major and melodic minor scales.
- CHROMATIC SCALES.
Will not be required.
- MEMORIZATION OF SCALES and ARPEGGIOS.
Scales and arpeggios ARE to be MEMORIZED.
- SCORING OF SCALES and ARPEGGIOS.
The scoring of scales and arpeggios will be:
 - A maximum of 80 points is available for each scale and each arpeggio.
 - The maximum points will only be available for continuous three-octave scales and arpeggios for all instruments
 - If a student plays only two octaves, the maximum points possible for that scale or arpeggio will be 48 points, with points awarded as follows:
Accurate Notes and Intonation, max. 30; Tempo, max. 12; Tone, max 6.
 - No extra credit is available for playing four-octave scales and arpeggios and students are requested not to play a fourth octave.
 - If a student plays only one octave, the maximum points possible for that scale or arpeggio will be 16 points.
- RHYTHM PATTERN FOR THE PLAYING OF SCALES.
Students are to choose one of the following rhythm patterns for the scales to be played. Scales are to be performed with one scale degree on every note.

**h. RHYTHM PATTERN FOR THE PLAYING OF THE ARPEGGIOS.****i. SCALE AND ARPEGGIO TEMPO.**

- The tempo of each scale should be at least mm. 60 (quarter note = 60/eighth note=120)
- The tempo of each arpeggio should be at least mm. 40 (dotted quarter note =40/eighth note= 120).

j. BOWING OF SCALES AND ARPEGGIOS.

Students may perform scales and arpeggios in single-note bows, or slurred groups, at the student's discretion.

ALL-STATE STRINGS (cont'd)**2-3.2.10.4 SOLO REQUIREMENT.**

- **THERE IS NO SOLO REQUIREMENT FOR THE ALL-STATE AUDITION.**

2-3.2.10.5 SIGHT-READING.

- a. Sight-Reading material will consist of not more than two short selections selected by the adjudicators.
- b. Scoring of sight-reading.
A maximum of 320 points is available for sight-reading, with points awarded as follows:
Accurate Notes and Intonation, max. 110; Tone, max. 50;
Rhythm and Continuity, max 110; Technique and Musicality, max 50.
- c. **ACCOMMODATIONS FOR VISUALLY CHALLENGED STUDENTS.** The following accommodations may be made for visually challenged students.
 - A student who is legally blind shall be exempt from sight-reading. Their director shall provide the All-State Chair with proof of blindness in a letter from the student's principal and shall contact the All-State Orchestra Chair before the audition so that adequate accommodations can be made.
N: The blind student's sight-reading score shall be determined by using the same percentage ratio as the scoring percentage ratio of the three etudes. (e.g., If the student scores 600 out of 1200 points on the etudes, then the sight-reading score would be 50% of the total sight-reading points available. $(600/1200 = X/320)$ ($X=160$).

2-3.2.10.6 SCREENS.

- a. Screens **WILL** be used for All-State auditions.
- b. The purpose of the screens is to protect the student's anonymity. Therefore, students should not do anything, including speaking, that could identify themselves to the adjudicator.

2-3.2.10.7 ADJUDICATORS.

- a. Each student will be heard by **two** adjudicators at the All-State audition.
- b. At their discretion, adjudicators may ask a student to go on to the next element of the audition if they are performing at an unsatisfactory tempo, judged to be much too slow.

ALL-STATE STRINGS (cont'd)**2-3.2.10.8 ELEMENTS OF STRING AUDITIONS.**

- a. Tuning.
Students will quietly check the tuning on their instruments in the hallway before their audition.
- b. Audition Procedure.
 - 1) A door monitor will read a prepared script and assist the student in setting up for the audition and act as liaison to the adjudicator. The monitor will stay in the room during the audition process. When it is time for the audition to begin, the student will enter the audition room quickly and quietly, not speaking to the adjudicators at any point during the audition. If an adjudicator must talk to the student, the student will follow directions without speaking. The script can be found in the handbook folder on the AMEA website.
 - 2) The student will set up their music and start the first element of the audition without waiting to be asked to start, and will proceed from element to element of the audition without pause.
 - 3) When the last element of the audition has been played, the student will gather their belongings and exit the audition room without speaking to the adjudicators.
- c. Elements Of Audition.
The elements of the audition will be performed in the following order:
 - 1) Violins: Room 1 - scale and arpeggio #1, scale and arpeggio #2, scale and arpeggio #3, and sight-reading.
Room 2 - orchestral excerpt #3, orchestral excerpt #4, and orchestral excerpt #5.
 - 2) Viola, Cello, String Bass: scale and arpeggio #1, scale and arpeggio #2, scale and arpeggio #3, orchestral excerpt #3, orchestral excerpt #4, orchestral excerpt #5, and sight-reading.

2-3.2.10.9 SCORE SHEET AND ASSESSMENT STANDARDS FOR ALL-STATE STRING AUDITIONS.

- a. SCORE SHEET
 - 1) A total of 2,000 points is available in each score sheet, with points awarded as follows:
 - (a) Each scale and each arpeggio shall be worth a maximum of 80 points, awarded as follows: Accurate Notes and Intonation, max. 50; Tempo, max. 20; Tone, max. 10.
 - (b) Each orchestral excerpt shall be worth a maximum of 400 points, awarded as follows: Accurate Notes and Intonation, max. 120; Tempo, max. 60; Tone, max. 100; Technique, max. 60; Musicality, max. 60.
 - (c) Sight-Reading shall be worth a maximum of 320 points, awarded as follows: Accurate Notes and Intonation, max. 110; Tone, max. 50; Rhythm and Continuity, max. 110; Technique and Musicality, max. 50.
 - 2) Each adjudicator will complete and sign a separate score sheet.
 - 3) Each student's final All-State score will be the sum of the scores from the two scores sheets.
- b. ASSESSMENT STANDARDS
The Assessment Standards sheet will be utilized by each adjudicator to standardize the adjudication process as much as possible.
- c. ASSESSMENT STANDARDS RUBRIC
See Section 9 in this handbook for the Assessment Rubric.

2-3.2.10.10 AUDITION TIME LIMIT.

- a. The audition time limit for Violin & Viola is 8 minutes. The audition will be stopped if the student is unable to complete the audition within the allotted time limit.
- b. The audition time limit for Cello & String Bass is 10 minutes. The audition will be stopped if the student cannot complete the audition within the allotted time limit.

2-3.2.11 ALL-STATE HARP.**2-3.2.11.1 HARP INCLUSION.**

- All regions should select and name four harpists, two for band and two for orchestra, when applicable.
- At least one musical selection for the Band should include a harp part that was initially written for the selection.
- At least one musical selection for the Orchestra should include a harp part that was initially written for the selection.
- The band/Orchestra Chairperson is responsible for communicating with the band and orchestra conductors to program at least one piece with a harp and should approve all selections.

2-3.2.11.2 HARP EXCERPTS.

- a. **Posted in the "members only" section of the AMEA website.**
- b. Harp excerpts 1-3 are to be performed for the All-Regional audition.
- c. Harp excerpts 3-5 are to be performed for the All-State audition.

2-3.2.11.3 SCALES.

- a. A LIST OF SCALES TO BE PERFORMED WILL BE POSTED AT REGISTRATION DESK.
- b. Three scales from all sharp and flat major SCALES are TO BE PERFORMED. Two octaves only.
- c. There are no chromatic or minor scales.
- d. **MEMORIZATION OF SCALES.**
Scales are to be memorized.
- e. **SCORING OF SCALES.** The scoring of scales will be:
 - 1) A total of 50 points for each scale.
 - 2) Maximum points will only be awarded for two-octave scales.

2-3.2.11.4 SOLO REQUIREMENT.

- There is no solo requirement for the All-State audition.

2-3.2.11.5 SIGHT-READING.

- a. Sight-Reading material will consist of two or three short selections.
- b. **ACCOMMODATIONS FOR VISUALLY CHALLENGED STUDENTS.** The following accommodations may be made for visually challenged students.
 - A student who is legally blind shall be exempt from sight-reading. Their director shall provide the All-State Chair with proof of blindness in a letter from the student's principal and shall contact the All-State Chair before the audition so that adequate accommodations can be made.

N: The blind student's sight-reading score shall be determined by using the same percentage ratio as the scoring percentage ratio of the three etudes. (e.g., If the student scores 600 out of 1200 points on the etudes, then the sight-reading score would be 50% of the total sight-reading points available. $(405/810 = X/190)$ ($X=95$).

ALL-STATE HARP (cont'd)**2-3.2.11.6 SCREENS.**

- There will be no screens used in the auditions for the harp.

2-3.2.11.7 SCORING.

Maximum points in the categories that are adjudicated are as follows:

SCALES: 150.

MUSICALITY: 180.

FINGER TECHNICAL ACCURACY: 160.

RHYTHM: 190.

PEDAL TECHNIQUE: 160.

TONE: 120.

SIGHT-READING: 190.

TOTAL POINTS: 1150.

2-3.2.11.8 ADJUDICATORS.

- One adjudicator will hear each student at the All-Regional audition.
- Two/Three adjudicators will hear each student at the All-State audition.
- Since most regions do not use a harpist judge, it is very important that all harpists should continue to be adjudicated by a harp judge at the All-State level.

2-3.2.11.9 ORDER OF ELEMENTS OF HARP AUDITIONS.

- The audition elements will be performed in the following order: scales, orchestral excerpts, and sight-reading.

2-3.2.11.10 AUDITION TIME LIMIT.

- **The harp audition time limit is 10 minutes. The audition will be stopped if the student cannot complete it within the allotted time limit.**

2-3.2.11.11 CONSIDERATIONS IN SELECTING HARPISTS IN PERFORMING GROUPS.

- All harp parts are to be doubled.
- Because of copyright reasons, rearranging a musical work to add harp parts that were not originally written for the work is prohibited.
- Should any of the top four harpists be selected on another instrument or selected vocally, the 1st and/or 2nd alternates should be moved into the performing group.
- All harpists selected and completing the All-Regional festival would be eligible for All-State auditions.
- Standard assignments should place the first two harpists in the orchestra. The harp judge and the region/all-state chairs can adjust the part assignments, considering the harpists' repertoire and skill level.
- In the event of only two qualified harpists auditioning and making it into the ensembles, one will be placed in the band and the other in the orchestra. If only three qualified harpists are selected, two will be placed in the orchestra and one in the band.
- If the region does not traditionally have harps audition, permission to waive the above requirements must be approved by the AMEA VP of HS Activities.

2-3.2.12 ALL-STATE PIANO.**2-3.2.12.1 PIANO INCLUSION.**

- a. When a selection for All-State Band and/or Orchestra has a piano part that is essential to the success of a work, a student pianist may be placed into the ensemble. This will be on an “as-needed” basis and may not occur annually.
- b. Any student who was selected for the AMEA Solo & Ensemble Tier 2 (Superior rating) with a piano solo is eligible to audition.
N: This is preferable to having an adult (director or from the University) perform with the ensemble, ABODA believes in giving students as many opportunities as possible.
- c. The Band/Orchestra Chairperson is responsible for communicating with the directors of eligible members for piano prior to the audition registration deadline, preferably prior to the All-Region Festival.

2-3.2.12.2 PIANO REGISTRATION.

- **Students auditioning on piano should be registered for the ensemble that needs a pianist (band or orchestra). The registration timeline and process will be the same as all other band and orchestra students.**

2-3.2.12.3 PIANO EXCERPTS.

- a. Selections from the music to be performed with the All-State ensemble will be chosen for the audition.
- b. It is the responsibility of the chairperson to choose the audition excerpts.
 - 1) There may be between 1-3 excerpts from some or all pieces to be performed.
 - 2) Excerpts should be sent directly to the directors of qualified students prior to the All-Regional Festival.
 - Information regarding qualified students should be received from the Solo & Ensemble chairperson.

2-3.2.12.4 SCALES.

- a. **A LIST OF SCALES TO BE PERFORMED WILL BE POSTED AT REGISTRATION DESK.**
- b. Three scales from all sharp and flat major SCALES are TO BE PERFORMED.
- c. Scales should be played three octaves with both hands.
- d. There are no chromatic or minor scales.
- e. **MEMORIZATION OF SCALES.**
 - Scales are to be memorized.
- f. **SCORING OF SCALES.** The scoring of scales will be:
 - 1) A total of 50 points for each scale.
 - 2) Maximum points will only be awarded for two-octave scales.

2-3.2.12.5 SOLO REQUIREMENT.

- There is no solo requirement for the All-State audition.

2-3.2.12.6 SIGHT-READING.

- a. Sight-Reading material will consist of one or two short selections.
- b. **ACCOMMODATIONS FOR VISUALLY CHALLENGED STUDENTS.** The following accommodations may be made for visually challenged students.
 - A student who is legally blind shall be exempt from sight-reading. His/her director shall provide the All-State Chair with proof of blindness in a letter from the student’s principal and shall contact the All-State Chair before the audition so that adequate accommodations can be made.
N: The blind student’s sight-reading score shall be determined by using the same percentage ratio as the scoring percentage ratio of the three etudes. (e.g., If the student scores 600 out of 1200 points on the etudes, then the sight-reading score would be 50% of the total sight-reading points available. $(405/810 = X/190)$ $(X=95)$).

ALL-STATE PIANO (*cont'd*)**2-3.2.12.7 SCREENS.**

- There will be no screens used in the auditions for the piano auditions.

2-3.2.12.8 SCORING.

- All-State Piano Auditions are to be scored using the AMEA Regional/All-State Harp Adjudication Sheet.

2-3.2.12.9 ADJUDICATORS.

- a. Piano auditions will be heard by the All-State Harp adjudicators or qualified pianists.
- b. In cases where there are more piano and/or harp auditions that can be fit into one day comfortably, separate piano adjudicators may be hired.

2-3.2.12.10 ORDER OF ELEMENTS OF PIANO AUDITIONS.

- The audition elements will be performed in the following order: scales, excerpts, and sight-reading.

2-3.2.12.11 AUDITION TIME LIMIT.

- **The piano audition time limit is 10 minutes. If the student cannot complete it within the allotted time limit, the audition will be stopped.**

2-3.2.12.12 CONSIDERATIONS IN SELECTING PIANISTS IN PERFORMING GROUPS.

- a. A pianist is only to be placed into the All-State Band and/or Orchestra if the music selected calls for a piano part, and the absence of that part would affect the musical integrity of the work.
- b. Rearranging a musical work to add piano parts that were not originally written for it is prohibited because of copyright reasons.
- c. Pianists may not have parts on every piece of music performed with the ensemble.
- d. If the music does not call for a pianist, the ABODA VP of HS Band/Orchestra Activities can waive the requirement.

2-3.2.13 STUDENT SELECTION PROCEDURE.

- a. Upon completion of the audition, the chairs/adjudicators will determine which students will be selected for the All-State performance groups.
- b. Upon completion of the audition, the chairs/adjudicators will determine the wind/percussion students selected to the orchestra.
- c. Starting from the top score, the chair/adjudicator will count downward the number of students that are needed to fill the complement required for that section of the band, choir, or orchestra. The place where the complement is satisfied is known as the cut-off point.
- d. For the All-State Band, the following will apply:
 - 1) Results will be listed in audition score order by section, with only the high and cut-off scores posted or released to directors. The **FINAL** determination of student placement will occur at the music reseating audition on the first day of the All-State Concert Festival. **(See 2-3.2.20.1 in this handbook for music reseating procedure.)**
 - 2) In the case of a total score tie in the wind/percussion scores, the sight-reading score will be used as the tie-breaker.
 - 3) Two alternates will be selected for each instrument part within the ensemble and listed with the results
 - 4) Alternates may receive music in advance, but do not attend the festival unless called to play by the chair.
 - 5) There is no instrumental Alternate Contract. Alternates should only be registered if asked to play in the festival.
- e. For the All-State Choir, the following will apply:
 - 1) The solo and musicianship auditions will utilize separate score sheets. Points from both score sheets will be combined as a total for each student.
 - 2) Results will be listed in audition score order by section, with only the high and cut-off scores posted or released to directors.

N: Students below the cut-off point will become alternates in the order of their score rankings.
 - 3) **In the case of a total-score tie, the following procedure will be used to seat students:**
 - (1) **The student with the higher overall sight-reading score will be seated higher.**
 - (2) **If a tie still exists, then the student with the higher block and contrapuntal score will be seated higher.**
 - (3) **If a tie still exists, then the student with the higher score on the third (3) single line sight-reading exercise will be seated higher.**
 - (4) **If a tie still exists, both students will be placed in the choir with the same rank in alphabetical order and the next numbered chair will be skipped.**
 - (5) **In the case of a tie for the last chair, the first alternate will not be seated in the choir until the section falls below 25 for regionals or 50 for all-state.**
 - 4) Only the names of the top fifty (50) scores in each section will be published, as well as the names of the highest ten (10) scores below the cut-off point.
 - 5) Ten alternates will be selected for each voice part within the ensemble and listed with the results.
 - 6) Alternates will receive music in advance and should prepare it for the festival.
 - 7) Final Placement on the chair and alternate list will be communicated to the teacher before the festival by the ACE Vice President for High School All-State Activities.

N: Final Placement will be determined two days before the All-State Festival.
 - 8) Only students who are placed as First or Second alternate two days before the festival may attend, and participate in rehearsals.
 - 9) Alternates 1 & 2 shall participate in part checks and be evaluated in the same manner as every other chair member of the All-State Choir. Alternates who fail music checks will be sent home in the same manner as any other chair member.
 - 10) Alternates may move up to a higher chair should a chair member be removed due to failing to meet festival expectations.
 - 11) Alternates who pass their part check may rehearse with the choir for the festival's first two (2) days. If they have not moved into the choir by the end of the final rehearsal on Friday, they will be dismissed at that time. They will not participate in the remaining rehearsals on the last day of the concert.

(See 2-3.2.20.2 in this handbook for the music preparation check procedure)

STUDENT SELECTION PROCEDURE (cont'd)

- f. For the All-State Orchestra, the following will apply:
 - 1) The chair/adjudicator will determine who is selected for the performance group.
 - 2) Results will be listed in alphabetical order by first name by section, with only the high and cut-off scores posted or released to directors. The **FINAL** determination of student placement will occur at the music reseating audition on the first day of the All-State Concert Festival. **(See 2-3.2.20.3 in this handbook for music reseating procedure)**
 - 3) Two alternates will be selected for each instrument part within the ensemble and listed with the results.
 - 4) Alternates may receive music in advance, but do not attend the festival unless called to play by the chair.
 - 5) There is no instrumental Alternate Contract. Alternates should only be registered if asked to play in the festival.
- g. For policy concerning the selection of harpists for performing groups, the following will apply:
 - 1) All regions should select and name four harpists, two for band and two for orchestra, when applicable.
 - 2) Should any one of the top four harpists be selected on another instrument or be selected vocally, the 1st and/or 2nd alternates should be moved into the performing group.
 - 3) All harpists selected and completing the All-Regional festival would be eligible for All-State auditions.
 - 4) Since most regions do not use a harpist judge, it is very important that all harpists should continue to be adjudicated by a harp judge at the All-State level.
 - 5) At the regional level, if there is no harp judge, the band and orchestra chairs should consult with a harpist before the audition to evaluate the harp parts and suggest proper placement.
 - 6) All harp parts are to be doubled.
 - 7) Standard assignments should place the first two harpists in the orchestra. The harp judge and the region/all-state chairs can adjust the part assignments, taking into consideration the level of repertoire and the skill of the harpists. **(See 2-2.2.11.11 in this handbook for additional harp selection procedures.)**
- h. For policy concerning pianists.
 - 1) A pianist is only to be placed into the All-State Band and/or Orchestra if the music selected calls for a piano part, and the absence of that part would affect the musical integrity of the work.
 - 2) Rearranging a musical work to add piano parts that were not originally written for it is prohibited because for copyright reasons.
 - 3) Pianists may not have parts on every piece of music performed with the ensemble.
 - 4) If the music does not call for a pianist, the ABODA VP of HS Band/Orchestra Activities can waive the requirement.
- i. **Student names will be listed in the festival program in order of the results achieved at the All-State audition.**
- j. **Under no circumstances should any audition results be posted on a website.**

2-3.2.14 STUDENTS QUALIFYING FOR VOCAL AND INSTRUMENTAL PARTICIPATION.

- a. Students may audition for both instrumental ensembles and choir at the All-Regional auditions, provided they meet all eligibility requirements for each area.
- b. Students who qualify for participation in both instrumental and vocal ensembles must indicate their preferred ensemble placement. This preference must be designated and initialed by the student on the audition score sheet prior to auditioning.
- c. To maintain eligibility for All-State auditions, students must fulfill all All-Regional Festival responsibilities and remain eligible throughout the All-Regional process.
- d. A loss of All-State audition eligibility shall apply to all All-State events and ensembles for which the student has qualified or may qualify.

2-3.2.15 NOTIFICATION OF STUDENT ACCEPTANCE.

- a. Students selected for membership in an All-State ensemble will be notified by their high school music director.
- b. Registration materials and instructions for participation in the All-State Honor Festival of Performance will be provided following notification of acceptance.
- c. Audition results will be emailed to directors on the Monday following the All-State Auditions.

2-3.2.16 STUDENT PARTICIPATION REGISTRATION.

- a. The teacher shall register participating students using the All-State Student Participation Registration form available on the AMEA website at www.azmea.org. A copy of the completed registration should be retained for the teacher's records.
- b. The teacher shall download the Student Participation Contract from the AMEA website, obtain all required student and parent/guardian signatures, and collect the completed contract from each participating student. The Student Participation Contract is located in the Handbooks and Documents folder under the Members Area tab on the AMEA website.
- c. The teacher shall submit all completed Student Participation Contracts to the appropriate chairperson at the All-State Honor Festival of Performance.
- d. Students may not register themselves for participation in an All-State Honor Festival of Performance.
- e. If a selected student declines participation or withdraws prior to the festival, the director shall notify the appropriate Festival Chair as soon as possible, so that an alternate student may be selected.

2-3.2.17 REGISTERING ALTERNATES.

- a. Directors may register only those alternates who have been officially moved into an All-State Band, Choir, or Orchestra ensemble. Registration must be completed using the **All-State Alternate Participation Registration Form** available on the AMEA website at www.azmea.org. Directors should print and retain a copy of the completed registration for their records.
- b. The Alternate Participation Registration Form will remain available until 11:59 p.m. on the first day of the All-State Festival.
- c. No late fee will be assessed for the registration of alternates.
- d. Students may not register themselves. All alternate registrations must be submitted by the student's director.

2-3.2.18 PARTICIPATION REGISTRATION FEES.

- a. The All-State Festival participation fee for band and orchestra is \$50.00 per student.
- b. The All-State Festival participation fee for choir is \$50.00 per student. The participation fee includes the \$10.00 fee for music. The students will be allowed to keep their packet of music after the festival.
- c. All participation fees must be paid by credit card, school check, money order, or purchase order.
- d. Payment Information:
 - Credit Card: Visa/MasterCard/AMEX/Discover.
 - Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
Send Payment/Purchase Orders to:
David Waggoner
AMEA Executive Director
6818 E. Kingston Pl., Tucson, AZ 85710
Phone: 520-885-9754 Fax: 520-885-0518
Email: executivedirector@azmea.org
- e. Failure to have fees paid or method of payment on file with the AMEA Executive Director may prevent students from participating.
- f. At 11:59 p.m. on the day of the registration deadline, the online registration form will automatically convert to a late registration form.

2-3.2.19 MUSIC SUPPLY.

- Upon notification of their membership in an All-State performance group, each student will be provided with the music to be performed at the festival.

2-3.2.20 MUSIC PREPARATION.

- The student is required to have the festival music THOROUGHLY prepared before arriving at the first festival rehearsal.

2-3.2.20.1 BAND MUSIC PREPARATION AND RESEATING AUDITION PROCEDURE.

- a. The purpose of the music reseating audition is to determine if the student has prepared the festival music and for **the FINAL** seating placement in the ensemble.
- b. At the beginning of the festival, students will be seated based on the results of the initial audition.
- c. Band students' **FINAL** assigned seating will be based on the music reseating audition.
- d. Students will audition, in order from highest to lowest audition score, on the All-State performance music.
- e. Student(s) will be asked to play 3 or 4 selections from the concert literature. The same excerpts will be chosen for all students playing the same part.
N: Example: First flutes.
- f. No scales or sight-reading will be used during the music check, except in cases to break ties.
- g. No more than 2 or 3 minutes will be spent with each student.
- h. Changes can only be made within the sub-section of a group.
N: Example: 1st trombones cannot be moved to 2nd trombones.
- i. The students will then be ranked by the adjudicator(s) and seated accordingly. The **FINAL** seating order should reflect the students' musical preparation.
- j. Results of the music reseating audition will be reported to the organizing chairperson of the performance group at the rehearsal site as soon as this process has been completed and the students will be seated accordingly.
- k. The auditioner will not report results to the student(s).
- l. Students who are not prepared may be removed from the band membership.
- m. Student names will be listed in the festival program in order of the results achieved at the All-State audition.

MUSIC PREPARATION (cont'd)**2-3.2.20.2 CHOIR MUSIC PREPARATION CHECK PROCEDURE.**

- a. All members of the All-State choir are required to have their music memorized upon arrival at the All-State festival.
N: This is necessary to ensure all participants' highest quality choral experience.
N: Music checks will be done in octets.
- b. A memory check will be held as the festival's first event.
- c. Students who are not prepared may be removed from the choir membership.
- d. Student names will be listed in the festival program in order of the results achieved at the regional audition.

2-3.2.20.3 STRING MUSIC PREPARATION AND RESEATING AUDITION PROCEDURE.

- a. The purpose of the music reseating audition procedure is to determine if the student has prepared the festival music and the **FINAL** seating placement for the ensemble.
- b. At the beginning of the festival, students will be seated in alphabetical order by first name.
- c. Students will audition, in reverse alphabetical order, on the All-State performance music.
- d. String student's **FINAL** assigned seating will be based on the music reseating audition.
- e. The students will then be ranked by the adjudicator(s) and seated accordingly. The **FINAL** seating order should reflect the students' musical preparation.
- f. Results of the music reseating audition will be reported to the organizing chairperson of the performance group at the rehearsal site as soon as this process has been completed and the students will be seated accordingly.
- g. The auditioner will not report results to the student(s).
- h. Students who are not prepared may be removed from orchestra membership.
- i. Student names will be listed in the festival program in order of the results achieved at the All-State audition.

2-3.2.21 ATTENDANCE POLICY.

- a. All participants are required to attend and actively participate in all scheduled rehearsals and festival activities.
- b. Failure to comply with attendance requirements may result in the student being removed from the festival.
- c. Students are expected to demonstrate exemplary conduct at all times. Behavior that is disruptive, inappropriate, or inconsistent with the standards of the festival may result in disciplinary action, including dismissal from the ensemble or festival.

2-3.2.22 ADVANCED REHEARSAL, ALL-STATE ORCHESTRA WINDS AND PERCUSSION.

- The woodwind, brass, and percussion players who have been chosen for the All-State orchestra will have a mandatory sectional rehearsal on the first day of the All-State Honor Festival of Performance, before the orchestra's first meeting. The exact time of this rehearsal will be announced.

2-3.2.23 INSTRUMENTATION/VOICING ALL-STATE ENSEMBLES.**2-3.2.23.1 INSTRUMENTATION: ALL-STATE BAND.**

Piccolo	1	Alto Saxophone	6
Flute	12	Tenor Saxophone	2
Oboe	4	Baritone Saxophone	2
English Horn*	1	Cornet/Trumpet**	13
Bassoon	4	F Horn	8
Bb Clarinet I	8	Trombone***	9
Bb Clarinet II	10	Euphonium	4
Bb Clarinet III	12	Tuba	8
Eb Clarinet	1	Percussion	6
Bass Clarinet	4	Harp	2
Contra Clarinet (Bass/Alto)	2	Double Bass	2

Ensemble preference will be given to the highest score from each wind, brass, and percussion after which all remaining chairs will be placed in alternation until all seats in the orchestra are filled.

It is the responsibility of the student's band director to transpose any needed contra-alto/contrabass clarinet part.

The adjudicator will determine percussion part assignments in conjunction with the All-State Chair. There will be no reseating of Percussion.

- * A student will only be selected for English horn if the music requires it. If all music does not require an English Horn, the selected student will play the 2nd oboe part.
- ** The adjudicator will determine cornet/trumpet part assignments in conjunction with the All-State Chair.
- *** There are no bass trombone etudes. Students auditioning on bass trombone may have the option of playing 3rd part.

N: Maximum number allowed is to be used unless indicated by the specific repertoire. Ensemble preference will be given to the highest score from each wind, brass, and percussion, after which all remaining chairs will be placed in alternation until all seats in the orchestra are filled.

N: Percussion part assignments will be determined by the adjudicator. There will be no reseating of Percussion.

2-3.2.23.2 VOICING: ALL-STATE CHOIR.

Sopranos	50	Tenors	50
Altos	50	Basses	50

N: In a two-part divisi performance voice part, voice part requests will be accommodated up to the balance point, after which assignments will be made as needed by the choir chairperson, clinician, or ACE Vice-President of High School All-State Activities.

2-3.2.23.3 INSTRUMENTATION: ALL-STATE ORCHESTRA.

Violin I	20	Bb Clarinet	2
Violin II	24	Bass Clarinet	1
Viola	14	Bassoon	2
Cello	14	F Horn	5
Double Bass	10	Trumpet	3
Piccolo	1	Trombone	3
Flute	2	Tuba	1
English Horn	1	Percussion	3
Oboe	2	Harp	2

N: For Double Bass, students placed in the top 10 positions must be placed in the orchestra. Double Bass players 11 and 12 are then placed in the Band. When alternates are selected, the students move up to fill the vacancy. If the opening for an alternate occurs in the orchestra. Double Bass Player 11 will be asked first if they wish to move into the orchestra position. If not, player 12 will be asked, and if neither chooses to move into the orchestra; then, the alternate will be placed in the vacated orchestra position.

N: There will be no reseating of Harps.

2-3.2.24 SELECTION OF WIND/PERCUSSION ALTERNATES AND PART ASSIGNMENTS.

- Two alternates will be selected for each instrument part within the ensemble and listed with the results.
- Alternates may receive music in advance, but do not attend the festival unless called to play by the chair.
- If a performer is dismissed from the ensemble or does not show up for rehearsals, all students will shift up one chair or part, and the alternate will assume the last chair placement in the ensemble.
- If there are extra orchestral wind parts beyond the traditional seating of the orchestra winds, a student from the band will be used to perform the part. Students will be “shared” between the ensembles at the discretion of the All-State Chairpersons.
- Tier II or Tier III Solo and Ensemble students will fill piano parts at the Region and All-State Festival at the discretion of the Festival Leadership.

2-3.2.25 ALL-REGIONAL AND ALL-STATE ETUDES FOR WINDS AND PERCUSSION AUDITIONS.

SET 2 will be used for the 2026-2027 school year.

Etudes can be found in the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org.

2-3.2.26 ALL-REGIONAL AND ALL-STATE ORCHESTRAL EXCERPTS FOR STRING & HARP AUDITIONS.

Strings and Harp Excerpts

SET 2 will be used for the 2026-2027 school year.

Excerpts can be found in the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org.

SECTION 3

2-4: AMEA ALL-STATE GUITAR HONOR FESTIVAL OF PERFORMANCE FOR HIGH SCHOOL MUSICIANS

Note: Items cataloged with a serial number are considered policy. Commentary, examples, and clarifications are preceded by a bold-faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy.

2-4.1: GENERAL INFORMATION

2-4.1.1 CHRONOLOGY.

September 1, 2026	AMEA All-State Guitar Audition Registration On the AMEA Website Opens
October 19, 2026	AMEA All-State Guitar Online Audition Materials Submission Begins
November 14, 2026	Deadline: AMEA All-State Guitar Audition Registration On the AMEA Website
November 14, 2026	Deadline: AMEA All-State Guitar Online Audition Materials Submission
December 1, 2026	AMEA All-State Guitar Participation Registration Opens
December 14, 2026	Deadline: AMEA All-State Guitar Participation Registration
January 28-30, 2027	AMEA All-State Guitar Festival – Delta Hotels Marriott Phoenix Mesa

2-4.1.2 ALL-STATE GUITAR FESTIVAL LEADERSHIP.

VICE-PRESIDENT, AMEA, HIGH SCHOOL ACTIVITIES

Coordinator for All-State Chairpersons

Amy Brewer, AMEA Vice-President for High School Activities.

Ashton Ranch MS, 14898 W. Acoma Dr., Surprise, AZ 85379

School Phone: (623) 523-8950

School Fax: (623) 523-8311

Preferred Phone: (512) 658-8272

Email: vphighschool@azmea.org

AMEA EXECUTIVE DIRECTOR

David Waggoner, 6818 E. Kingston Pl., Tucson, AZ 85710

Office Phone: (520) 885-9754

Office Fax: (520) 885-0518

Email: executivedirector@azmea.org

GUITAR CHAIR

Ajay Patel, Mountain View High School, 2700 E. Brown Rd., Mesa, AZ 85295

School Phone: (480) 221-3955

School Fax: (480) 472-6983

Preferred Phone: (480) 221-3955

Email: arpatel@mpsaz.org

2-4.1.3 ALL-STATE FESTIVAL AUDITION AND PERFORMANCE SITES.

Auditions: Virtual via AMEA website – www.azmea.org

Festival: Delta Hotels Marriott Phoenix Mesa, 200 N. Centennial Way, Mesa, AZ 85201

January 28-30, 2027

Concert: January 30, 2027 - 5:00 p.m.

2-4.1.4 SPONSOR.

- The Arizona All-State Guitar Honor Festival of Performance for High School Musicians is sponsored by the Arizona Music Educators Association, Incorporated (AMEA).

2-4.1.5 CONCEPTS.

- a. The Arizona All-State Guitar Honor Festival of Performance for High School Musicians is designed to provide an honor performance opportunity for as many qualified Arizona high school students as possible. Selection is based on demonstrated musical proficiency and achievement, and is not influenced by the size, location, or enrollment of the student's school.
- b. The festival is founded on the principle that all deserving students should have the opportunity to participate in an honor performance experience. Because of facility, scheduling, ensemble size, and other logistical limitations, it may not be possible to accommodate every qualified student within a single honor performance event.

2-4.1.6 OBJECTIVES.

- a. To recognize excellence in instrumental performance among Arizona high school students.
- b. To encourage the continued development of outstanding musicianship, artistry, and achievement among Arizona high school students.
- c. To provide an exceptional honor performance opportunity for high school students and to foster the development of Arizona's future musical leaders.
- d. To demonstrate the value of music as an essential component of a comprehensive education to school administrators, community leaders, and the public.
- e. To provide Arizona students with honor performance opportunities comparable to those available in other states.
- f. To elevate the level of musical performance and artistic excellence within Arizona high school music programs.
- g. To provide meaningful professional development and educational opportunities for Arizona music educators.

2-4.1.7 DESCRIPTION.

- a. The All-State Guitar Honor Festival of Performance for High School Musicians is designed to provide Arizona high school students with the opportunity to rehearse and perform with other outstanding student musicians from throughout the state.
- b. The All-State Guitar Honor Festival of Performance for High School Musicians provides an honor performance opportunity for Arizona's most accomplished high school guitarists, and is intended to recognize and promote excellence in musical achievement.

2-4.2: GENERAL POLICIES AND PROCEDURES

2-4.2.1 TEACHER/CHAPERONE RESPONSIBILITY.

- a. Each participating school must have the director or an AMEA-approved designated chaperone present and available on-site at all times while students are participating in the event. The designated chaperone serves as the responsible adult for emergencies, student supervision, and communication with event personnel.
- b. **Student participation is contingent upon the on-site presence of the director or an AMEA-approved designated chaperone. If neither the director nor the approved designated chaperone is present, the students shall be ineligible to rehearse, audition, perform, or otherwise participate in festival activities until the teacher or approved chaperone is on-site.**
- c. **The teacher or approved chaperone must arrive at the event site with the student(s) and remain on-site until all student responsibilities and event obligations have been completed**
- d. **Upon arrival, teachers and chaperones must check in with the appropriate event chairperson or designated event official.**
- e. If a student is accompanied by a chaperone other than their music teacher, the chaperone must possess a completed Official AMEA Chaperone Form signed by the school principal or principal's designee. **Failure to provide the required documentation will result in the student's disqualification from the event.**
N: The Official AMEA Chaperone form is in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org.
- f. Teachers and chaperones are responsible for the conduct, supervision, and welfare of the students they accompany throughout the event.
- g. If the director or approved designated chaperone must leave the event before all student responsibilities have concluded, another AMEA-approved designated chaperone must assume responsibility and check in with the event chairperson before the original director or chaperone departs. If no approved replacement is available, the parents of affected student(s) shall be notified and the student(s) dismissed from further participation until appropriate supervision is restored.

2-4.2.2 TEACHER/DIRECTOR RESPONSIBILITIES TO STUDENTS AND PARENTS.

- a. To ensure the musical excellence of the festival, participating directors are responsible for adequately preparing all selected students for participation.
- b. From the time students are selected until the festival, participating directors shall ensure that all required festival music is thoroughly prepared to achieve the performance standards expected of the AMEA All-State Guitar Honor Festival.
- c. Directors shall withdraw any student who is not adequately prepared to participate prior to the festival.
- d. Participating directors are responsible for informing students and their parents or guardians of all AMEA policies governing the AMEA All-State Guitar Honor Festival and emphasizing that these policies are mandatory and that no exceptions will be granted unless specifically authorized by AMEA policy.

2-4.2.3 TRANSPORTATION AND HOUSING.

- a. The school sponsoring students participating in any AMEA/ABODA/ACE-sponsored festival or event shall be responsible for arranging and providing transportation to and from the event.
- b. When overnight accommodations are required, the sponsoring school shall be responsible for arranging and providing appropriate lodging for participating students.
- c. All transportation and lodging arrangements shall comply with the policies and procedures of the sponsoring school or school district.

2-4.2.4 TEACHER MEETING.

- A meeting for the directors will be held at the All-State Guitar Honor Festival Of Performance.
N: Directors are encouraged to attend the joint AMEA/ABODA/ACE membership meeting. This meeting provides an opportunity for directors to offer input on festival operations and to help guide how AMEA can best serve its members and their students.

2-4.2.5 CONCERT ADMISSION.

- b. Admission charge for the All-State Guitar Festival Concert. - General Admission - \$5.00 - Under 5 – Free
- c. Each AMEA member is entitled to admission for two (2) persons upon presentation of the NAFME membership card.
- d. The presentation of an Arizona Interscholastic Association (AIA) pass entitles the bearer to two (2) complimentary admissions.

2-4.2.6 TEACHER REFERENCE GUIDE TO THE ALL-STATE GUITAR AUDITIONS/FESTIVAL.

N: The following is a general guide to the All-State Guitar Ensemble process. For complete rules and procedures, consult the All-State Handbook.

One Month Prior to the Registration Deadline:

- Compile a list of students who wish to audition for the All-State Guitar Ensemble.
- Verify that all prospective auditionees meet eligibility requirements and are considered members in good standing within your music program.

Two Weeks Prior to the Registration Deadline:

- Log in to the AMEA website using your NAFME username and password.
- Enter all student registrations.
- Submit the registration and print a copy for your records.
- You will receive a confirmation email following successful submission. If you do not receive a confirmation email, contact the AMEA Executive Director.
- Submit a copy of the registration to your school's accounting department.
- Post a copy of the registration in your classroom and have students verify the accuracy of all information.
- Additional student registrations may still be added at this stage. Having students review their information helps ensure the accuracy of all submitted entries.

One Week Prior to the Registration Deadline:

- After allowing students time to verify their information, submit any remaining registrations or corrections.
- Once the registration deadline has passed, the director assumes responsibility for all fees associated with submitted registrations.

Audition Submission Window:

- Submit each student's virtual audition in accordance with the procedures and deadlines established by the All-State Guitar Festival Coordinator.

After the Auditions:

- Students selected for the All-State Guitar Ensemble must complete the required online registration if they intend to participate.
- Print a copy of the completed registration for your school's accounting department.
- Submit participation fees to the AMEA Executive Director following completion of the online registration process.
- Collect signed Participation Agreements from all participating students.
- Bring the signed Participation Agreements to the All-State Festival and submit them to the Festival Coordinator. If you are unable to attend the festival, your principal must designate a representative in writing to act on your behalf. The designated representative must:
- Bring all signed Participation Agreements.
- Possess the official AMEA Authorized Chaperone Form signed by the principal.

N: Participation Agreements and Authorized Chaperone Forms are available in the Handbooks and Documents folder located under the Members Area section of the AMEA website.

At the Festival:

- Check with the Festival Coordinator to determine whether assistance is needed.
- Directors are encouraged to support festival operations as requested by the Festival Coordinator.

Communication:

- Questions regarding auditions, registration, participation requirements, or festival procedures should be directed through the student's music director.
- Students and parents should not contact festival chairs, regional governors, or AMEA Board members directly regarding festival matters.
- The music director serves as the official liaison between students, parents, and AMEA leadership throughout the All-State process.

2-4.2.7 AUDITION APPLICATION.

- a. Students participating in any AMEA/ABODA/ACE-sponsored high school activity must be enrolled in grades 9–12 at a comprehensive public, charter, or private high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.
- b. Entry forms can be found online at www.azmea.org.
- c. A student auditioning for the All-State Guitar Honor Festival of Performance must be registered by their school music director.
- d. Comprehensive public, charter, and private schools that offer music programs but have limited ensemble offerings may permit their music teacher to register a student for participation in an AMEA/ABODA/ACE-sponsored ensemble that is not offered as part of the school's curriculum, provided the teacher accepts responsibility for the student's participation and compliance with all applicable event requirements. Schools that do not employ a music teacher or do not offer a music program are not eligible to register students for AMEA/ABODA/ACE-sponsored events.
- e. Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a “member in good standing” status as established by that school's music educator and school administration.

2-4.2.8 AUDITION REGISTRATION FEES.

- a. The All-State Guitar Festival audition fee is \$30.00 per audition.
- b. All audition fees must be paid by credit card, school check, money order, or purchase order.
- c. Payment Information:
 - Credit Card: Visa/MasterCard/AMEX/Discover.
 - Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 - Send Payment/Purchase Orders to:
 - David Waggoner
 - AMEA Executive Director
 - 6818 E. Kingston Pl., Tucson, AZ 85710
 - Phone: 520-885-9754 Fax: 520-885-0518
 - Email: executivedirector@azmea.org
- d. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from auditioning.
- e. NO substitutions will be allowed after the registration deadline.

2-4.2.9 LATE REGISTRATION.

- a. At 11:59 p.m. on the day of the registration deadline, the online registration form will automatically convert to a late registration form.
- b. The late registration form will remain available for a period of two (2) weeks following the registration deadline. This two-week grace period shall not be extended.
- c. A late registration fee of \$50.00 per student entry will be assessed, with a maximum late fee of \$200.00.
- d. No late registrations will be accepted after the conclusion of the two-week grace period.

2-4.2.10 ALL-STATE GUITAR AUDITION PROCEDURE.

- a. **Audition Material** can be found in this handbook or the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org.

b. Recording Procedure:

- 1) Record in this order:
 - Scale and Arpeggio, PIMA arpeggio, Étude 1, Étude 2, Étude 3.
- 2) The above material must be a single, continuous audio recording file. Edited recordings will not be accepted. **(See 2-4.2.11 for additional information)**
- 3) Do not have separate files for the scale, arpeggios, and etudes.
- 4) All recordings must be submitted in the highest quality available.

N: All background noise must be eliminated for the duration of the recording to ensure the student is accurately adjudicated.
- 5) To maintain anonymity, please refrain from talking during the recording.
- 6) To maintain anonymity, title the recording file in such a way that it does not mention the school name or the student's name.

c. Penalty:

- If the above procedures are not followed, the student's audition may not be accepted as determined by the Ensemble Chair and AMEA VP HS Activities

2-4.2.11 STEP-BY-STEP ONLINE ENTRY SUBMISSION PROCEDURES – Specific Information.

Upload procedures are subject to change; please check back for updated information.

- a. After October 19, 2026, each director will receive an email from the chairperson that includes a guide with your school code number and the number for each student you registered to audition. Each audio file needs to be labeled with the following format:

N: (Director Code) (Student Number)

For example, if the director's code is 12, and the student's number is 6, the file would be labeled as: 12n6.mp3

- b. Record your student playing the required materials on one continuous, unedited recording.
N: You may stop between recording each section, but you must submit the file as one continuous unedited recording.
N: The chair will send information regarding the types of files to be used for the recording.
- c. Files must be submitted as an MP3 through the AMEA Event Registration site by November 14, 2026. (An updated link will be included at a later date.)
- d. Audition Scoring.
 - 1) Scale: The scale is worth 200 points
 - 50 points - Accuracy
 - 50 points - Tone
 - 50 points - Rhythm
 - 50 points - Technique
 - 2) Arpeggios: The arpeggios are worth 200 points, broken into the following categories:
 - 50 points - Accuracy
 - 50 points - Tone
 - 50 points - Rhythm
 - 50 points - Technique and Musicality
 - 3) Etudes: The etudes are worth 200 points each, broken into the following categories:
 - 50 points - Accuracy
 - 50 points - Tone
 - 50 points - Rhythm
 - 50 points - Technique and Musicality

PIMA ARPEGGIOS.

SECTION 2 - PIMA ARPEGGIOS

♩ = 60

Allegro

1

3

5

7

9

ETUDE 1.

SECTION 3 - ETUDES

ETUDE 1

♩ = 110

Moderato con fuoco

The musical score for Etude 1 is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Moderato con fuoco". The piece consists of four staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and a crescendo leading to a fortissimo (*f*) dynamic. The second staff continues with a fortissimo (*f*) dynamic and a decrescendo. The third staff also features a fortissimo (*f*) dynamic and a decrescendo. The fourth staff concludes with a fortissimo (*f*) dynamic. The piece ends with a double bar line.

7

14

20

ETUDE 2.

ETUDE 2

$\text{♩} = 126$

ff

6

11

16

21

ETUDE 3.

ETUDE 3

$\text{♩} = 126$

mp

6

12

mf

17

The chords in this excerpt are played all on the top 3 strings around 3rd position. The challenging chord is the C D F, which requires a stretch across the 1st 5 frets. I wrote that as a hidden etude to increase strength and flexibility. Sitting in proper classical position will make playing the stretch much easier.

2-4.2.13 AUDITION INTEGRITY POLICY.

- To preserve the integrity and confidentiality of the audition process, AMEA/ABODA/ACE expects all participants, including teachers, students, adjudicators, volunteers, and event personnel, to refrain from discussing, posting, or otherwise sharing audition results or information related to audition outcomes until the official results have been collected, verified, and released by the appropriate festival leadership. No individual other than the designated AMEA/ABODA/ACE leadership is authorized to release or distribute audition results.

2-4.2.14 STUDENT SELECTION PROCEDURE.

- a. Upon completion of the audition, the chair/adjudicators will determine which students will be selected for the All-State performance groups.
- b. Starting from the top score, the chair/adjudicator will count downward the number of students that are needed to fill the complement required for that All-State Guitar Ensemble. The place where the complement is satisfied is known as the cut-off point.
- c. Only the high score and cut-off score will be posted.

2-4.2.15 NOTIFICATION OF STUDENT ACCEPTANCE.

- a. Each student accepted for membership in the All-State Guitar Honor Festival of Performance will be notified by their High School music teacher.
- b. Materials for student registration in the All-State Honor Festival of Performance will be supplied upon notice of acceptance following the auditions.

2-4.2.16 FESTIVAL FORMAT.

- a. The festival will be a three-day event.
- b. Rehearsals will be held in the morning and afternoon.
- c. The Gala Concert will be held as the concluding event at 5:00 p.m.

2-4.2.17 STUDENT PARTICIPATION REGISTRATION.

- a. The teacher is to register the students on the “All-State Guitar Participation Registration” form that is found on the AMEA website at: www.azmea.org. Print a copy of the registration for your records.
- b. Download the student participation contract from the AMEA website, have the student fill it out, and return it to the teacher. **The Participation Contract is located in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org**
- c. The teacher will collect the Participation Contracts and give them to the All-State Guitar Festival Coordinator at the festival.
- d. Students are not to register themselves.
- e. Should a student choose not to participate, the director will notify the chair, and an alternate will be chosen to fill the position.

2-4.2.18 STUDENT PARTICIPATION REGISTRATION FEES.

- a. The All-State Guitar Festival participation fee is **\$50.00** per student.
- b. **All participation fees must be paid by credit card, school check, money order, or purchase order.**
- c. Payment Information:
 - Credit Card: Visa/MasterCard/AMEX/Discover.
 - Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 - Send Payment/Purchase Orders to:
 - David Waggoner
 - AMEA Executive Director
 - 6818 E. Kingston Pl., Tucson, AZ 85710
 - Phone: 520-885-9754 Fax: 520-885-0518
 - Email: executivedirector@azmea.org
- d. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from auditioning.
- e. **The online registration form will be replaced with a late registration form at 11:59 p.m. on the deadline date.**

2-4.2.19 MUSIC SUPPLY.

- Upon notification of their membership in an All-State performance group, each student will be provided with the music to be performed at the festival.

2-4.2.20 MUSIC PREPARATION.

- The student is required to have the festival music THOROUGHLY prepared before arriving at the first festival rehearsal.

2-4.2.21 STUDENT PARTICIPATION REQUIREMENTS.

- a. Students must adequately prepare the festival music before the rehearsal begins.
- b. Students who have not learned the festival music may be disqualified on the day of the festival.
- c. Students must be able to attend every minute of every rehearsal and performance at the festival.
- d. Students will be expected to exhibit and maintain exemplary behavior at all times. Failure to do so may result in dismissal from the group.
- e. Students are expected to wear appropriate attire for rehearsals and the performance.
- f. Disruptive students will be excluded from festival rehearsals and performances.
- g. Students must attend all rehearsals to participate in the concert.

2-4.2.22 ATTENDANCE POLICY.

- a. All participants are required to attend and actively participate in all scheduled rehearsals and festival activities.
- b. Failure to comply with attendance requirements may result in the student being removed from the festival.
- c. Students are expected to demonstrate exemplary conduct at all times. Behavior that is disruptive, inappropriate, or inconsistent with the standards of the festival may result in disciplinary action, including dismissal from the ensemble or festival.

2-4.2.23 SIZE OF PERFORMING GROUPS.

- All-State Guitar Ensemble – Recommended 30 members.
 - N: If, after the adjudicators' recommendation, there are more qualified students than the recommended number, the Chairperson, in consultation with the AMEA Vice-President for High School Activities, may elect to choose more than the maximum number allowed.**
 - N: If, after the adjudicators' recommendation, there are not enough qualified students, the Chairperson, in consultation with the AMEA Vice-President for High School Activities, may elect to choose less than the maximum number allowed.**

SECTION 4

2-5: AMEA STATE HIGH SCHOOL SOLO & ENSEMBLE FESTIVAL - (TIER 1)

Note: Items cataloged with a serial number are considered policy. Commentary, examples, and clarifications are preceded by a bold-faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy.

2-5.1: GENERAL INFORMATION - TIER 1

2-5.1.1 CHRONOLOGY.

September 1, 2026	AMEA HS S & E (Tier 1) Registration Opens – AMEA Website.
November 6, 2026	DEADLINE: HS State Solo & Ensemble Festival (Tier 1) Registration on the AMEA website - www.azmea.org .
January 16, 2027	HS State Solo & Ensemble Festival - live event at four sites (Tier 1)
January 18, 2027	HS State Solo & Ensemble Festival Results Emailed To Teachers.
January 19, 2027	AMEA HS S & E (Tier 2) Registration Opens – AMEA Website.
January 29, 2027	DEADLINE: Participation Registration HS State Solo & Ensemble Honor Festival (Tier 2) on the AMEA website - www.azmea.org .
February 1, 2027 – February 28, 2027	SUBMISSION WINDOW: HS State Solo & Ensemble Honor Festival (Tier 2) submission of digital recordings of live, unedited student performances.
March 22, 2027	HS State Solo & Ensemble Honor Festival (Tier 2) results emailed to Directors.
April 9, 2027	Showcase Recital at the AMEA All-State Honor Festival of Performance

2-5.1.2 SOLO & ENSEMBLE FESTIVAL LEADERSHIP.

VICE-PRESIDENT, AMEA, HIGH SCHOOL ACTIVITIES

Coordinator for Regional Governors and State Solo & Ensemble Chairpersons

Amy Brewer, AMEA Vice-President for High School Activities.

Ashton Ranch MS, 14898 W. Acoma Dr., Surprise, AZ 85379

School Phone: (623) 523-8950

School Fax: (623) 523-8311

Preferred Phone: (512) 658-8272

Email: vphighschool@azmea.org

AMEA EXECUTIVE DIRECTOR

David Waggoner, 6818 E. Kingston Pl., Tucson, AZ 85710

Office Phone: (520) 885-9754

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HIGH SCHOOL STATE SOLO AND ENSEMBLE FESTIVAL COORDINATOR

Jeff Quamo, State Solo and Ensemble Festival Coordinator

Chandler HS, 350 N. Arizona Ave., Chandler, AZ 85225

School Phone: (480) 812-7700

School Fax: (480) 224-9307

Preferred Phone: (585) 749-8583

Email: jeffquamo@gmail.com

2-5.1.3 HS STATE SOLO & ENSEMBLE PREPARATION & SITES.

- Tier 1 Sites:

Tucson – Catalina Foothills HS - 4300 E. Sunrise Dr., Tucson, AZ 85718

Coordinator: Renee Shane-Boyd - rshaneboyd@cfsd16.org

Northern Site – Flagstaff High School, 400 W. Elm Ave., Flagstaff, AZ 86001

Coordinator: Rick McEnaney - rmcenaney@fUSD1.org

Phoenix East Valley – Red Mountain High School, 7301 E. Brown Rd., Mesa, AZ 85207

Coordinator: John Haggard - jphaggard@mpsaz.org

Phoenix West Valley – Peoria High School, 11200 N. 83rd Ave., Peoria, AZ 85345

Coordinator: Richard Robles III - rrobles@pusd11.net

2-5.1.4 TEACHER REFERENCE GUIDE TO HIGH SCHOOL STATE SOLO AND ENSEMBLE FESTIVAL TIER 1.

N: The following is a general guide to the AMEA High School State Solo & Ensemble Festival (Tier I) process. For complete rules, procedures, and requirements, consult the appropriate section of the AMEA Activities Handbook.

August:

- Become familiar with the High School State Solo & Ensemble Festival requirements, procedures, and deadlines.
- Festival information, rules, and forms are available in the AMEA Activities Handbook located in the Members Area of the AMEA website.

September:

- Begin selecting and organizing student solo and ensemble events.
- Ensure that students are preparing appropriate literature and receiving adequate coaching and instruction.

Recommended Literature Selection:

- Directors are encouraged to select literature from the Texas University Interscholastic League (UIL) Prescribed Music List (PML) whenever applicable, as it provides a recognized standard for quality and difficulty of repertoire.

Two Weeks Prior to the Registration Deadline:

- Log in to the AMEA website using your membership credentials.
- Enter all solo and ensemble events into the online registration system.
- Submit the registration and print a copy for your records.
- A confirmation email will be sent following successful submission. If you do not receive a confirmation email, contact the AMEA Executive Director.
- Submit a copy of the registration to your school's accounting department.
- Post a copy of the registration in your classroom and instruct students to verify the accuracy of all entries.
- Additional entries may be added during this period if necessary. Student review of registration information helps ensure the accuracy of submitted entries.

One Week Prior to the Registration Deadline:

- After allowing students sufficient time to review their information, submit any remaining registrations or corrections.
- Once submitted, directors are financially responsible for all registered events.
- Registered events may not be canceled after the registration deadline.

At the Festival:

- Directors are required by AMEA policy to accompany their students to the festival.
- If a director is unable to attend, the school principal must designate a representative in writing to act on the director's behalf.
- The designated representative must possess the official AMEA Authorized Chaperone Form signed by the principal.

N: The Authorized Chaperone Form is available in the Handbooks and Documents folder located under the Members Area section of the AMEA website.

Communication:

- Questions regarding registration, festival procedures, adjudication, or event requirements should be directed to the appropriate festival chair or coordinator through the student's music director.
- Students and parents should not contact festival officials directly regarding festival operations.
- The music director serves as the official liaison between students, parents, and AMEA leadership throughout the festival process.

2-5.2: POLICIES AND PROCEDURES - TIER 1**2-5.2.1 HIGH SCHOOL STUDENT/GROUP PARTICIPATION.**

- a. **Students participating in any AMEA/ABODA/ACE-sponsored high school activity must be enrolled in grades 9–12 at a comprehensive public, charter, or private high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.**
- b. AMEA believes that its music festivals and events are an extension of the classroom and, therefore, curricular and support all State and National Music Standards. Student eligibility shall be determined by the local governing authority of the participating school.
- c. **School Ensemble Membership.** A student must be a “member in good standing” of the corresponding school performing ensemble through which the student seeks to participate in the festival process.
 - 1) A student’s status as a “member in good standing” shall be determined by the music teacher(s) and/or school administrator(s) of the school in which the student is enrolled.
 - 2) Any dispute regarding a student’s status as a “member in good standing” shall be resolved by the school in which the student is enrolled.
 - 3) A student’s status as a “member in good standing” must be established prior to registration for the event.
 - 4) The student’s music teacher shall have the authority and responsibility to withdraw the student from the festival process at any time if the student no longer maintains “member in good standing” status within the school’s music program.
 - 5) A student who transfers to another school after registration and before the event participation deadline may represent the receiving school, provided the receiving school recognizes the student as a “member in good standing” and assumes all associated financial and participation responsibilities. A transferred student may not continue to represent the school from which the student transferred
- d. **Comprehensive public, charter, and private schools that offer music programs but have limited ensemble offerings may permit their music teacher to register a student for participation in an AMEA/ABODA/ACE-sponsored ensemble that is not offered as part of the school's curriculum, provided the teacher accepts responsibility for the student's participation and compliance with all applicable event requirements. Schools that do not employ a music teacher or do not offer a music program are not eligible to register students for AMEA/ABODA/ACE-sponsored events.**
- e. This eligibility policy applies to all AMEA/ABODA/ACE high school honor groups and festivals, including All-Regional and All-State Bands, Orchestras, and Choirs; All-State Jazz Band; All-State Guitar; All-State Show Choir, All-State Jazz Choir, and the State Solo & Ensemble Festival.
- f. Students auditioning for the AMEA State Solo & Ensemble Festival (Tier I), All-Regional and All-State Bands, Choirs, Orchestras, All-State Guitar, All-State Instrumental Jazz Ensembles, All-State Jazz Choirs, and the All-State Show Choirs must be present and participate during the designated audition dates and times.
 - 1) Each constituent organization shall publish its official audition dates and times.
 - 2) All auditions must be conducted live before the designated adjudication panel.

N: For the 2026–2027 school year, exceptions apply to Round 1 All-State Jazz Band, All-State Jazz Choir, and All-State Guitar.
- g. **Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a “member in good standing” status as established by that school's music educator and school administration.**
- h. Ensembles composed of students from multiple school sites within the same school system may participate as a combined ensemble only when all participating students are under the instruction of the same teacher of record.

N: For example, if Teacher A teaches band at both School A and School B, Teacher A may combine students from those programs into a single ensemble for AMEA, ABODA, or ACE concert events. Teacher A may not include students from a school at which they are not the teacher of record.
- i. The school shall be responsible for all communication with festival leadership. Students and parents/guardians with questions regarding participation shall be directed to the appropriate school official. Any communication concerning student eligibility, registration, or participation must be submitted in writing by the responsible school official.

2-5.2.2 TEACHER/CHAPERONE RESPONSIBILITY.

- a. Each participating school must have the director or an AMEA-approved designated chaperone present and available on-site at all times while students are participating in the event. The designated chaperone serves as the responsible adult for emergencies, student supervision, and communication with event personnel.
- b. **Student participation is contingent upon the on-site presence of the director or an AMEA-approved designated chaperone. If neither the director nor the approved designated chaperone is present, the students shall be ineligible to rehearse, audition, perform, or otherwise participate in festival activities until the teacher or approved chaperone is on-site.**
- c. **The teacher or approved chaperone must arrive at the event site with the student(s) and remain on-site until all student responsibilities and event obligations have been completed**
- d. **Upon arrival, teachers and chaperones must check in with the appropriate event chairperson or designated event official.**
- e. If a student is accompanied by a chaperone other than their music teacher, the chaperone must possess a completed Official AMEA Chaperone Form signed by the school principal or principal's designee. **Failure to provide the required documentation will result in the student's disqualification from the event.**
N: The Official AMEA Chaperone form is in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org.
- f. Teachers and chaperones are responsible for the conduct, supervision, and welfare of the students they accompany throughout the event.
- g. If the director or approved designated chaperone must leave the event before all student responsibilities have concluded, another AMEA-approved designated chaperone must assume responsibility and check in with the event chairperson before the original director or chaperone departs. If no approved replacement is available, the parents of affected student(s) shall be notified and the student(s) dismissed from further participation until appropriate supervision is restored.

2-5.2.3 TEACHER/DIRECTOR RESPONSIBILITIES TO STUDENTS AND PARENTS.

- a. To ensure the highest quality musical performance, directors are responsible for adequately preparing students selected to participate in the festival.
- b. Directors should withdraw any student who is not adequately prepared to participate successfully in the festival prior to the beginning of festival activities.
- c. Directors are responsible for informing students and their parents or guardians of all policies and procedures governing the AMEA High School S & E Festival, and emphasizing that these policies are mandatory and that no exceptions will be granted unless specifically authorized by AMEA policy.

2-5.2.4 TRANSPORTATION AND HOUSING.

- a. The school sponsoring students participating in any AMEA/ABODA/ACE-sponsored festival or event shall be responsible for arranging and providing transportation to and from the event.
- b. When overnight accommodations are required, the sponsoring school shall be responsible for arranging and providing appropriate lodging for participating students.
- c. All transportation and lodging arrangements shall comply with the policies and procedures of the sponsoring school or school district.

2-5.2.5 REQUIREMENTS CONCERNING PERFORMANCE.

- a. Acceptable SOLO MEDIA for the festivals include voice, piano, classical guitar, and any instrument of the symphonic orchestra or the concert band.
N: It is recommended that Literature be selected from the Texas UIL Prescribed Music List - (<http://wwwdev.uiltexas.org/pml/>)
- b. Solo literature that is published with accompaniments **MUST BE ACCOMPANIED WHEN PERFORMED**. Students are allowed to use pre-recorded accompaniments, provided they provide their own equipment. **This applies to Tier 1 only.**
- c. ENSEMBLES.
Any recognized vocal, string, woodwind, brass, percussion, or mixed chamber music ensemble will be accepted for performance. Large student ensembles are limited to 24 members.
N: It is recommended that Literature be selected from the Texas UIL Prescribed Music List - (<http://wwwdev.uiltexas.org/pml/>)
- d. PIANO DUOS.
Any ensemble requiring more than one piano cannot be accommodated. However, four-hand piano duets are acceptable.
- e. CONDUCTING ENSEMBLES
 - 1) Teachers may not perform with or conduct small ensembles.
 - 2) Teachers may conduct large ensembles if necessary.
- f. SELECTION OF LITERATURE.
 - 1) **Quality repertoire is encouraged for festival performances.**
 - 2) **A rating WILL NOT be given if pop music or “Broadway” show tunes are performed.**
N: It is recommended that Literature be selected from the Texas UIL Prescribed Music List - (<http://wwwdev.uiltexas.org/pml/>)
- g. ORIGINAL COMPOSITIONS are allowable, provided this material meets the criteria for item 2-5.2.2f.
- h. MEMORIZATION of solo and ensemble music is desirable but NOT REQUIRED.

2-5.2.6 ACCOMPANISTS.

- a. Soloists and ensembles must supply their accompanist.
- b. Teachers may accompany their soloists or ensembles.
- c. Accompanists need not be from the same school as the performers and may be adults other than the music teacher.
- d. In cases where there is limited availability of piano accompanists, students are allowed to use pre-recorded accompaniments, provided that they provide their own equipment.
- e. Pre-recorded accompaniments may be utilized for Tier 1 performances only. (Tier 2 accompaniments must be live)

2-5.2.7 PROVIDING AND PREPARING THE MUSIC SCORE.

Directors must verify the following information at the time of registration:

- a. The adjudicator must receive an original copy of the solo or ensemble score of each selection performed.
- b. Measures must be numbered consecutively from start to finish on each score provided for the adjudicator.
- c. The rating for the performance will be lowered one full degree if music is not provided in the manner described in item 2-4.2.4 a, b.
- d. Duplicated copies of music for the adjudicator will be accepted only with the following criteria:
 - 1) A letter from the publisher granting permission to copy.
 - 2) A letter from the supplier stating the music has been purchased and will not arrive in time.
 - 3) A receipt from an internet download that indicates the appropriate number of copies has been purchased.
 - 4) A letter from the composer and/or arranger stating that they own the copyright and permission has been granted to photocopy.
 - 5) A receipt from a supplier or off the internet indicating that the appropriate music has been purchased but has not yet arrived.
 - 6) Proof that a particular piece was a free download from the internet.
 - 7) Proof that a particular piece is in the public domain.

2-5.2.8 ADJUDICATION.

- a. Performers will be judged relative to a standard of excellence, not against each other.
- b. Adjudicators will offer comments and suggestions in a positive manner.
- c. A purpose of the adjudication process is to recognize outstanding performance.
- d. A purpose of the adjudication process is to encourage the development of potential in those students who may not render outstanding performances.
- e. Highly qualified adjudicators will be used in each vocal/instrumental category.

2-5.2.9 STUDENT PARTICIPATION LIMITATIONS.

Each student will be allowed to participate in:

- a. ONE SOLO for each instrument/voice.
- b. THREE ENSEMBLE EVENTS for each instrument/voice.
- c. NO MORE than SIX PERFORMANCE EVENTS.
- d. PERCUSSION EVENTS

Percussion performance areas are:

- Mallets.
- Timpani.
- Percussion. This includes all solo instruments, except for timpani or mallet instruments.
- A Trap set and multiple percussion are allowed.

2-5.2.10 SUBMISSION OF ENTRY FORM AND ENTRY FEES.

- a. Deadlines for submission: SEE: CHRONOLOGY OF THIS BOOK.
- b. Entry forms must be submitted online at www.azmea.org.
- c. Registration submission obligates payment even if a student or ensemble cancels after the registration deadline.
- d. **All entry fees must be paid by credit card, school check, money order, or purchase order.**
- e. Payment Information:
 - Credit Card: Visa/MasterCard/AMEX/Discover.
 - Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 - Send Payment/Purchase Orders to:
 - David Waggoner
 - AMEA Executive Director
 - 6818 E. Kingston Pl., Tucson, AZ 85710
 - Phone: 520-885-9754 Fax: 520-885-0518
 - Email: executivedirector@azmea.org
- f. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from participating.
- g. **The online registration form will be replaced with a late registration form at 11:59 p.m. on the deadline date.**
- h. NO REFUNDS of fees will be made for cancellations or forfeits of performance.

2-5.2.11 ENTRY FEES & PERFORMANCE TIME LIMITS.

- a. SOLOS (10 minutes max) (harps – 15 minutes max) per event: \$25.00.
 - b. DUETS (10 minutes max) (harps – 15 minutes max) per event: \$25.00.
 - c. ENSEMBLES:
 - 1) Small Ensembles: 3-9 (10 minutes max) (harps – 15 minutes max) per member: \$10.00.
 - 2) Large Ensembles: 10-24 members (15 minutes max) (harps – 15 minutes max).....per ensemble: \$100.00.
- N: Twenty-four is the maximum number of performers allowed in an ensemble in this festival. Should a performance group have more members than this, it is suggested that the group is divided for participation in this event.**
- N: The use of a conductor for Large Ensembles is optional. The conductor, if used for the large group ensemble must not obstruct the view of the performers during the performance.**

2-5.2.12 LATE REGISTRATION.

- a. At 11:59 p.m. on the day of the registration deadline, the online registration form will automatically convert to a late registration form.
- b. The late registration form will then be available for two weeks. The grace period will extend for two weeks and **NO LONGER.**
- c. The late fee will be \$50.00 per student entry, with a maximum of \$200.00.
- d. Late entries **will not** be accepted following the two-week grace period.

2-5.2.13 RATINGS.

Ratings used for the High School State Solo and Ensemble Festival are as follows:

- a. **SUPERIOR (I)**
 - Finest conceivable performance.
 - Worthy of the distinction of being recognized as among the very best.
 - Comments would be almost entirely complimentary for outstanding work.
- b. **EXCELLENT (II)**
 - Outstanding performance and of distinctive quality in many respects.
 - Not worthy of the highest rating due to minor defects.
 - Lacks the polish and finesse necessary for a Superior rating.
 - Scoring and comments indicate areas needing improvement.
- c. **GOOD (III)**
 - Performance is quite good but not outstanding.
 - Performance shows accomplishment and marked promise, but is lacking in one or more essential qualities necessary for an Excellent rating.
 - Scoring and comments indicate the need for improvement in fundamental areas.
- d. **FAIR (IV)**
 - Performance shows some obvious weaknesses.
 - Errors and basic weaknesses in fundamentals such as technique, musicianship, diction, articulation, and other factors.
 - Scoring and comments indicate the need for greater attention to basic fundamentals and to careful preparation.
- e. **PARTICIPANT (V)**
 - Performance shows the need for much improvement.
 - Errors reveal a decided lack of preparation and musical understanding.
 - Evidence of careless or poor playing or singing habits.

2-5.2.14 AWARDS.

- a. Medals. Students who receive a Superior or Excellent rating are eligible for medals.
 - 1) The price of each medal is \$8.00.
 - 2) The medal order form is available on the AMEA website at www.azmea.org.
- b. Certificates.

Certificates will be awarded for Ratings of Superior, Excellent, or Good. These will be issued to all soloists and to each member of a participating ensemble. Due to logistics, the names of the performers will not be placed on the certificates by festival personnel.

2-5.2.15 FESTIVAL RESULTS.

- a. The results of the festival, score sheets, ratings, and awards may be obtained from the festival headquarters upon completion of the tabulation process for each school.
- b. Packets not picked up at the festival will be mailed the week following the event.

2-5.2.16 ADJUDICATOR EVALUATION.

- a. Teachers are encouraged to comment on adjudicators who do a satisfactory job.

N: An evaluation form is located in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org. Should this form be used, it is to be submitted within one week following the festival.
- b. Should there be a complaint about the work of an adjudicator, a copy of the score sheet in question is to be included with the report.
- c. Evaluations containing negative comments must be signed by the person submitting the report. Anonymous complaints will be disregarded.

N: Verbal criticism of the festival on the day of the event is discouraged. Convey any displeasure through the use of the evaluation form.

2-6: AMEA STATE HIGH SCHOOL SOLO & ENSEMBLE FESTIVAL - (TIER 2)**2-6.1: GENERAL INFORMATION - TIER 2****2-6.1.1 CHRONOLOGY.**

September 1, 2026	AMEA HS S & E (Tier 1) Registration Opens – AMEA Website.
November 6, 2026	DEADLINE: HS State Solo & Ensemble Festival (Tier 1) Registration on the AMEA website - www.azmea.org .
January 16, 2027	HS State Solo & Ensemble Festival - live event at four sites (Tier 1)
January 18, 2027	HS State Solo & Ensemble Festival Results Emailed To Teachers.
January 19, 2027	AMEA HS S & E (Tier 2) Registration Opens – AMEA Website.
January 29, 2027	DEADLINE: Participation Registration HS State Solo & Ensemble Honor Festival (Tier 2) on the AMEA website - www.azmea.org .
February 1, 2027 – February 28, 2027	SUBMISSION WINDOW: HS State Solo & Ensemble Honor Festival (Tier 2) submission of digital recordings of live, unedited student performances.
March 22, 2027	HS State Solo & Ensemble Honor Festival (Tier 2) results emailed to Directors.
April 9, 2027	Showcase Recital at the AMEA All-State Honor Festival of Performance

2-6.1.2 HS STATE SOLO & ENSEMBLE PREPARATION & SITES.

- a. Tier 1
 - Sites: Tucson – Catalina Foothills HS
 1. Northern Site - Flagstaff HS
 2. Phoenix East Valley – TBD
 3. Phoenix West Valley – TBD

Directors must register their student events to compete in the live State Solo & Ensemble Festival by November 6, 2026.
- b. Tier 2 Preparation.

Site: This will be determined by each director/school.

This is the public recital sponsored by each school or director or a combination of schools and directors. This is an appropriate time to have any students participating in chamber music and presenting in a local setting. Only student events that have received a “Superior” Rating will be eligible to participate in Tier 2.
- c. Tier 2 Adjudication.

Directors must register their student events for adjudication on the AMEA Website by January 30, 2026. deadline. Beginning February 1, 2026, those student events may be uploaded along with a corresponding PDF of the score.
- d. Showcase Recital.

Those student events selected by the judging panel will perform at the AMEA All-State Honor Festival of Performance for High School Musicians at Northern Arizona University – April 17, 2026.

2-6.1.3 TEACHER REFERENCE GUIDE TO HIGH SCHOOL STATE SOLO AND ENSEMBLE FESTIVAL TIER 2.

N: The following is a general guide to the AMEA High School State Solo & Ensemble Festival (Tier 2) process. For a complete set of rules, consult the remaining portion of this section of the AMEA Activities Handbook.

July and August:

- Become familiar with the High School State Solo & Ensemble Festival and Honor Festival details. Information is available in the AMEA Activities Handbook in the “members only” section on the AMEA website www.azmea.org.

August:

- Select a date and time for your Solo and Ensemble Recital. This event should occur after January 16, 2027, the State Solo and Ensemble live event. A recital could be held in the evening as a stand-alone event or as an in-class performance. As the director, you are responsible for creating an authentic and effective performance experience for your students. Telling your student to record himself or herself is not appropriate. Entry videos that do not show a recital context will not be adjudicated.

September:

- In September, begin to form your student ensembles and solo events for Tier 1.
N: It is recommended that Literature be selected from the Texas UIL Prescribed Music List - (<http://wwwdev.uiltexas.org/pml/>)

At this point, ensure they are receiving appropriate coaching for their music.

1 month before the November Tier 1 registration deadline:

- Gather your list of student events that want to participate in the live State Solo & Ensemble Festival.
- Determine if the students are eligible. Are they a “member in good standing” in your program?

2-weeks before the Tier 1 deadline:

- Log in to the AMEA website using your login credentials and password, then enter your student events.
- Submit your registration and print a copy. You will receive a confirmation email. If you do not receive your confirmation email, contact David Waggoner, AMEA Executive Director, executivedirector@azmea.org. If you receive the confirmation email, proceed to the next step.
- Turn one copy of this registration in to your accounting people. Post one copy in your room and ensure your students correct the entries. At this point, you can still add students. This puts the responsibility of a correct entry on to the students, not you.

1-week before the Tier 1 deadline:

- After allowing the students to check the form for a week, resubmit any missing entries. You, unfortunately, cannot cancel anyone. Once you submit it, you are responsible for payment.

After the State Solo & Ensemble Festival (Tier 1) live event.

- Student events that receive a “SUPERIOR” rating will be eligible to participate in the State Solo & Ensemble Honor Festival – (Tier 2) If you have student events participating in Tier 2, you must register them online by January 39, 2027. Again, print a copy for your accounting people.

February 1 – February 28, 2027: Submission window for online applications.

- Remember, all uploads must be unedited digital video recordings of a live performance you set up. Telling your student to record themselves is not appropriate. Entry videos that do not show a recital context will not be adjudicated. Do not wait until February 28 to upload. Each recording will take time to upload. You will upload by category, i.e., all Solo Flutes on the same submission, all WW ensembles, all String Ensembles, etc. You can upload and save in a category, then go to another category and save, and continue uploading and saving at any time during the window. When you have finished uploading to a category and are satisfied that everything is in order, press SUBMIT. Once you submit an entry in a category, you may not return to that category to add more events.

2-6.2 POLICIES AND PROCEDURES - TIER 2

2-6.2.1 ELIGIBILITY.

- a. Participation in the HS State Solo & Ensemble Honor Festival (Tier 2) is available to all student events receiving a “Superior” rating at the State Solo & Ensemble Festival (Tier 1).
- b. Each student event recommended for participation in the HS State Solo & Ensemble Honor Festival (Tier 2) will be selected based on their performance in Tier 1.
- c. There is no Grade or level requirement for continuation to Tier 2. **All HS State Solo & Ensemble Honor Festival (Tier 2) participants must perform the same literature as performed at the HS State Solo & Ensemble Festival (Tier 1).**
- d. Substitutions of ensemble members between Tier 1 and Tier 2 will not be allowed.

2-6.2.2 REQUIREMENTS CONCERNING PERFORMANCE.

- a. **Each student event recommended for participation in the HS State Solo & Ensemble Honor Festival (Tier 2) will be selected based on their performance in Tier 1.**
- b. Literature that is published with accompaniments **MUST BE ACCOMPANIED WHEN PERFORMED.** Recorded accompaniments for the HS State Solo & Ensemble Honor Festival (Tier 2) will not be allowed. Submissions written with accompaniment but performed without live accompaniment will not be eligible for Tier 3.
- c. **PIANO DUOS.**
Since Tier 2 performances are required to be the same as Tier 1, any ensemble requiring more than one piano cannot be accommodated. However, four-hand piano duets are acceptable.
- d. **CONDUCTING ENSEMBLES**
 - 1) Teachers may not perform with or conduct small ensembles.
 - 2) Teachers may conduct large ensembles if necessary.

2-6.2.3 ACCOMPANISTS.

- a. Solo literature that is published with accompaniments **MUST BE ACCOMPANIED WHEN PERFORMED.**
- b. Soloists and ensembles must supply their own accompanist.
- c. Recorded accompaniments will not be allowed for the HS State Solo & Ensemble Honor Festival (Tier 2)
- d. Teachers may accompany their soloists or ensembles.
- e. Accompanists need not be from the same school as the performers and may be adults other than the music teacher.
- f. Submissions written with accompaniment but performed without live accompaniment will not be eligible for Tier 3.

2-6.2.4 PROVIDING AND PREPARING THE MUSIC SCORE.

Directors must verify the following information at the time of registration:

- a. An uploaded PDF file of the score to be performed
- b. All measures must be numbered on the PDF file provided

FAILURE TO PROVIDE AN ACCURATE AND COMPLETE PDF FILE OF THE SCORE TO BE PERFORMED WILL RESULT IN THE ENTRY BEING OMITTED FROM SCORING CONSIDERATION.

2-6.2.5 SUBMISSION OF ENTRY FORM AND ENTRY FEES.

- a. Deadlines for submission: SEE: CHRONOLOGY OF THIS BOOK.
- b. Entry forms must be submitted online at www.azmea.org.
- c. Registration submission obligates payment even if a student or ensemble cancels after the registration deadline.
- d. **All entry fees must be paid by credit card, school check, money order, or purchase order.**
- e. Payment Information:
 - Credit Card: Visa/MasterCard/AMEX/Discover.
 - Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 - Send Payment/Purchase Orders to:
 - David Waggoner
 - AMEA Executive Director
 - 6818 E. Kingston Pl., Tucson, AZ 85710
 - Phone: 520-885-9754 Fax: 520-885-0518
 - Email: executivedirector@azmea.org
- f. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from participating.
- g. **The online registration form will be replaced with a late registration form at 11:59 p.m. on the deadline date.**
- h. NO REFUNDS of fees will be made for cancellations or forfeits of performance.

2-6.2.6 ENTRY FEES & PERFORMANCE TIME LIMITS.

- a. SOLOS (10 minutes max) (harps – 15 minutes max) per event: \$25.00.
- b. DUETS (10 minutes max) (harps – 15 minutes max) per event: \$25.00.
- c. ENSEMBLES:
 - 1) Small Ensembles: 3-9 (10 minutes max) (harps – 15 minutes max) per member: \$10.00.
 - 2) Large Ensembles: 10-24 members (15 minutes max) (harps – 15 minutes max).....per ensemble: \$100.00.

N: Twenty-four is the maximum number of performers allowed in an ensemble in this festival. Should a performance group have more members than this, it is suggested that the group is divided for participation in this event.

N: The use of a conductor for Large Ensembles is optional. The conductor, if used for the large group ensemble must not obstruct the view of the performers during the performance.

2-6.2.7 LATE REGISTRATION.

- a. **At 11:59 p.m. on the day of the registration deadline, the online registration form** will automatically convert to a late registration form.
- b. The late registration form will then be available for two weeks. The grace period will extend for two weeks and **NO LONGER.**
- c. The late fee will be \$50.00 per student entry, with a maximum of \$200.00.
- d. Late entries **will not** be accepted following the two-week grace period.

2-6.2.8 RATINGS.

- a. There are no ratings given for Tier 2 performances.
- b. Written commentary will be sent to the performer's music teacher via email following adjudication of Tier 2 performances.

2-6.2.9 BEST IN CLASS.

- a. Several performances will be acknowledged as "Best In Class" in their performance category by the adjudication committee.
- b. "Best In Class" performances will be recognized in the program at the AMEA All-State Honor Festival of Performance for High School Musicians at Arizona State University.
- c. Not all "Best In Class" performances will be selected to perform in the Tier 3 Honors Recital at the AMEA All-State Honor Festival of Performance for High School Musicians at Arizona State University.

2-6.2.10 TIER 3 HONORS RECITAL.

- a. Several performances will be selected to perform in the Tier 3 Honors Recital at the AMEA All-State Honor Festival of Performance for High School Musicians at Arizona State University.
- b. The Tier 3 Honors Recital will take place prior to the Host Concert for the hosting university on Friday of the All-State Festival.
- c. It is the responsibility of the school that is sponsoring the students participating in any AMEA/ABODA/ACE Festival to provide transportation to and from the event.
- d. When necessary, it is the responsibility of the school that is sponsoring the student(s) to provide overnight lodging for said student(s).
- e. The school is responsible for providing its own accompanist for Tier 3 performances.

SECTION 5

3-1: AMEA ELEMENTARY/JUNIOR HIGH SCHOOL ALL-STATE HONOR FESTIVAL OF PERFORMANCE

Note: Items cataloged with a serial number are considered policy. Commentary, examples, and clarifications are preceded by a bold-faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy.

3-1.1: GENERAL INFORMATION

3-1.1.1 CHRONOLOGY – Treble Choir, Mixed Choir, ES Orchestra.

October 19, 2026	ES/JH AS Treble/Mixed Choir Nomination Registration Opens
October 19, 2026	ES/JH AS Orchestra Nomination Registration Opens
November 10, 2026	Deadline: AMEA ES/JH AS Orchestra Nomination Registration
November 10, 2026	Deadline: ES/JH AS Treble/Mixed Choir Nomination Registration
January 4, 2027	AMEA ES/JH AS Choir Participation Registration Opens
January 18, 2027	AMEA ES/JH AS Orchestra Participation Registration Opens
February 1, 2027	Deadline: AMEA ES/JH AS Orchestra Participation Registration
March 6, 2027	AMEA Last Day To Add Alternates ES/JH AS Orchestra
March 20, 2027	AMEA ES/JH AS Orchestra Festival – Perry HS
TBD	Deadline: AMEA ES/JH AS Treble/Mixed Choir Nomination Registration
TBD	AMEA ES/JH AS Choir Participation Registration Opens
TBD	AMEA Last Day To Add Alternates ES/JH AS Choir
TBD	AMEA ES/JH AS Choir Festival –

3-1.1.2 CHRONOLOGY – 6th, 7th & 8th Grade Band.

October 19, 2026	AMEA 6 th , 7th & 8th Grade Band Audition Registration On AMEA Website Opens
November 1, 2026	Deadline: AMEA 6 th , 7th & 8th Grade AS Band Audition Registration On AMEA Website
November 16, 2026	AMEA 6 th , 7th & 8th Grade All-State Band Audition Materials Submission Begins
December 5, 2026	Deadline: AMEA 6 th , 7th & 8th Grade AS Band Online Audition Submission
January 4, 2027	AMEA ES/JH AS Band/Choir Participation Registration Opens
January 16, 2027	Deadline: AMEA ES/JH AS Band Participation Registration
January 30, 2027	AMEA Last Day To Add Alternates ES/JH AS Band
February 27, 2027	AMEA ES/JH AS 6th/7th & 8th Band Festival – Mountain View HS (Mesa)

3-1.1.3 CHRONOLOGY – Junior High Orchestra.

October 19, 2026	AMEA JH AS Orchestra Audition Registration On AMEA Website Opens
November 10, 2026	Deadline: AMEA JH AS Orchestra Audition Registration On AMEA Website
November 16, 2026	AMEA JH AS Orchestra Online Audition Materials Submission Begins
December 14, 2026	Deadline: AMEA JH AS Orchestra Online Audition Submission
January 18, 2027	AMEA ES/JH AS Orchestra Participation Registration Opens
February 1, 2027	Deadline: AMEA ES/JH AS Orchestra Participation Registration
March 6, 2027	AMEA Last Day To Add Alternates ES/JH AS Orchestra
March 20, 2027	AMEA ES/JH AS Orchestra Festival – Perry HS

3-1.1.4 ALL-STATE FESTIVAL LEADERSHIP.**VICE-PRESIDENT, AMEA ELEMENTARY/JUNIOR HIGH SCHOOL ACTIVITIES
AMEA VICE-PRESIDENT, AMEA ELEMENTARY/JUNIOR HIGH ACTIVITIES****Coordinator for Elementary/Junior High School Chairs**

Selena Ryan, AMEA Vice-President for Elementary/Junior High School Activities

Kyrene Middle School, 1050 E. Carver Rd., Tempe, AZ 82584

School Phone: (480)-783-1000

School Fax: (480) 831-0169

Preferred Phone: (480) 316-4245

Email: vpesjhschool@azmea.org

AMEA EXECUTIVE DIRECTOR

David Waggoner, 6818 E. Kingston Pl., Tucson, AZ 85710

Office Phone: (520) 885-9754

Office Fax: (520) 885-0518

Email: executivedirector@azmea.org

3-1.1.5 ALL-STATE FESTIVAL COORDINATORS.**6th GRADE ALL-STATE BAND CHAIR**

Cory Trout, Franklin Junior High School, 4949 E Southern Ave., Mesa, AZ 85206

School Phone: (480) 472-6438

School Fax: (480) 472-2698

Preferred Phone: (480) 993-7083

Email: cbtrout@mpsaz.org

7th GRADE ALL-STATE BAND CHAIR

Laura Wolfe, Vista del Sur Traditional, 3908 W. S. Mountain Rd., Laveen, AZ 85339

School Phone: (602) 237-3046

School Fax: (602) 237-1976

Preferred Phone: (520) 841-0307

Email: lwolfe@laveeneld.org

8th GRADE ALL-STATE BAND CHAIR

Evan Dixon, Mesa Academy for Advanced Studies, 6919 E. Brown Rd., Mesa, AZ 85207

School Phone: (480) 308-7401

School Fax: (480) 472-2828

Preferred Phone: (480) 283-7915

Email: ejdixon@mpsaz.org

ALL-STATE TREBLE CHOIR CHAIR

Brook Durborow, Apache Elementary School, 8633 W. John Cabot Rd., Peoria, AZ 85382

School Phone: (623) 412-4875

School Fax: (623) 412-4885

Preferred Phone: (480) 330-0351

Email: BDurborow@pusd11.net

ALL-STATE MIXED CHOIR CHAIR

Brook Durborow, Apache Elementary School, 8633 W. John Cabot Rd., Peoria, AZ 85382

School Phone: (623) 412-4875

School Fax: (623) 412-4885

Preferred Phone: (480) 330-0351

Email: BDurborow@pusd11.net

ELEMENTARY ALL-STATE ORCHESTRA CHAIR

Kevin Wilcox, Ishikawa Elementary School, 2635 N. 32nd St., Mesa, AZ 85213

School Phone: (480) 472-7700

School Fax: (480) 472-7686

Preferred Phone: (480) 747-5363

Email: esasorch@azmea.org

Amber Wilcox, James K. Zaharis Elementary School, 9410 E. McKellips Rd., Mesa, AZ 85207

School Phone: (480) 308-7200

School Fax: (480) 308-7255

Preferred Phone: (480) 747-5363

Email: esasorch@azmea.org

JUNIOR HIGH ALL-STATE ORCHESTRA CHAIR

Jackson Bailey, Trailside Point Academy, 275 W. Vineyard Rd., Laveen, AZ 85339

School Phone: (602) 605-8540

School Fax: (602) 605-8545

Preferred Phone: (520) 271-8101

Email: jbailey5610@gmail.com

3-1.1.6 ALL-STATE FESTIVAL PERFORMANCE SITES.

ELEMENTARY/JUNIOR HIGH ALL-STATE BAND FESTIVAL – February 27, 2027

Mountain View High School, 2700 E. Brown Rd., Mesa, AZ 85213

Concert Time: 5:00 pm

ELEMENTARY/JUNIOR HIGH ALL-STATE ORCHESTRA FESTIVAL – March 20, 2027

Perry High School, 1919 E. Queen Creek Rd., Gilbert, AZ 85297

Concert Time: 5:00 pm

ELEMENTARY/JUNIOR HIGH ALL-STATE CHOIR FESTIVAL – TBD

3-1.1.7 SPONSOR.

- The Arizona Elementary/Junior High School All-State Honor Festival of Performance is sponsored by the Arizona Music Educators Association, Incorporated (AMEA).

3-1.1.8 PHILOSOPHY.

- a. The AMEA Elementary/Junior High All-State festivals are extra-curricular musical enrichment programs.
- b. The festivals are designed to provide challenging and memorable musical experiences for the best Elementary School and Junior High School musicians.

3-1.1.9 PURPOSE.

- a. To provide outstanding band and choral students in grades 6, 7, and 8, and outstanding orchestra students in grades 5, 6, 7, and 8 who are enrolled in Arizona elementary and junior high schools, with an opportunity to be recognized for their musical achievement.
- b. To provide selected students with the opportunity to perform in a high-quality honor ensemble under the direction of distinguished guest conductors.
- c. To extend and enhance the school music curriculum by providing an extracurricular educational experience that promotes musical growth, artistic excellence, and collaboration.

3-1.1.10 OBJECTIVES.

- a. To recognize outstanding instrumental and vocal performance skills demonstrated by Middle/Junior High School students.
- b. To encourage the continued development of exceptional musicianship among Middle/Junior High School students.
- c. To provide a high-quality honor ensemble performance experience that is not otherwise available to many Middle/Junior High School students, while fostering the growth of Arizona's future musical leaders.
- d. To promote the value of music as an essential component of a comprehensive education to school administrators, families, and the general public.
- e. To provide Arizona students with honor ensemble performance opportunities comparable to those offered in other states.
- f. To elevate the overall level of musical performance and artistry at the Middle/Junior High School level throughout Arizona.
- g. To provide a meaningful professional learning and in-service educational opportunity for Arizona music educators.

3-1.2: GENERAL POLICIES AND PROCEDURES

3-1.2.1 TEACHER/CHAPERONE RESPONSIBILITY.

- a. Each participating school must have the director or an AMEA-approved designated chaperone present and available on-site at all times while students are participating in the event. The designated chaperone serves as the responsible adult for emergencies, student supervision, and communication with event personnel.
- b. **Student participation is contingent upon the on-site presence of the director or an AMEA-approved designated chaperone. If neither the director nor the approved designated chaperone is present, the students shall be ineligible to rehearse, audition, perform, or otherwise participate in festival activities until the teacher or approved chaperone is on-site.**
- c. **The teacher or approved chaperone must arrive at the event site with the student(s) and remain on-site until all student responsibilities and event obligations have been completed**
- d. **Upon arrival, teachers and chaperones must check in with the appropriate event chairperson or designated event official.**
- e. If a student is accompanied by a chaperone other than their music teacher, the chaperone must possess a completed Official AMEA Chaperone Form signed by the school principal or principal's designee. **Failure to provide the required documentation will result in the student's disqualification from the event.**
N: The Official AMEA Chaperone form is in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org.
- f. Teachers and chaperones are responsible for the conduct, supervision, and welfare of the students they accompany throughout the event.
- g. If the director or approved designated chaperone must leave the event before all student responsibilities have concluded, another AMEA-approved designated chaperone must assume responsibility and check in with the event chairperson before the original director or chaperone departs. If no approved replacement is available, the parents of affected student(s) shall be notified and the student(s) dismissed from further participation until appropriate supervision is restored.

3-1.2.2 TEACHER/DIRECTOR RESPONSIBILITIES TO STUDENTS AND PARENTS.

- a. To ensure the highest quality musical performance, directors are responsible for adequately preparing students selected to participate in the festival.
- b. During the period between selection and the festival, directors shall ensure that participating students have sufficiently prepared the required music to meet the performance standards expected of an All-State ensemble.
- c. Directors should withdraw any student who is not adequately prepared to participate successfully in the festival prior to the beginning of festival activities.
- d. Directors are responsible for informing students and their parents or guardians of all policies and procedures governing the AMEA Elementary/Junior High School Band/Choir/Orchestra Honor Festival of Performance, and emphasizing that these policies are mandatory and that no exceptions will be granted unless specifically authorized by AMEA policy.

3-1.2.3 TRANSPORTATION AND HOUSING.

- a. The school sponsoring students participating in any AMEA/ABODA/ACE-sponsored festival or event shall be responsible for arranging and providing transportation to and from the event.
- b. When overnight accommodations are required, the sponsoring school shall be responsible for arranging and providing appropriate lodging for participating students.
- c. All transportation and lodging arrangements shall comply with the policies and procedures of the sponsoring school or school district.

3-1.2.4 TEACHER MEETING/CLINICIAN SELECTION.

- A meeting for the directors will be held at each All-State Festival.
N: Directors are encouraged to attend the joint AMEA/ABODA/ACE membership meeting. This meeting provides an opportunity for directors to offer input on festival operations and to help guide how AMEA can best serve its members and their students.
N: Clinicians are chosen by the organizing chairs and the AMEA Vice-President For Elementary/Junior High Activities. Participating directors are encouraged to give nominations.

3-1.2.5 CONCERT ADMISSION.

- a. **As established by the AMEA Board of Directors on August 18, 2018, the provision of complimentary student performer festival concert tickets have been discontinued.**
- b. Admission charge for the Elementary/Junior High All-State Festival Concert.
General Admission - \$5.00
Under 5 – Free
- c. Each AMEA member is entitled to admission for two (2) persons upon presentation of the NAFME membership card.
- d. The presentation of an Arizona Interscholastic Association (AIA) pass entitles the bearer to two (2) complimentary admissions.
- e. A Square Credit Card device will be provided for on-site credit card ticket sales.
- f. Tickets can be purchased in advance through PurplePass.

3-1.2.6 ELIGIBILITY.

- a. **Students participating in any AMEA-sponsored elementary/ junior high school activity must be enrolled in grades 5/6-8 at a comprehensive public, charter, or private elementary/middle/junior high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.**
- b. **Comprehensive public, charter, or private elementary/middle/junior high school that offer music programs but have limited ensemble offerings may permit their music teacher to register a student for participation in an AMEA/ABODA/ACE-sponsored ensemble that is not offered as part of the school's curriculum, provided the teacher accepts responsibility for the student's participation and compliance with all applicable event requirements. Schools that do not employ a music teacher or do not offer a music program are not eligible to register students for AMEA/ABODA/ACE-sponsored events.**
- c. **Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a “member in good standing” status as established by that school's music educator and school administration.**
- d. Grade enrollment eligibility
 - 1) **Elementary School All-State Festival.**
 - (a) Band – 6th grade.
 - (b) Treble Choir – 6th or 7th Grade Female and/or 6th, 7th or 8th grade Soprano/Alto Male.
 - (c) Orchestra – 5th or 6th grade.
 - 2) **Junior High School All-State Festival is for 7th and 8th-grade students only.**
N: 7th Grade girls may be nominated for either the Elementary Treble Choir or Junior High Mixed Choir, but not both.
N: 7th & 8th-grade boys must be able to sing tenor or bass if nominated for Mixed Choir.
 - 3) 9th-grade students may **NOT** participate in the Junior High School All-State Festival.
- e. Be enrolled in and be a member “in good standing” of their school choir, band, or orchestra.
- f. Be selected by their school music director.
- g. A student who transfers to another school after registration and before the event participation deadline may represent the receiving school, provided the receiving school recognizes the student as a “member in good standing” and assumes all associated financial and participation responsibilities. A transferred student may not continue to represent the school from which the student transferred
- h. The school shall be responsible for all communication with festival leadership. Students and parents/guardians with questions regarding participation shall be directed to the appropriate school official. Any communication concerning student eligibility, registration, or participation, must be submitted in writing by the responsible school official.

3-1.2.7 STUDENT SELECTION.**3-1.2.7.1 NOMINATED STUDENTS.**

- a. Nominated students must be among the top musicians in their school's choir or orchestra.
- b. Each participating school shall have at least one nominated student selected for participation in the Treble Choir, Mixed Choir, or Elementary String Orchestra.
- c. Students shall be selected by the Elementary/Junior High All-State Festival Chairperson.
- d. Student selection shall be based on the instrumentation and vocal balance required for each performance ensemble.
- e. When necessary to complete ensemble sections, consideration may be given to student's grade level and seniority.
- f. Festival music and related materials shall be distributed only to students who have been officially selected to participate.

3-1.2.7.2 AUDITIONED STUDENTS.

- a. Students in 6th, 7th, and 8th Grade Band and Junior High Orchestra shall be selected through the official audition process.
- b. Selection is competitive, and not every student who auditions will be selected. Students shall be selected based on their audition scores.
- c. The 6th, 7th, and 8th Grade Band or Junior High Orchestra Audition Registration Form must be completed and submitted through the AMEA website by November 1, 2026.
- d. Students auditioning on more than one instrument (e.g., clarinet and bass clarinet, or violin and cello) must designate their first-choice instrument on the audition registration form prior to the audition. This designation may not be changed after the registration deadline.
- e. A separate audition fee shall be required for each instrument on which a student auditions. Students auditioning on more than one instrument must pay the applicable audition fee for each instrument.

3-1.2.8 STUDENT PARTICIPATION REQUIREMENTS.

- a. Students must have the festival music adequately prepared prior to the first rehearsal.
- b. Students who are insufficiently prepared may be disqualified from participation at the discretion of the festival chair.
- c. Students must be available to attend all scheduled rehearsals, performances, and festival activities. Absence from any required portion of the festival may result in dismissal from the ensemble or event.
- d. Students are expected to exhibit exemplary conduct at all times while participating in festival activities. Disruptive, inappropriate, or unsafe behavior may result in removal from rehearsals, performances, or the festival.
- e. Students must comply with all rehearsal, performance, and festival procedures established by the festival staff.
- f. Students are expected to wear appropriate attire as specified for rehearsals and performances.
- g. Students must have all required permission, medical release, and participation forms completed and submitted by the designated deadlines.

3-1.2.9 STUDENT MEMBERSHIP IS NON-TRANSFERABLE.

- a. Membership in the All-State group is not transferable to another student within the school.
- b. If, for some reason, the selected student cannot participate, the director is to notify the festival chairperson immediately.
- c. The vacated position from the original nomination or alternate lists will be filled.

3-1.2.10 ALTERNATE POLICY.

- a. There will not be a published list of alternates for the 6th-grade orchestra.
- b. The chairperson will maintain an alternate list based on the original nomination lists.
- c. Music and information will be issued only to students who have been selected to participate.
- d. Music and information will be issued to alternates only when positions become available.
- e. See Chronology for the last date to submit alternates.
- f. Choir and band alternates will be published.

N: Choir alternates need to learn music along with accepted students. Alternates may be called as late as 24 hours before the festival. Alternates will be added based on the needs of the ensemble and the instructions from the clinician.

N: Alternates for the band may be called up as early as two weeks before the festival. Alternates will be given music at the same time as students who make up the ensemble.

3-1.2.11 FESTIVAL FORMAT.

- a. The festival will take place over one day.
- b. Rehearsals will be held in the morning and afternoon.
- c. The Gala Concert will be held as the concluding event in the late afternoon.

3-1.2.12 ENTRY PROCEDURE – Nominations.

(for all groups except 6th, 7th & 8th Grade Band and JH Orchestra)

- a. Entries are to be submitted interactively on the website at www.azmea.org.
- b. Deadlines for submission of nomination forms must be observed, or the registration will not be processed.
N: LATE ENTRIES WILL NOT BE ACCEPTED UNLESS APPROVED BY THE AMEA VICE-PRESIDENT FOR ELEMENTARY/JUNIOR HIGH ACTIVITIES.
Email Selena Ryan at vpesjhschool@azmea.org for requests regarding late entry.
- c. Teachers are to list nominees on the entry form in order of their musical ability, with the most talented listed first.
- d. List the exact instrument that each student plays.
N: Example: Violin, Viola
- e. For choir, indicate the student's voice range.
- f. Teachers must use a separate entry form to submit student names for each school at which they teach.
- g. Teachers are to fill out the spaces concerning the availability of their services at the festival.

3-1.2.13 ENTRY FEES – Nominations.

- There are no fees associated with nomination submissions

3-1.2.14 ENTRY PROCEDURE – 6th, 7th and 8th Grade Band Auditions.

- a. All audition registrations are to be submitted interactively on the website at www.azmea.org
Audition Registration Deadline: November 1, 2026.
- b. **A separate fee for each audition is required if a student auditions on more than one instrument.**
- c. Registration submission obligates payment even if a student cancels after the November 1, 2026, registration deadline.
- d. Deadlines for submission of audition forms must be observed, or the registration will not be processed.
- e. If a student is auditioning on more than one instrument (ex., clarinet and bass clarinet), which instrument is their first choice? This must be indicated on the registration form before the audition process.
- f. **At 11:59 p.m. on the day of the registration deadline, the online registration form will automatically convert to a late registration form.**
- g. The late registration form will then be available for one week. The grace period will extend for one week, and **NO LONGER**.
N: See 3-1.2.16 for the late registration fees.
- h. **Submission of live, unedited 6th, 7th and 8th-grade band auditions between November 16, 2026, and December 5, 2026. Submissions after December 5, 2026, WILL NOT BE ACCEPTED.**

3-1.2.15 ENTRY PROCEDURE – JH Orchestra Auditions.

- a. All audition registrations are to be submitted interactively on the website at: www.azmea.org
Audition Registration Deadline: November 10, 2026.
- b. **A separate fee for each audition is required if a student is auditioning on more than one instrument.**
- c. Registration submission obligates payment even if a student cancels after the November 10, 2026, registration deadline.
- d. Deadlines for submission of audition forms must be observed, or the registration will not be processed.
- e. If a student is auditioning on more than one instrument (ex., Violin, Viola), which instrument is their first choice? This must be indicated on the registration form before the audition process.
- f. **At 11:59 p.m. on the day of the registration deadline, the online registration form will automatically convert to a late registration form.**
- g. The late registration form will then be available for one week. The grace period will extend for one week, and **NO LONGER**.
N: See 3-1.2.16 for the late registration fees.
- h. **Submission of live, unedited 7th and 8th-grade band auditions between November 16, 2026, and December 14, 2026. Submissions after December 14, 2026, WILL NOT BE ACCEPTED.**

3-1.2.16 LATE REGISTRATION.

- a. The online registration form will be replaced with a late registration form at 11:59 p.m. on the deadline date.
- b. The late registration form will then be available for a two-week period. The grace period will extend for two weeks and **NO LONGER**.
- c. The late fee will be \$50.00 per student entry, with a maximum total of \$200.00.
- d. Late entries **will not** be accepted following the two-week grace period.

3-1.2.17 ENTRY FEES – 6th, 7th & 8th Grade Band and JH Orchestra Auditions.

- a. The 6th, 7th, and 8th Grade All-State Band audition fee is \$25.00.
- b. The JH All-State Orchestra audition fee is \$20.00.
- c. A separate fee for each audition is required if a student is auditioning on more than one instrument.
- d. Students auditioning on more than one instrument must be registered separately.
Example: Audition Entry 1. Jane Doe Flute
 Audition Entry 2. Jane Doe Piccolo
- e. All audition fees must be paid by credit card, school check, money order, or purchase order.
- f. Payment Information:
Credit Card: Visa/MasterCard/AMEX/Discover.
Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
Send Payment/Purchase Orders to:
David Waggoner
AMEA Executive Director
6818 E. Kingston Pl., Tucson, AZ 85710
Phone: 520-885-9754 Fax: 520-885-0518
Email: executivedirector@azmea.org
- g. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from auditioning.
- h. NO band or orchestra substitutions will be allowed after the registration deadline.
- i. **At 11:59 p.m. on the day of the registration deadline, the online registration form will automatically convert to a late registration form.**

3-1.2.18 ENTRY PROCEDURE – Participation.

- a. Entries are to be submitted interactively on the website at www.azmea.org.
- b. **At 11:59 p.m. on the day of the registration deadline, the online registration form will automatically convert to a late registration form.**
- c. The late registration form will then be available for a one-week period. The grace period will extend for one week and **NO LONGER**.
- d. Late entries **will not** be accepted following the one-week grace period.
N: See 3-1.2.16 for the late registration fees.

3-1.2.19 ENTRY PROCEDURE – Alternates.

- a. The teacher is **only to** register alternates **who have been moved into** the Elementary/Junior High All-State Band, Choir, or Orchestra on the “Elementary/Junior High All-State Alternate Registration” form that is found on the AMEA website at www.azmea.org. Print a copy of the registration for your records.
- b. The alternate registration form will be available until midnight on the day of the alternate registration deadline.
- c. There is no late fee for registering alternates.
- d. Students are not to register themselves.

3-1.2.20 ENTRY FEES – Participation.

- a. The Elementary/Junior High All-State Festival participation fee for all 6th, 7th, and 8th grade band, treble, and mixed choir, elementary and junior high orchestra is \$25.00 per student.
- b. The entry fee is required after notification of student selection.
- c. **All participation fees must be paid by credit card, school check, money order, or purchase order.**
- d. Payment Information:
 - Credit Card: Visa/MasterCard/AMEX/Discover.
 - Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 - Send Payment/Purchase Orders to:
 - David Waggoner
 - AMEA Executive Director
 - 6818 E. Kingston Pl., Tucson, AZ 85710
 - Phone: 520-885-9754 Fax: 520-885-0518
 - Email: executivedirector@azmea.org
- e. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from participating.
- f. **At 11:59 p.m. on the day of the registration deadline, the online registration form will automatically convert to a late registration form.**
 - N: See 3-1.2.16 for the late registration fees.

3-1.2.21 SIZE OF PERFORMING GROUPS.

- a. 6th Grade All-State Band: 130 maximum.
- b. 7th Grade All-State Band: 130 maximum.
- c. 8th Grade All-State Band: 130 maximum.
- d. Elementary All-State Orchestra: 80 maximum. (strings only)
- e. Junior High All-State Orchestra: 100 maximum. (strings only)
- f. All-State Treble Choir: 150 maximum.
- g. All-State Mixed Choir: 200 maximum.

3-1.3: ELEMENTARY ALL-STATE - SPECIFIC POLICIES

3-1.3.1 STUDENT GRADE LEVEL.

- Students nominated for the Elementary School All-State Honor Festival of Performance must be enrolled in the 6th or 7th grade for treble choir, and 5th or 6th grade for orchestra.

3-1.3.2 STUDENT NOMINATION.

a. Treble & Mixed Choir.

- 1) Each teacher may nominate a maximum of five (5) students per voicing, with a maximum of ten (10).
- 2) The nominated students are to be among the top musicians in their school's choir.
- 3) Up to five (5) alternates may be submitted from each school. Alternates will be used ONLY to fill spots left unfilled by the original nomination list.
- 4) To minimize changes in the ensemble roster, each teacher must ensure that nominated students are available and committed to the festival date.

b. ES Orchestra.

- 1) A teacher may nominate a maximum of ten (10) students.
- 2) The nominated students are to be among the top musicians in their school's orchestra.
- 3) Teachers may list additional students who play low-string instruments.
- 4) Additional nominees may be accepted to obtain desirable instrumentation.
- 5) Students must have played for at least one full school year.
- 6) Although students are not auditioned, it is the responsibility of the nominating teacher to determine if the students being placed in nomination meet the minimum requirements.
- 7) It is encouraged that directors hold their own auditions in school.
- 8) Please see the **Nomination Rubric 3-1.3.3** below to audition your students before nominating them in the nomination form.
- 9) All directors must fill out this rubric in the nomination form.

3-1.3.3 ELEMENTARY ORCHESTRA NOMINATION RUBRIC.

	Intonation	Rhythm	Expression	Technique/Posture	Bowing
1	The student cannot adjust for tuning and does not have accurate intonation	The student has no understanding of basic rhythmic patterns	The student has no understanding of basic expression markings.	The student does not demonstrate correct technique and posture	The student does not have proper bow hold and does not follow articulation markings
2	The student has accurate intonation 50% of the time	The student shows a basic understanding of basic rhythmic patterns	The student shows a basic understanding of basic expression markings	The student demonstrates correct technique and posture only when actively focusing on it	The student demonstrates a correct bow hold some of the time and follows some of the articulation markings
3	The student is starting to adjust pitch for tuning and has accurate intonation 75% of the time	The student can keep a steady tempo while performing basic rhythmic patterns	The student applies basic expression markings to their playing	The student demonstrates correct technique and posture but needs frequent reminders	The student demonstrates a correct bow hold and follows basic articulation markings
4	The student can adjust for tuning and has accurate intonation 80% of the time	The student has an understanding of complex rhythmic patterns	The student shows an understanding of sophisticated expression markings	The student demonstrates correct technique and posture with occasional reminders	The student demonstrates a correct bow hold and
5	The student adjusts for tuning and has accurate intonation 90% of the time	The student keeps a steady tempo while performing complex rhythmic patterns	The student applies sophisticated expression markings to their playing	The student demonstrates correct technique and posture with no reminders	The student follows all articulations, slurs, and has good bow hold

3-1.3.4 6th GRADE BAND AUDITION PROCEDURE

- a. **WOODWINDS, BRASS, PERCUSSION:**
 - The concert Ab major scale, 1 octave in quarter notes at 120 bpm
 - 6th grade Band Etudes found in the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org.
- b. **RECORDING PROCEDURE:**
 - The recording must be done in one take. No voices should be heard in the recording.
 - “One take” also means the recording cannot be paused for any reason.
 - Failure to follow this procedure will result in the audition being disqualified.
 - Wind and brass submissions must be audio only- video recordings will not be accepted
 - Percussion auditions must be a video showing the hands only. Anything identifying the school must be removed (Uniforms, music stands with logos, etc.).
 - Woodwinds and Brass- Follow the All-State Audition files posted in the “Etudes And Scales” section of the AMEA website
 - First, perform the scales in the range, tempo, and rhythm as written in the file.
 - Next, perform the etude as written in the file.
 - Percussion- Follow the All-State Audition file posted in the “Etudes And Scales” section of the AMEA website.
 - First, perform the scales in the tempo and rhythm as written in the file.
 - Next, perform the mallet etudes
 - Finally, perform the snare etude
- c. **6th GRADE BAND ADJUDICATION.**
 - Highly Qualified adjudicators will be used in each instrumental category.
 - Auditions will be scored on a point system.
 - The concert Ab major scale will be worth 25 points
 - The etude will be worth 200 points.
 - The snare drum etude will be worth 200 points
 - The maximum score for woodwind or brass auditions is 225 points
 - The maximum score for percussion auditions will be 425 points.
- d. **6th GRADE BAND SELECTION PROCEDURE.**
 - Upon completion of the audition, the adjudicators and Festival Chair will determine which students will be selected for the 6th Grade All-State Band.
 - Starting from the top score, the adjudicator will count downward; however, many persons are needed to fill the complement required for that section of the band. The place where the complement is satisfied is known as the cut-off point.
 - Two alternates will be selected for each instrument part within the ensemble and listed with the results.
 - Alternates may receive music in advance, but do not attend the festival unless called to play by the chair.
 - Alternates should only be registered if asked to play in the festival
- e. **6th GRADE BAND AUDITION INTEGRITY POLICY.**
 - To preserve the integrity and confidentiality of the audition process, AMEA/ABODA/ACE expects all participants, including teachers, students, adjudicators, volunteers, and event personnel, to refrain from discussing, posting, or otherwise sharing audition results or information related to audition outcomes until the official results have been collected, verified, and released by the appropriate festival leadership. No individual other than the designated AMEA/ABODA/ACE leadership is authorized to release or distribute audition results.

- f. 6th GRADE BAND STEP-BY-STEP ONLINE ENTRY PROCEDURES - General Information.
- Complete the 6th Grade Audition Registration form on the AMEA website by November 1, 2026.
 - If a student is auditioning on more than one instrument (ex., clarinet and bass clarinet, violin and cello), which instrument is their first choice? This must be indicated on the registration form before the audition process.
 - Record your student playing the concert Ab major Scale and Etudes all on one continuous, unedited recording.
 - You may not pause the recording during the audition for any reason
 - If something happens during the audition recording that might indicate the musician's identity or school, redo the audition
 - For Percussion, record the student playing the concert Ab major scale, the mallet etude, and then the snare drum etude.
 - All percussion requirements should be video recorded on one continuous, unedited recording.
 - After November 1, 2026, you will receive an email from the chairperson regarding the specific procedure for submitting recordings. This will include the types of files to be used for the submission and how to name your file for each student that you are registering to audition. The deadline to submit the audition recordings is December 5, 2026. Recordings submitted after December 5, 2026, will not be judged.
 - Once all the auditions have been judged, the chairperson will publish the list of participants and alternates in score order.
 - Complete the 6th -grade Band Participation form (for students who have been accepted after the auditions) by January 16, 2027.
 - If your student is called to be an alternate, that participation form will be due within two weeks of the director being contacted by the festival chair, inviting the alternate to participate.
- g. 6th GRADE BAND STEP-BY-STEP ONLINE ENTRY SUBMISSION PROCEDURES–Specific Information.
- Upload procedures are subject to change; please check back for updated information.
- After November 1, 2026, each director will receive an email from the chairperson that includes a guide with their school code number and the number for each student you registered to audition. Each audio file needs to be labeled with the following format:
N: (Director Code) (Instrument Letter) (Student Number)
For example, if the director code is 12, the student is auditioning on flute, and the student number is 6, the file would be labeled as 12f6.MP3.
 - Instrument Code.
Flute - F, Oboe – O, Bassoon – B, Clarinet – C, Bass Clarinet – BC, Alto Sax – AS, Tenor Sax – TS, Baritone Sax – BS, Trumpet – TR, Horn – H, Trombone - TB, Euphonium – E, Tuba – TU, Percussion - P
 - Record your student playing the required materials on one continuous, unedited recording.
 - The chair will send information regarding the types of files to be used for the recording.
 - You may not pause the recording during the audition for any reason
 - Files must be submitted through the AMEA Event Registration site by December 5, 2026. (An updated link will be included at a later date.)

3-1.3.5 6th GRADE WOODWINDS AND BRASS AUDITION SAMPLE SCORE SHEET.

Recording ID Number	Scale- 25 points	Scales Total	Etude- 200 Points						Etude Total	Total Points
	Ab 1 octave		Pitch Accuracy 50 points	Rhythmic Accuracy 50 points	Tone/ Intonation 30 points	Articulation/ Style 30 points	Tempo 20 points	Musicality 20 points		
									0	0

3-1.3.6 6th GRADE PERCUSSION AUDITION SAMPLE SCORE SHEET.

Scales- 25 points	Scales Total	Xylophone- 200 Points				Xylophone Total
Concert Ab Major		Rhythmic Accuracy and Continuity (50)	Pitch Accuracy (50)	Musicality (50)	Tone and Technique (50)	

Snare Drum- 200 Points				Snare Total	Total Points
Rhythmic Accuracy and Continuity (50)	Rudimental Interpretation and Execution (50)	Musicality (50)	Tone and Technique (50)		

3-1.3.7 MINIMUM PERFORMANCE QUALIFICATIONS – All-State Treble Choir.

- a. Musical. The student:
 - 1) Can sing a major scale, in tune, a cappella.
 - 2) Can sing with an open, natural, and supported tone.
 - 3) Can sing their appropriate voicing independently.
 - 4) Can demonstrate proper enunciation.
 - 5) Can sing with appropriate phrasing and dynamics.
- b. Personal. The student:
 - 1) Demonstrates a desire to achieve.
 - 2) Has a sense of self-discipline.
 - 3) Has a sense of focus.
 - 4) Has a personal commitment to be prepared for rehearsals and performances.
 - 5) Has a desire to perform with excellence.

3-1.3.8 CHAIR PLACEMENT AUDITIONS – Elementary All-State Orchestra.

Elementary School All-State Orchestra members will audition for chair placement at the festival.

- a. Each student must be able to play one octave scales in the keys of C, G, D, and A major from memory.
- b. Scales must be played with a steady beat in a consistent rhythm pattern with accurate intonation and characteristic tone.
- c. Students should be able to read and perform music between grade levels 1 and 2.
- d. Students who are nominated for 1st violin should have limited experience performing in 3rd position.
- e. Students performing on the Cello should be able to play extensions.
- f. Basses may have minimal shifting.
- g. Students will demonstrate preparedness on the festival orchestra literature.

3-1.4: JUNIOR HIGH SCHOOL ALL-STATE - SPECIFIC POLICIES

3-1.4.1 STUDENT GRADE LEVEL.

- Nominated and auditioned students for the Junior High School All-State Honor Festival of Performance are to be enrolled in the 7th or 8th grade.

3-1.4.2 STUDENT NOMINATION.

- Mixed Choir
 - Each teacher may nominate 3 sopranos, 3 altos, 3 tenors, and 3 basses.
 - Up to fifteen (15) additional boys may be nominated as alternates to complete the choir's male sections if needed.
 - The nominated students are to be among the top musicians in their school's choir.

3-1.4.3 STUDENT AUDITION.

- 1) 7th and 8th-grade band is by audition.
- 2) Junior High Orchestra is by audition.

3-1.4.4 MINIMUM PERFORMANCE QUALIFICATIONS – Junior High All-State Mixed Choir.

- a. Musical. The student:
 - 1) Can sing a major scale, in tune, a cappella.
 - 2) Can sing with an open, natural, and supported tone.
 - 3) Can sing their appropriate voicing independently.
 - 4) Can demonstrate proper enunciation.
 - 5) Can sing with appropriate phrasing and dynamics.
- b. Personal. The student:
 - 1) Demonstrates a desire to achieve.
 - 2) Has a sense of self-discipline.
 - 3) Has a sense of focus.
 - 4) Has a personal commitment to be prepared for rehearsals and performances.
 - 5) Has a desire to perform with excellence.

3-1.5: AUDITION PROCEDURES – 7TH AND 8TH GRADE BAND

3-1.5.1 7th & 8th GRADE BAND AUDITION PROCEDURE.

a. Woodwinds, brass, and percussion:

Auditions for woodwinds and brass will include the following:

- 1) Scale material specific to each instrument can be found in the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org.
- 2) 7th Grade Band Etudes found in the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org. Set B is to be used for the 2026-2027 school year.
- 3) 8th Grade Band Etudes found in the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org. Set B is to be used for the 2026-2027 school year.

b. Recording Procedure:

- The recording must be done in one take. No voices should be heard in the recording.
 - “One take” also means the recording cannot be paused for any reason.
 - Failure to follow this procedure will result in the audition being disqualified.
- No electric instruments may be used in recordings.
- Wind and brass submissions must be audio only- video recordings will not be accepted
- Percussion auditions must be a video showing the hands only. Anything identifying the school must be removed (Uniforms, music stands with logos, etc.).
- Woodwinds and Brass- Follow the All-State Audition files posted in the “Etudes And Scales” section of the AMEA website
 - First, perform the scales in the range, tempo, and rhythm as written in the file.
 - Next, perform the etudes as written in the file.
- Percussion- Follow the All-State Audition file posted in the “Etudes And Scales” section of the AMEA website.
 - First, perform the scales in the tempo and rhythm as written in the file.
 - Next, perform the etudes.
- For 7th grade, choose 2 of the three etudes to perform.
- For 8th grade, choose 3 of the 4 etudes to perform.

c. Penalty:

- If the above procedures are not followed, the student’s audition may not be accepted as determined by the Ensemble Chair and AMEA VP ES/JH Activities.

3-1.5.2 7th & 8th GRADE BAND ADJUDICATION.

- a. Highly Qualified adjudicators will be used in each instrumental category.
- b. Woodwind and brass auditions will be scored on a point system.
 - Major scales are awarded up to 25 points per octave. The chromatic scale is awarded up to 25 points per octave. Which major scales and the number of octaves per scale are outlined in the audition file as posted in the “Etudes and Scales” section of the AMEA website for each instrument. Performing additional octaves does not award additional points.
 - Each etude is awarded up to a maximum of 200 points.
 - The maximum score possible for woodwinds or brass auditions is 525 points.
- c. Precision auditions will be scored on a point system.
 - Major scales are performed in two octaves and are awarded up to 25 points. Which major scales are outlined in the audition file as posted in the “Etudes and Scales” section of the AMEA website for each instrument.
 - The maximum score possible for 7th grade percussion is 475 points.
 - The maximum score possible for 8th grade percussion is 675 points.

3-1.5.3 7th & 8th GRADE BAND SELECTION PROCEDURE.

- a. Upon completion of the audition, the adjudicators and Festival Chair will determine which students will be selected for the 7th and 8th Grade All-State Band.
- b. Starting from the top score, the adjudicator will count downward; however, many persons are needed to fill the complement required for that section of the band. The place where the complement is satisfied is known as the cut-off point.
- c. Two alternates will be selected for each instrument part within the ensemble and listed with the results.
- d. Alternates may receive music in advance, but do not attend the festival unless called to play by the chair.
- e. Alternates should only be registered if asked to play in the festival

3-1.5.4 7th & 8th GRADE BAND AUDITION INTEGRITY POLICY.

- **To preserve the integrity and confidentiality of the audition process, AMEA/ABODA/ACE expects all participants, including teachers, students, adjudicators, volunteers, and event personnel, to refrain from discussing, posting, or otherwise sharing audition results or information related to audition outcomes until the official results have been collected, verified, and released by the appropriate festival leadership. No individual other than the designated AMEA/ABODA/ACE leadership is authorized to release or distribute audition results.**

3-1.5.5 7th & 8th GRADE BAND STEP-BY-STEP ONLINE ENTRY PROCEDURES - General Information.

- a. Complete the 7th and 8th Grade Audition Registration form on the AMEA website by November 1, 2026.
- b. If a student is auditioning on more than one instrument (ex., clarinet and bass clarinet, violin and cello), which instrument is their first choice? This must be indicated on the registration form before the audition process.
- c. Record your student playing the Major Scales, Chromatic Scale, and Etudes all on one continuous, unedited recording. All Scale requirements are outlined in the audition file as posted in the “Etudes and Scales” section of the AMEA website for each instrument.

N: “One continuous, unedited recording” also means the recording cannot be paused for any reason.
- d. For Percussion, record the major scales, and then the student-selected etudes. For 7th-grade auditions, select two of the three etudes. For 8th-grade auditions, select three of the four etudes.

N: All percussion requirements should be recorded on one continuous, unedited recording.
- e. After November 1, 2026, you will receive an email from the chairperson regarding the specific procedure for submitting recordings. This will include the types of files to be used for the submission and how to name your file for each student that you are registering to audition. The deadline to submit the audition recordings is December 5, 2026. Recordings submitted after December 5, 2026, will not be judged.
- f. Once all the auditions have been judged, the chairperson will publish the list of participants and alternates in score order.
- g. Complete the 7th and 8th-grade Band Participation form (for students who have been accepted after the auditions) by January 16, 2027.
- h. If your student is called to be an alternate, that participation form will be due within two weeks of the director being contacted by the festival chair, inviting the alternate to participate.

3-1.5.6 7th & 8th GRADE BAND STEP-BY-STEP ONLINE ENTRY SUBMISSION PROCEDURES–Specific Information.

Upload procedures are subject to change; please check back for updated information.

- After November 1, 2026, each director will receive an email from the chairperson that includes a guide with their school code number and the number for each student you registered to audition. Each audio file needs to be labeled with the following format:

N: (Director Code) (Instrument Letter) (Student Number)

For example, if the director code is 12, the student is auditioning on flute, and the student number is 6, the file would be labeled as 12f6.MP3.

- Instrument Code.
Flute - F, Oboe – O, Bassoon – B, Clarinet – C, Bass Clarinet – BC, Alto Sax – AS,
Tenor Sax – TS, Baritone Sax – BS, Trumpet – TR, Horn – H, Trombone - TB, Euphonium – E,
Tuba – TU, Percussion - P
- Record your student playing the required materials on one continuous, unedited recording.
 - The chair will send information regarding the types of files to be used for the recording.
 - You may not pause the recording during the audition for any reason
 - Files must be submitted through the AMEA Event Registration site by December 5, 2026. (An updated link will be included at a later date.)

3-1.5.7 7TH GRADE PERCUSSION SAMPLE SCORE SHEET.

Recording ID Number	Scales- out of 25 points each scale			Scales Total	Snare Drum- 200 Points				Snare Total
	Concert F Scale	Concert C Scale	Concert G Scale		Rhythmic Accuracy and Continuity (50)	Rudimental Interp & Execution (50)	Musicality (50)	Tone and Technique (50)	

Xylophone- 200 Points				Xylophone Total	Timpani- 200 Points				Timpani Total
Rhythmic Accuracy and Continuity (50)	Pitch Accuracy (50)	Musicality (50)	Tone and Technique (50)		Rhythmic Accuracy and Continuity (50)	Tuning and Instrument/ Playing Spot Accuracy (50)	Musicality (50)	Tone and Technique (50)	

3-1.5.8 8TH GRADE PERCUSSION SAMPLE SCORE SHEET.

Recording ID Number	Scales- out of 25 points each scale			Scales Total	Snare Drum- 200 Points				Snare Total
	Concert Bb Major	Concert Eb Major	Concert G Major		Rhythmic Accuracy and Continuity (50)	Rudimental Interpretation and Execution (50)	Musicality (50)	Tone and Technique (50)	

Xylophone- 200 Points				Xylophone Total	Timpani- 200 Points				Timpani Total
Rhythmic Accuracy and Continuity (50)	Pitch Accuracy (50)	Musicality (50)	Tone and Technique (50)		Rhythmic Accuracy and Continuity (50)	Tuning and Instrument/ Playing Spot Accuracy (50)	Musicality (50)	Tone and Technique (50)	

Multiple Percussion- 200 Points					Multiple Total
Rhythmic Accuracy and Continuity (50)	Transitions and Avoidance of Extraneous Noise (50)		Musicality (50)	Tone and Technique (50)	

3-1.5.9 7TH AND 8TH GRADE WOODWIND/BRASS SAMPLE SCORE SHEET.

Recording ID Number	Scales- 25 points per octave			Scales Total	Etude #1- 200 Points						Total Etude #1
	Chromatic 2 octave	C 2 octave	Ab 1 octave		Pitch Accuracy 50 points	Rhythmic Accuracy 50 points	Tone/ Intonation 30 points	Articulation/ Style 30 points	Tempo 20 points	Musicality 20 points	

Etude #2- 200 Points						Total Etude #2
Pitch Accuracy 50 points	Rhythmic Accuracy 50 points	Tone/ Intonation 30 points	Articulation/ Style 30 points	Tempo 20 points	Musicality 20 points	

3-1.6: AUDITION PROCEDURES – JH ORCHESTRA

3-1.6.1 JH ORCHESTRA AUDITION PROCEDURE.

a. Strings:

Auditions for strings will include the following:

- 1) Two 2-octave scales from the following lists. Scale sheets can be found on the AZMEA website.
 - a) Violin: G major, D major, A major, Bb major, and C major
 - b) Viola: C major, D major, Eb major, F major, and G major
 - c) Cello: C major, D major, Eb major, F major, and G major
 - d) Bass: F major, G major, Bb major, and D major (modified 2 octaves [start on open D2 and go down to E1 string then back up])
- 2) Chair placements will happen on the morning of the festival. Students will be tested on random excerpts from the festival repertoire.
- 3) Etudes will be found in the Etudes Folder under the Members Area Tab on the AMEA website – www.azmea.org. Set B is to be used for the 2026-2027 school year.

b. Recording Procedure:

The above audition materials need to be audio-recorded in the order listed above

- 1) Major scales first, then etudes second. Students should play all etudes
- 2) The above audition materials must be audio-recorded for all players.
- 3) The above material must be a continuous audio recording file. Edited recordings will not be accepted.
- 4) Do not have separate files for the scales and each etude.
- 5) All recordings must be submitted in the highest quality available.

N: All background noise must be eliminated for the duration of the recording to ensure the student is accurately adjudicated.

- 6) To maintain anonymity, please refrain from talking during the recording.
- 7) To maintain anonymity, title the recording file in such a way that it does not mention the school name or the student's name.

c. Penalty:

- If the above procedures are not followed, the student's audition may not be accepted as determined by the Ensemble Chair and AMEA VP ES/JH Activities.

3-1.6.2 JH ORCHESTRA ADJUDICATION.

- a. Highly Qualified adjudicators will be used in each instrumental category. Judges cannot be an ES/JHS director with students auditioning within that instrument/grade level.
- b. Auditions will be scored on a point system. There will be up to 50 points awarded per scale and up to 200 points per etude. The maximum score possible is 550 points.

3-1.6.3 JH ORCHESTRA SELECTION PROCEDURE.

- a. Upon completion of the audition, the adjudicators and Festival Chair will determine which students will be selected for the Junior High All-State Orchestra.
- b. Starting from the top score, the adjudicator will count downward; however, many persons are needed to fill the complement required for that section of the orchestra. The place where the complement is satisfied is known as the cut-off point.
- c. Two alternates will be selected for each instrument part within the ensemble and listed with results.
- d. Alternates may receive music in advance, but do not attend the festival unless called to play by the chair.
- e. Alternates should only be registered if asked to play in the festival

3-1.6.4 JH ORCHESTRA AUDITION INTEGRITY POLICY.

- **To preserve the integrity and confidentiality of the audition process, AMEA/ABODA/ACE expects all participants, including teachers, students, adjudicators, volunteers, and event personnel, to refrain from discussing, posting, or otherwise sharing audition results or information related to audition outcomes until the official results have been collected, verified, and released by the appropriate festival leadership. No individual other than the designated AMEA/ABODA/ACE leadership is authorized to release or distribute audition results.**

3-1.6.5 JH ORCHESTRA STEP-BY-STEP ONLINE ENTRY PROCEDURES - General Information.

- a. Complete the JH Orchestra Audition Registration form on the AMEA website by November 10, 2026.
- b. If a student is auditioning on more than one instrument (ex., violin and viola), which instrument is their first choice? This must be indicated on the registration form before the audition process.
- c. Record your student playing the Major Scales, First Etude, and Second Etude, all on one continuous, unedited recording. All Scale requirements are outlined in the AMEA Handbook per instrument.
- d. After November 10, 2026, you will receive an email from the chairperson regarding the specific procedure for submitting recordings. This will include the types of files to be used for the submission and how to name your file for each student that you are registering to audition. The deadline to submit the audition recordings is December 14, 2026. Recordings submitted after December 14, 2026, will not be judged.
- e. Once all the auditions have been judged, the chairperson will publish the list of participants and alternates in score order.
- f. Complete the JH Participation form (for students who have been accepted after the auditions) by February 1, 2027.
- g. If your student is called to be an alternate, that participation form will be due within two weeks of the director being contacted by the festival chair, inviting the alternate to participate.

3-1.6.6 JH ORCHESTRA STEP-BY-STEP ONLINE ENTRY SUBMISSION PROCEDURES – Specific Information.
Upload procedures are subject to change; please check back for updated information.

- a. After November 10, 2026, each director will receive an email from the chairperson that includes a guide with your school code number and the number for each student you registered to audition. Each audio file needs to be labeled with the following format:

N: (Director Code) (Instrument Letter) (Student Number)

For example, if the director's code is 12, the student is auditioning on violin, and the student's number is 6; the file would be labeled as: 12Vn6.mp3

Instrument Code: Violin – Vn, Viola – Va, Cello – C, Bass - B

- b. Record your student playing the required materials on one continuous, unedited recording.
N: The chair will send information regarding the types of files to be used for the recording.
- c. Files must be submitted through the AMEA Event Registration site by December 14, 2026.
(An updated link will be included at a later date.)
- d. Audition Scoring.
- 1) Scales: Each scale is worth 50 points.
 - 2) Etudes: The etudes are worth 200 points each, broken into the following categories:
 - 75 points- Accuracy
 - 50 points- Tone
 - 25 points- Rhythm
 - 25 points- Technique- articulation, bowing, shifting, etc.
 - 25 points- Musicality- dynamics, tempo, vibrato, etc.

JH ORCHESTRA STEP BY STEP ONLINE ENTRY SUBMISSION PROCEDURES (*cont'd*)**3-1.6.7 JH ORCHESTRA AUDITION RUBRIC/SCORE SHEET.**

Student Code: _____

SCALES	Unsatisfactory						Fair					Good					Excellent					Superior				
Scale #1 ____	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Scale #2 ____	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Scale #3 ____	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
TOTAL _____/150																										
ETUDES																										
Etude #1	Unsatisfactory						Fair					Good					Excellent					Superior				
Accuracy	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75
Tone	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Rhythm	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Technique	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Musicality	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Etude #2	Unsatisfactory						Fair					Good					Excellent					Superior				
Accuracy	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75
Tone	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Rhythm	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Technique	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Musicality	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
TOTAL _____/400																										
AUDITION TOTAL _____/ 550 POINTS																										

Comments:

SECTION 6

3-2: AMEA ELEMENTARY/JUNIOR HIGH SCHOOL SOLO & ENSEMBLE FESTIVAL

Note: Items cataloged with a serial number are considered policy. Commentary, examples, and clarifications are preceded by a bold-faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy.

3-2.1: GENERAL INFORMATION

3-2.1.1 CHRONOLOGY.

The ES/JH Solo and Ensemble - Phoenix Site will be suspended for the 26/27 school year. Please contact Selena Ryan for more information.

The ES/JH Solo & Ensemble - Northern Site will be an in-person event for the 26/27 school year.

September 1, 2026

ES/JH Solo & Ensemble Festival Registration Opens – Northern Site

November 6, 2026

DEADLINE: ES/JH Solo & Ensemble Festival Registration – Northern Site

January 16, 2027

ES/JH Solo & Ensemble Festival – Northern Site (Flagstaff HS)

3-2.1.2 SOLO & ENSEMBLE FESTIVAL LEADERSHIP.

AMEA VICE-PRESIDENT, AMEA ELEMENTARY/JUNIOR HIGH ACTIVITIES

Coordinator for Elementary/Junior High School Chairs

Selena Ryan, AMEA Vice-President for Elementary/Junior High School Activities

Kyrene Middle School, 1050 E. Carver Rd., Tempe, AZ 82584

School Phone: (480)-783-1000

School Fax: (480) 831-0169

Preferred Phone: (480) 316-4245

Email: vpesjhschool@azmea.org

AMEA EXECUTIVE DIRECTOR

David Waggoner, 6818 E. Kingston Pl., Tucson, AZ 85710

Office Phone: (520) 885-9754

Office Fax: (520) 885-0518

Email: executivedirector@azmea.org

SOLO & ENSEMBLE CO-CHAIR – NORTHERN SITE

Ryan James, Prescott Mile High MS, 300 S. Granite St., Prescott, AZ 86301

School Phone: (928) 717-3241

School Fax: (928) 717-3298

Preferred Phone: (928) 717-3241

Email: ryan.james@prescottschools.com

SOLO & ENSEMBLE CO-CHAIR – NORTHERN SITE

Violet Orchard, Mount Elden Middle School, 3223 N. 4th St., Flagstaff, AZ 86004

School Phone: (928) 773-8250

School Fax: (928) 773-8269

Preferred Phone: (928) 606-2895

Email: vorchard@fusd1.org

3-2.1.3 SOLO & ENSEMBLE FESTIVAL SITES.

PHOENIX:

None

NORTHERN SITE:

Flagstaff High School

400 W Elm Ave.

Flagstaff, AZ 86001

3-2.1.4 SPONSOR.

- The Arizona Elementary/Junior High School Solo and Ensemble Festival is sponsored by the Arizona Music Educators Association, Incorporated (AMEA).

3-2.2: POLICIES AND PROCEDURES**3-2.2.1 ELIGIBILITY.**

- a. Students participating in any AMEA-sponsored elementary/ junior high school activity must be enrolled in grades 5/6-8 at a comprehensive public, charter, or private elementary/middle/junior high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.
- b. Comprehensive public, charter, or private elementary/middle/junior high school that offer music programs but have limited ensemble offerings may permit their music teacher to register a student for participation in an AMEA/ABODA/ACE-sponsored ensemble that is not offered as part of the school's curriculum, provided the teacher accepts responsibility for the student's participation and compliance with all applicable event requirements. Schools that do not employ a music teacher or do not offer a music program are not eligible to register students for AMEA/ABODA/ACE-sponsored events.
- c. Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a "member in good standing" status as established by that school's music educator and school administration.
- d. Grade enrollment eligibility
 - 1) Elementary School All-State Festival.
 - (a) Band – 6th grade.
 - (b) Treble Choir – 6th or 7th Grade Female and/or 6th, 7th or 8th grade Soprano/Alto Male.
 - (c) Orchestra – 5th or 6th grade.
 - 2) Junior High School All-State Festival is for 7th and 8th-grade students only.

N: 7th Grade girls may be nominated for either the Elementary Treble Choir or Junior High Mixed Choir, but not both.

N: 7th & 8th-grade boys must be able to sing tenor or bass if nominated for Mixed Choir.
 - 3) 9th-grade students may NOT participate in the Junior High School All-State Festival.
- e. Be enrolled in and be a member "in good standing" of their school choir, band, or orchestra.
- f. Be selected by their school music director.
- g. A student who transfers to another school after registration and before the event participation deadline may represent the receiving school, provided the receiving school recognizes the student as a "member in good standing" and assumes all associated financial and participation responsibilities. A transferred student may not continue to represent the school from which the student transferred.
- h. The school shall be responsible for all communication with festival leadership. Students and parents/guardians with questions regarding participation shall be directed to the appropriate school official. Any communication concerning student eligibility, registration, or participation must be submitted in writing by the responsible school official.

3-2.2.2 TEACHER/CHAPERONE RESPONSIBILITY.

- a. Each participating school must have the director or an AMEA-approved designated chaperone present and available on-site at all times while students are participating in the event. The designated chaperone serves as the responsible adult for emergencies, student supervision, and communication with event personnel.
- b. Student participation is contingent upon the on-site presence of the director or an AMEA-approved designated chaperone. If neither the director nor the approved designated chaperone is present, the students shall be ineligible to rehearse, audition, perform, or otherwise participate in festival activities until the teacher or approved chaperone is on-site.
- c. The teacher or approved chaperone must arrive at the event site with the student(s) and remain on-site until all student responsibilities and event obligations have been completed
- d. Upon arrival, teachers and chaperones must check in with the appropriate event chairperson or designated event official.
- e. If a student is accompanied by a chaperone other than their music teacher, the chaperone must possess a completed Official AMEA Chaperone Form signed by the school principal or principal's designee. **Failure to provide the required documentation will result in the student's disqualification from the event.**

N: The Official AMEA Chaperone form is in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org.
- f. Teachers and chaperones are responsible for the conduct, supervision, and welfare of the students they accompany throughout the event.
- g. If the director or approved designated chaperone must leave the event before all student responsibilities have concluded, another AMEA-approved designated chaperone must assume responsibility and check in with the event chairperson before the original director or chaperone departs. If no approved replacement is available, the parents of affected student(s) shall be notified and the student(s) dismissed from further participation until appropriate supervision is restored.

3-2.2.3 TEACHER/DIRECTOR RESPONSIBILITIES TO STUDENTS AND PARENTS.

- a. To ensure the highest quality musical performance, directors are responsible for adequately preparing students selected to participate in the festival.
- b. Directors should withdraw any student who is not adequately prepared to participate successfully in the festival prior to the beginning of festival activities.
- c. Directors are responsible for informing students and their parents or guardians of all policies and procedures governing the AMEA Elementary/Junior High School S & E Festival, and emphasizing that these policies are mandatory and that no exceptions will be granted unless specifically authorized by AMEA policy.

3-2.2.4 TRANSPORTATION AND HOUSING.

- a. The school sponsoring students participating in any AMEA/ABODA/ACE-sponsored festival or event shall be responsible for arranging and providing transportation to and from the event.
- b. When overnight accommodations are required, the sponsoring school shall be responsible for arranging and providing appropriate lodging for participating students.
- c. All transportation and lodging arrangements shall comply with the policies and procedures of the sponsoring school or school district.

3-2.2.5 REQUIREMENTS CONCERNING PERFORMANCE.

- a. Acceptable SOLO MEDIA for the festivals include voice, piano, classical guitar, and any instrument of the symphonic orchestra or the concert band.
- b. Solo literature that is published with accompaniments **MUST BE ACCOMPANIED WHEN PERFORMED!**
- c. **ENSEMBLES.**
Any recognized vocal, string, woodwind, brass, percussion, or mixed chamber music ensemble will be accepted for performance.
- d. **PIANO DUOS.**
Any ensemble requiring more than one piano cannot be accommodated. However, four-hand piano duets are acceptable.
- e. **SELECTION OF LITERATURE.**
 - 1) Quality repertoire is encouraged for festival performances.
 - 2) A rating **WILL NOT** be given if pop music or “Broadway” show tunes are performed.
- f. **ORIGINAL COMPOSITIONS** are allowable, provided this material meets the criteria for **item 3-2.2.3e**.
- g. **MEMORIZATION** of solo and ensemble music is desirable but **NOT REQUIRED**.

3-2.2.6 ACCOMPANISTS.

- a. Soloists and ensembles must supply their accompanists. None will be provided at the festival site.
- b. Teachers may accompany their soloists or ensembles.
- c. Accompanists need not be from the same school as the performers and may be adults other than the music teacher.
- d. Accompanists are not counted as members of the ensemble when paying fees.
- e. Student accompanists are limited to participation in a total of three (3) festival events.
- f. No accompanist, including teachers or guests, may accompany more than 10 Solo & Ensemble events.
- g. The name of the accompanists, student, or teacher **MUST** be included on the entry forms for **ALL** Solo and Ensemble events to avoid scheduling conflicts.
- h. The rating for the performance will be lowered one full degree if the student performs an accompanied solo or ensemble without accompaniment.

3-2.2.7 RECORDED ACCOMPANIMENTS.

- In cases where piano accompanists are limited, students are allowed to use recorded accompaniments, provided they provide their own equipment.

3-2.2.8 PROVIDING AND PREPARING THE MUSIC SCORE.

- a. An original copy of the solo or ensemble score of each selection performed must be given to the adjudicator before the performance.
- b. Measures must be numbered consecutively from start to finish on each score provided for the adjudicator.
- c. The rating for the performance will be lowered one full degree if music is not provided in the manner described in item 3-2.2.6.9a, b.
- d. Duplicated copies of music will be accepted only with the following criteria:
 - 1) A letter from the publisher granting permission to copy.
 - 2) A letter from the supplier stating that the music has been purchased but will not arrive in time.
 - 3) A receipt from an internet download that indicates the appropriate number of copies has been purchased.
 - 4) A letter from the composer and/or arranger stating that they own the copyright and permission has been granted to photocopy.
 - 5) A receipt from a supplier or off the internet indicating that the appropriate music has been purchased, but not yet arrived.
 - 6) Proof that a particular piece was a free download from the internet.
 - 7) Proof that a particular piece is in the public domain.

3-2.2.9 ADJUDICATION.

- a. Performers will be judged relative to a standard of excellence, not against each other.
- b. Adjudicators will positively offer comments and suggestions. These will be as specific as time allows.
- c. A purpose of the adjudication process is to recognize outstanding performance.
- d. A purpose of the adjudication process is to encourage the development of potential in those students who may not render outstanding performances.
- e. The adjudicator will be allowed to lower a student's score for rules infractions only one time during a performance.
- f. Adjudicators will be approved and/or certified by the AMEA.

3-2.2.10 STUDENT PARTICIPATION LIMITATIONS.

Each student will be allowed to participate in:

- 1) ONE SOLO for each instrument/voice.
- 2) THREE ENSEMBLE EVENTS for each instrument/voice.
- 3) NO MORE than SIX PERFORMANCE EVENTS.

N: PERCUSSION EVENTS

Three percussion performance areas. These are:

- **Mallets.**
- **Timpani.**
- **Percussion. This includes all solo instruments, except for timpani or mallet instruments. A trap set and multiple percussion are allowed.**

- 4) No more than 10 participants per event. **THIS IS NOT MEANT TO BE A SUBSTITUTION FOR A LARGE GROUP FESTIVAL**

3-2.2.11 ENTRY FEES & PERFORMANCE TIME LIMITS.

- a. SOLOS (10 minutes max) per event: \$20.00.
 - b. ENSEMBLES:
 - 1) Small Ensembles: 2-9 (10 minutes max) per member: \$10.00.
 - 2) Large Ensembles: 10-24 members (15 minutes) per ensemble: \$50.00

N: Twenty-four is the maximum number of performers allowed in an ensemble in this festival. Should a performance group have more members than this, it is suggested that the group is divided for participation in this event.

N: The use of a conductor for Large Ensembles is optional. The conductor, if used for the large group ensemble must not obstruct the view of the performers during the performance.
 - c. The online registration form will be replaced with a late registration form at 11:59 p.m. on the deadline date.
 - d. The late registration form will then be available for a two-week period. The grace period will extend for two weeks and NO LONGER.
- N: See 3-2.2.11 for the late registration fees.**

3-2.2.12 LATE REGISTRATION.

- a. At 11:59 p.m. on the day of the registration deadline, the online registration form will automatically convert to a late registration form.
- b. The late registration form will then be available for a two-week period. The grace period will extend for two weeks and NO LONGER.
- c. The late fee will be \$50.00 per student entry, with a maximum of \$200.00.
- d. Late entries will not be accepted following the two-week grace period.

3-2.2.13 RATINGS.

Ratings used for the Elementary/Junior High Solo and Ensemble Festival are as follows:

- a. DIVISION I: SUPERIOR
 - Finest conceivable performance.
 - Worthy of the distinction of being recognized as among the very best.
 - Comments would be almost entirely complimentary for outstanding work.
- b. DIVISION II: EXCELLENT
 - Outstanding performance and of distinctive quality in many respects.
 - Not worthy of the highest rating due to minor defects.
 - Lacks the polish and finesse necessary for a Division I rating.
 - Scoring and comments indicate areas needing improvement.
- c. DIVISION III: GOOD
 - Performance is quite good but not outstanding.
 - Performance shows accomplishment and marked promise, but is lacking in one or more essential qualities necessary for a Division II rating.
 - Scoring and comments indicate the need for improvement in fundamental areas.

3-2.2.14 AWARDS.

- a. Pins will be given to soloists who achieve a superior rating.
- b. Certificates will be awarded to all other participants. These will be issued to all soloists, and each member of a participating ensemble. Due to logistics, the names of the performers will not be placed on the certificates by festival personnel.
- c. Motivational level performers will receive a certificate of participation.

3-2.2.15 FESTIVAL RESULTS.

- a. The results of the festival, score sheets, ratings, and awards may be obtained from the festival headquarters desk, ONLY after ALL ratings from a school have been posted by the director or by a person who has been designated, IN WRITING, by the director.
- b. Ratings may be publicly displayed at the festival if the chairperson chooses.
- c. ONLY I (Superior) and II (Excellent) ratings will be displayed.
- d. Ratings of III (Good) or the designations of NS (No Show) and DIS (Disqualification) will NOT be displayed.
- e. How the scores are publicly displayed (by the school, by event, by room, etc.) is left up to the discretion of the festival chairperson.

3-2.2.16 EVALUATION.

- a. Teachers are encouraged to comment on adjudicators who do a satisfactory job.

N: An evaluation form is located in found in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org. Should this form be used, it is to be submitted within one week following the festival.
- b. Should there be a complaint about the work of an adjudicator, a copy of the score sheet in question is to be included with the report.
- c. Evaluations containing negative comments must be signed by the person submitting the report. Anonymous complaints will be disregarded.

N: Verbal criticism of the festival on the day of the event is discouraged. Convey any displeasure through the use of the evaluation form.

3-2.2.17 SUBMISSION OF ENTRY FORMS AND ENTRY FEES.

- a. Deadlines for submission: SEE: CHRONOLOGY OF THIS BOOK.
- b. Entry forms must be submitted online at www.azmea.org.
- c. Registration submission obligates payment even if a student or ensemble cancels after the registration deadline.
- d. **All entry fees must be paid by credit card, school check, money order, or purchase order.**
- e. Payment Information:
 - Credit Card: Visa/MasterCard/AMEX/Discover.
 - Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
Send Payment/Purchase Orders to:
David Waggoner
AMEA Executive Director
6818 E. Kingston Pl., Tucson, AZ 85710
Phone: 520-885-9754 Fax: 520-885-0518
Email: executivedirector@azmea.org
- f. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from participating.
- g. **The online registration form will be replaced with a late registration form at 11:59 p.m. on the deadline date.**
- h. NO REFUNDS of fees will be made for cancellations or forfeits of performance.

3-2.2.18 DIRECTIONS FOR PREPARING ENTRY FORMS.

- The director must register for all solo and ensemble events on the AMEA website, www.azmea.org, before the registration deadline.

3-2.2.19 PUBLISHED CONFLICTS, CANCELLATIONS AND SUBSTITUTIONS.

- a. BEFORE THE FESTIVAL.
 - 1) Notify the festival chairperson if a solo or ensemble cancels. A cancellation from one school sometimes solves a conflict for a group from another school.
 - 2) Upon receiving the festival schedule, and a conflict is detected, notify the festival chairperson immediately. An effort will be made to solve the problem before festival day.
 - 3) Entry substitutions may only be made if they are a like-kind performance for the replaced one. The festival chairperson must be notified of such substitution at least three days before the festival.
 - 4) Payment is required for all registrations, regardless of whether a cancellation occurs.
- b. ON FESTIVAL DAY.
 - Upon arrival at the festival, notify the festival chairperson about any unexpected cancellations of performances.

3-2.3: MOTIVATIONAL LEVEL - SOLO & ENSEMBLE PERFORMANCE

3-2.3.1 MOTIVATIONAL LEVEL - GENERAL INFORMATION.

- a. PURPOSE.
The purpose of this level is to allow teachers and students to participate in a **non-rated** Solo and Ensemble Festival. This category allows the student to receive the comments/clinic from the adjudicator without the pressure of a rating.
- b. GENERAL CONSIDERATIONS.
The deadlines, dates, sites, teacher qualifications, teacher/chaperone responsibility, performance time limits, and fees are the same as the rated level of the Solo and Ensemble Festival.
- c. TYPES OF PERFORMANCE.
 - 1) Any instrument of the concert band or symphonic orchestra.
 - 2) Piano.
- d. ENSEMBLE SIZE.
The maximum ensemble size is TWENTY-FOUR performers. Northern Site Ensemble Size is limited to 10 performers.
- e. SELECTION OF LITERATURE.
Any literature is acceptable. (This can include solos and ensembles found in method books.)
- f. ACCOMPANIMENT.
It is **NOT** a requirement that students perform with accompaniment.
- g. PARTICIPATION LIMIT.
Student participation is limited to no more than two events.
- h. PROVIDING MUSIC TO ADJUDICATOR.
It is suggested that the student provide a copy of the solo or ensemble, with consecutively numbered measures to the adjudicator: This will allow the adjudicator to make more specific comments.
- i. NON-RATED EVENT.
Performers will not be given a rating. The purpose of the adjudication process will be to give the student feedback that will help him/her to become better on the chosen instrument.
- j. CERTIFICATE.
All students participating in the Motivational Level Solo and Ensemble Festival will receive a participant certificate.

SECTION 7

3-3: AMEA NORTHERN ARIZONA HONOR BAND/CHOIR/ORCHESTRA FESTIVAL

Note: Items cataloged with a serial number are considered policy. Commentary, examples, and clarifications are preceded by a bold-faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy.

3-3.1: GENERAL INFORMATION

3-3.1.1 CHRONOLOGY.

September 9, 2026	Northern Arizona Middle School Region Fall Directors Meeting – Zoom/Google Meets.
November 1, 2026	Northern Arizona MS/JH Honor Music Festival Audition Registration Opens.
January 22, 2027	DEADLINE - Northern Arizona MS/JH Honor Music Festival Audition Registration.
February 1, 2027	Northern Arizona MS/JH Honor Music Festival Audition Materials Submission Begins
February 28, 2027	DEADLINE - Northern Arizona MS/JH Honor Music Festival Online Audition Submission (submitted through www.azmea.org)
March 19, 2027	Northern Arizona MS/JH Honor Music Festival Audition Results distributed to directors
March 19, 2027	Northern Arizona MS/JH Honor Music Festival Participation Registration Begins
April 2, 2027	DEADLINE - Northern Arizona MS/JH Honor Music Festival Participation Deadline
April 30 & May 1, 2027	Northern Arizona Honor Band/Choir/Orchestra Honor Festival – Kingman HS

3-3.1.2 FESTIVAL LEADERSHIP.

AMEA VICE-PRESIDENT, AMEA ELEMENTARY/JUNIOR HIGH ACTIVITIES

Coordinator for Elementary/Junior High School Chairs

Selena Ryan, AMEA Vice-President for Elementary/Junior High School Activities

Kyrene Middle School, 1050 E. Carver Rd., Tempe, AZ 82584

School Phone: (480)-783-1000

School Fax: (480) 831-0169

Preferred Phone: (480) 316-4245

Email: vpesjhschool@azmea.org

AMEA EXECUTIVE DIRECTOR

David Waggoner, 6818 E. Kingston Pl., Tucson, AZ 85710

Office Phone: (520) 885-9754

Office Fax: (520) 885-0518

Email: executivedirector@azmea.org

NORTHERN ARIZONA MS/JH SCHOOL HONOR MUSIC FESTIVAL GOVERNOR

Laura Wolfe, Vista Del Sur Middle School, 3908 W South Mountain Ave, Laveen Village, AZ 85339

School Phone: (602) 237-3046

School Fax: (602) 237-1976

Preferred Phone: (520) 841-0307

Email: lwolfe@laveeneld.org

NORTHERN ARIZONA MS/JH SCHOOL HONOR MUSIC FESTIVAL BAND CHAIR

Michael Santmyer, Lee Williams HS, 400 Grandview Ave., Kingman, AZ 86401

School Phone: (928) 718-6000

School Fax: (928) 718-1058

Preferred Phone: (330) 988-3562

Email: msantmyer@kusd.org

NORTHERN ARIZONA MS/JH SCHOOL HONOR MUSIC FESTIVAL CHOIR CHAIR

Stephen Strohmeier, Sinagua MS, 3950 E Butler Ave, Flagstaff, AZ 86004

School Phone: (928) 527-5500

School Fax: (928) 753-1336

Preferred Phone: (928) 527-5561

Email: [ssstrohmeier@fusd1.org](mailto:sstrohmeier@fusd1.org)

NORTHERN ARIZONA MS/JH SCHOOL HONOR MUSIC FESTIVAL ORCHESTRA CHAIR

Kylie Ahern, Northland Preparatory Academy, 3300 E. Sparrow Ave., Flagstaff, AZ 86004

School Phone: (928) 214-8776

School Fax: (928) 214-8778

Preferred Phone: (405) 880-2727

Email: KAhern@northlandprep.org

3-3.1.3 AUDITION SITE.

- Auditions submitted through the Arizona Music Educators Website – www.azmea.org

3-3.1.4 FESTIVAL PERFORMANCE SITE.

Kingman High School
4182 N Bank St,
Kingman, AZ 86409
Concert Time: 4:15 PM

3-3.1.5 SPONSOR.

- The AMEA Northern Arizona Middle/Junior High School Honor Music Festival is sponsored by the Arizona Music Educators Association, Incorporated (AMEA).

3-3.1.6 PHILOSOPHY.

- a. The AMEA Northern Arizona Middle/Junior High School Honor Festival is an extra-curricular musical enrichment program.
- b. The festival is designed to provide a challenging and memorable musical experience for the best Middle/Junior High School band, choir, and orchestra students in Northern Arizona.

3-3.1.7 PURPOSE.

- a. To provide outstanding band and choral students in grades 6, 7, and 8, and outstanding orchestra students in grades 5, 6, 7, and 8 who are enrolled in Arizona elementary and junior high schools, with an opportunity to be recognized for their musical achievement.
- b. To provide selected students with the opportunity to perform in a high-quality honor ensemble under the direction of distinguished guest conductors.
- c. To extend and enhance the school music curriculum by providing an extracurricular educational experience that promotes musical growth, artistic excellence, and collaboration.

3-3.1.8 OBJECTIVES.

- a. To recognize outstanding instrumental and vocal performance skills demonstrated by Middle/Junior High School students.
- b. To encourage the continued development of exceptional musicianship among Middle/Junior High School students.
- c. To provide a high-quality honor ensemble performance experience that is not otherwise available to many Middle/Junior High School students, while fostering the growth of Arizona's future musical leaders.
- d. To promote the value of music as an essential component of a comprehensive education to school administrators, families, and the general public.
- e. To provide Arizona students with honor ensemble performance opportunities comparable to those offered in other states.
- f. To elevate the overall level of musical performance and artistry at the Middle/Junior High School level throughout Arizona.
- g. To provide a meaningful professional learning and in-service educational opportunity for Arizona music educators.

3-3.2: POLICIES AND PROCEDURES

3-3.2.1 TEACHER/CHAPERONE RESPONSIBILITY.

- a. Each participating school must have the director or an AMEA-approved designated chaperone present and available on-site at all times while students are participating in the event. The designated chaperone serves as the responsible adult for emergencies, student supervision, and communication with event personnel.
- b. **Student participation is contingent upon the on-site presence of the director or an AMEA-approved designated chaperone. If neither the director nor the approved designated chaperone is present, the students shall be ineligible to rehearse, audition, perform, or otherwise participate in festival activities until the teacher or approved chaperone is on-site.**
- c. **The teacher or approved chaperone must arrive at the event site with the student(s) and remain on-site until all student responsibilities and event obligations have been completed**
- d. **Upon arrival, teachers and chaperones must check in with the appropriate event chairperson or designated event official.**
- e. If a student is accompanied by a chaperone other than their music teacher, the chaperone must possess a completed Official AMEA Chaperone Form signed by the school principal or principal's designee. **Failure to provide the required documentation will result in the student's disqualification from the event.**
N: The Official AMEA Chaperone form is in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org.
- f. Teachers and chaperones are responsible for the conduct, supervision, and welfare of the students they accompany throughout the event.
- g. If the director or approved designated chaperone must leave the event before all student responsibilities have concluded, another AMEA-approved designated chaperone must assume responsibility and check in with the event chairperson before the original director or chaperone departs. If no approved replacement is available, the parents of affected student(s) shall be notified and the student(s) dismissed from further participation until appropriate supervision is restored.

3-3.2.2 TEACHER/DIRECTOR RESPONSIBILITIES TO STUDENTS AND PARENTS.

- a. To ensure the musical excellence of the festival, participating directors are responsible for adequately preparing all selected students for participation.
- b. From the time students are selected until the festival, participating directors shall ensure that all required festival music is thoroughly prepared to achieve the performance standards expected of the AMEA Northern Arizona Middle/Junior High School Honor Festival
- c. Directors shall withdraw any student who is not adequately prepared to participate prior to the festival.
- d. Participating directors are responsible for informing students and their parents or guardians of all AMEA policies governing the AMEA Northern Arizona Middle/Junior High School Honor Festival and emphasizing that these policies are mandatory and that no exceptions will be granted unless specifically authorized by AMEA policy.

3-3.2.3 TRANSPORTATION AND HOUSING.

- a. The school sponsoring students participating in any AMEA/ABODA/ACE-sponsored festival or event shall be responsible for arranging and providing transportation to and from the event.
- b. When overnight accommodations are required, the sponsoring school shall be responsible for arranging and providing appropriate lodging for participating students.
- c. All transportation and lodging arrangements shall comply with the policies and procedures of the sponsoring school or school district.

3-3.2.4 TEACHER MEETINGS.

- a. A meeting in the Fall will be held to help directors prepare to participate in the festival.
- b. A meeting in the Spring at the Northern Arizona Middle/Junior High School Honor Festival to review the audition and festival process.
- c. Directors are encouraged to attend the joint AMEA/ABODA/ACE membership meeting. This meeting provides an opportunity for directors to offer input on festival operations and to help guide how AMEA can best serve its members and their students.

3-3.2.5 AUDITION INTEGRITY POLICY.

- To preserve the integrity and confidentiality of the audition process, AMEA/ABODA/ACE expects all participants, including teachers, students, adjudicators, volunteers, and event personnel, to refrain from discussing, posting, or otherwise sharing audition results or information related to audition outcomes until the official results have been collected, verified, and released by the appropriate festival leadership. No individual other than the designated AMEA/ABODA/ACE leadership is authorized to release or distribute audition results.

3-3.2.6 PARTICIPANTS.

- a. Students participating in any AMEA-sponsored elementary/ junior high school activity must be enrolled in grades 5/6-8 at a comprehensive public, charter, or private elementary/middle/junior high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.
- b. Each participant must be a 6th, 7th, or 8th-grade student in good standing with his or her music director.
- c. 6th Grade students may audition, provided they are part of the same program as the 7th and 8th graders and are recommended by their director to audition.
- d. Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a "member in good standing" status as established by that school's music educator and school administration.
- e. Comprehensive public, charter, or private elementary/middle/junior high school that offer music programs but have limited ensemble offerings may permit their music teacher to register a student for participation in an AMEA/ABODA/ACE-sponsored ensemble that is not offered as part of the school's curriculum, provided the teacher accepts responsibility for the student's participation and compliance with all applicable event requirements. Schools that do not employ a music teacher or do not offer a music program are not eligible to register students for AMEA/ABODA/ACE-sponsored events.
- f. A student who transfers to another school after registration and before the event participation deadline may represent the receiving school, provided the receiving school recognizes the student as a "member in good standing" and assumes all associated financial and participation responsibilities. A transferred student may not continue to represent the school from which the student transferred
- g. The school shall be responsible for all communication with festival leadership. Students and parents/guardians with questions regarding participation shall be directed to the appropriate school official. Any communication concerning student eligibility, registration, or participation must be submitted in writing by the responsible school official.

3-3.2.7 MUSIC PERFORMED.

- a. Honor Music Festival band and orchestra auditions will be played from the approved audition material found on the AMEA website **www.azmea.org**: scale sheets, rotating Set A, Set B, and Set C each year.
- b. Honor Festival choir auditions will be selected from the list of approved songbooks. Any student who enters an audition room with something other than a song chosen from the approved list of songbooks will be disqualified from the audition and will not be placed in the Honor Music Festival Choir. It is the directors' responsibility to purchase the songbooks and select appropriate audition material.
- c. Choir Audition Songbooks.
 - Solo Songs for Young Singers (CCP/Belwin), edited by Audrey Snyder
 - Folk Songs for Solo Singers, Vol. 1 – Medium Low Voice (Alfred), edited by Jay Althouse
 - Folk Songs for Solo Singers, Vol. 1 – Medium High Voice (Alfred), edited by Jay Althouse
 - Folk Songs for Solo Singers, Vol. 2 – Medium Low Voice (Alfred), edited by Jay Althouse
 - Folk Songs for Solo Singers, Vol. 2 – Medium High Voice (Alfred), edited by Jay Althouse
 - Ready to Sing . . . Folk Songs (Alfred), edited by Jay Althouse
 - Spirituals for Solo Singers - Medium High (Alfred), edited by Jay Althouse
 - 36 Solos for Young Singers, Joan Frey Boytim - Hal Leonard Corporation
 - Classics for Solo Singers (12 Masterwork Solos for Recitals, Concerts, and Contests) - (Alfred) ed. Patrick M. Liebergen
 - 28 Italian Songs & Arias - G. Schirmer, Inc.

3-3.2.8 AUDITION ENTRY FEES.

- a. The Northern Arizona Honor Music Festival **audition fee is \$25.00 per audition.**
- b. A separate fee for each audition is required if a student is auditioning on more than one instrument.
- c. Students auditioning on more than one instrument must be registered separately.
 Example: Audition Entry 1. Jane Doe Flute
 Audition Entry 2. Jane Doe Piccolo
- d. **All audition fees must be paid by credit card, school check, money order, or purchase order.**
- e. Payment Information:
 Credit Card: Visa/MasterCard/AMEX/Discover.
 Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 Send Payment/Purchase Orders to:
 David Waggoner
 AMEA Executive Director
 6818 E. Kingston Pl., Tucson, AZ 85710
 Phone: 520-885-9754 Fax: 520-885-0518
 Email: **executivedirector@azmea.org**
- f. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from auditioning.
- g. **NO band, choir, or orchestra substitutions will be allowed after the registration deadline.**
- h. **The online registration form will be replaced with a late registration form at 11:59 p.m. on the deadline date.**

3-3.2.9 LATE REGISTRATION.

- a. **At 11:59 p.m. on the day of the registration deadline, the online registration form** will automatically convert to a late registration form.
- b. The late registration form will then be available for a two-week period. The grace period will extend for two weeks and **NO LONGER**.
- c. The late registration form will then be available for a one-week period. The grace period will extend for one week and **NO LONGER**.
- d. Late entries **will not** be accepted following the one-week grace period.

3-3.2.10 BAND AUDITION PROCEDURE.

- a. Woodwinds, brass, and percussion: Auditions for woodwinds, brass, and percussion will include the following:
 - 1. Elementary/Junior High NABCOF Etudes and scales found in the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org.
 - 2. **Set A is to be used for the 2026-2027 school year.**
- b. Recording Procedure: The above audition materials need to be audio recorded in the order listed above:
 - 1. Scales in the order presented on the audition sheet, then etudes presented in the order on the audition sheet.
 - 2. The above audition materials must be audio-recorded for all honor band candidates.
 - 3. Percussion will be submitted in the form of a video. **Handheld cameras for percussion auditions should be as steady as possible during the recording.**
 - 4. The above material must be a continuous audio recording file. Edited recordings will not be accepted.
 - 5. Do not have separate files for the scales and each etude.
 - 6. When recording a percussion audition, have all three instruments set up, ready to be played, and the timpani are tuned before recording.
 - 7. All recordings must be submitted in the highest quality available. **All background noise must be eliminated for the recording duration to ensure the student is accurately adjudicated.**
 - 8. To maintain anonymity, please refrain from talking during the recording.
 - 9. To maintain anonymity, the director will be provided a specific file name for each recording (provided by the band chair).
 - 10. To maintain anonymity on percussion video recordings, please refrain from capturing the student's face during the percussion video performance. Please only videotape the student from the neck down. Any visible school logos must be covered up.
 - 11. **Students are allowed only one recording attempt for their audition.**
- c. Penalty
 - 1. If the above procedures 3-2.10.b.1 are not followed, point reductions will be made to the overall audition score at the discretion of the festival chairperson.
 - 2. If the above procedures 3-2.10.b.8, 3-2.10.b.9, and/or 3-2.10.b.10 are not followed, the student's audition may not be accepted at the discretion of the festival chairperson.

3-3.2.11 CHOIR AUDITION PROCEDURE.

- a. Those auditioning for the Honor Choir will sing one song from the approved list of songbooks. Songs **must** be memorized.
- b. Choir Audition Songbooks.
 - Solo Songs for Young Singers (CCP/Belwin), edited by Audrey Snyder
 - Folk Songs for Solo Singers, Vol. 1 – Medium Low Voice (Alfred), edited by Jay Althouse
 - Folk Songs for Solo Singers, Vol. 1 – Medium High Voice (Alfred), edited by Jay Althouse
 - Folk Songs for Solo Singers, Vol. 2 – Medium Low Voice (Alfred), edited by Jay Althouse
 - Folk Songs for Solo Singers, Vol. 2 – Medium High Voice (Alfred), edited by Jay Althouse
 - Ready to Sing . . . Folk Songs (Alfred), edited by Jay Althouse
 - Spirituals for Solo Singers - Medium High (Alfred), edited by Jay Althouse
 - 36 Solos for Young Singers, Joan Frey Boytim - Hal Leonard Corporation
 - Classics for Solo Singers (12 Masterwork Solos for Recitals, Concerts, and Contests) - (Alfred), ed. Patrick M. Liebergen
 - 28 Italian Songs & Arias - G. Schirmer, Inc.
- c. Recording Procedure: The above audition materials need to be audio recorded in the order listed above:
 1. Selected solo.
 2. The above audition materials must be audio-recorded for all honor choir candidates.
 3. The above material must be a single, continuous audio file. Edited recordings will not be accepted.
 4. All recordings must be submitted in the highest quality available. **All background noise must be eliminated for the duration of the recording to ensure the student is accurately adjudicated.**
 5. To maintain anonymity, please refrain from talking during the recording.
 6. To maintain anonymity, the director will be provided a specific file name for each recording (provided by the choir chair).
 7. **Students are allowed only one recording attempt for their audition.**
- d. Penalty
 1. If the above procedures 3-2.11.b.1 are not followed, point reductions will be made to the overall audition score at the discretion of the festival chairperson.
 2. If the above procedures 3-2.11.c.5, 3-2.11.c.6, and/or 3-2.11.c.7 are not followed, the student's audition may not be accepted at the discretion of the festival chairperson/festival governor.

3-3.2.12 ORCHESTRA AUDITION PROCEDURE.

- a. Auditions for violins, violas, cellos, and basses will include the following:
 - 1. **Elementary/Junior High NABCOF Etudes and scales found in the Etudes Folder under the Members Area Tab on the AMEA website - www.azmea.org.**
 - 2. **Set A is to be used for the 2026-2027 school year.**
- b. Recording Procedure: The above audition materials need to be audio recorded in the order listed above:
 - 1. Major scales (in order on the scale sheet) first and etudes second (in order on the etude sheet).
 - 2. The above audition materials must be audio-recorded for all honor orchestra candidates.
 - 3. The above material must be a continuous audio recording file. Edited recordings will not be accepted.
 - 4. Do not have separate files for the scales and each etude.
 - 5. All recordings must be submitted in the highest quality available. **All background noise must be eliminated for the duration of the recording to ensure the student is accurately adjudicated.**
 - 6. To maintain anonymity, please refrain from talking during the recording.
 - 7. To maintain anonymity, the director will be provided a specific file name for each recording (provided by the orchestra chair).
 - 8. **Students are allowed only one recording attempt for their audition.**
- c. Penalty
 - 1. If the above procedures 3-2.12.b.1 are not followed, point reductions will be made to the overall audition score at the discretion of the festival chairperson.
 - 2. If the above procedures 3-2.12.b.6, 3-2.12.b.7, and/or 3-2.12.b.8 are not followed, the student's audition may not be accepted at the discretion of the festival chairperson/festival governor.

3-3.2.13 STEP-BY-STEP ONLINE ENTRY SUBMISSION PROCEDURES & SCORING BREAKDOWN– Specific Information.

Upload procedures are subject to change; please check back for updated information.

- a. After the audition registration deadline listed in Chronology (3.3.1.1), each director will receive an email from the chairperson that includes a guide with their school code number and their student number for each student you registered to audition. Each audio file needs to be labeled with the following format:
N: (Director Code) (Instrument Letter) (Student Number)
 1. For example, if the director's code is 12, the student is auditioning on flute, and the student's number is 6, the file would be labeled as 12F6.mp3
 2. Instrument Codes:
 - i. **Band**
Flute - F, Oboe – O, Bassoon – BN, Clarinet – C, Bass Clarinet – BC, Alto Sax – AS
Tenor Sax – TS, Baritone Sax – BS, Trumpet – TR, Horn – H, Trombone - TB, Euphonium – E,
Tuba – TU, Percussion – P
 - ii. **Orchestra**
Violin – VLN, Viola – VLA, Cello – VC, Bass - DB
 - iii. **Choir**
Soprano – S, Alto – A, Tenor – T, Bass - B
- b. Record your student playing the required materials all on one continuous, unedited recording.
All submitted recordings need to be formatted to either an MP3 or a WAV file.
- c. Files must be submitted through the AMEA Event Registration site by the deadline listed in the Chronology (3.3.1.1).
- d. Band/Orchestra Audition Scoring. – Sample Score sheets available in 3-3.4.1, 3-3.4.2, and 3-3.4.3
 1. Scales: Each scale is worth 200 points.
 - i. Winds/Strings: Scale materials specific to each instrument can be found in the “Etudes” folder, located under the “Members Area” tab on the AMEA website.
 - ii. Percussion: Scale materials specific to each instrument can be found in the “Etudes” folder located under the “Members Area” tab on the AMEA website.
 2. Etudes: The etudes are worth 200 points each, broken into the following categories:
 - i. Winds/Strings:
 - a. 50 points- Pitch Accuracy
 - b. 50 points- Rhythm Accuracy
 - c. 25 points- Technique (to include but not limited to articulation)
 - d. 25 points- Musicality
 - e. 50 points- Tone
 3. Percussion (See Rubric)
 - i. 25 Points - Scales
 - ii. 50 Points – Rhythmic Accuracy
 - iii. 50 Points – Instrument Specific Focus (Snare – Rudiments, Xylophone – Pitch Accuracy, Multiple Percussion – Transition/Extraneous Noises)
 - iv. 50 Points – Musicality
 - v. 50 Points – Tone and Technique
- e. Choir Scoring - Score sheets available in 3-3.4.3
 1. 50 Points – Tone Quality
 2. 50 Points – Intonation
 3. 50 Points – Rhythm
 4. 25 Points – Technique
 5. 25 Points – Interpretation
 6. 50 Points – Diction

3-3.2.14 AUDITION RESULTS.

- a. Audition results will be returned to the individual directors along with the list of students (showing audition scores) who have been selected as members of the Honor Band, Choir, and Orchestra, indicated chronology. Scores and comments from the judges will be released to them within two weeks after the ensemble rosters are released.
- b. Upon receiving this information, directors must submit participant registration by the festival registration deadline outlined in the festival chronology (3-3.1.1).

3-3.2.15 MUSIC.

- a. Music for the Honor Music Festival Band and Orchestra will be sent to participants no later than one calendar week after the participation registration deadline. If it is impossible (due to backorder or shipping orders) for the music to be sent by that date, the chairpersons will discuss options with the clinicians. This would include selecting music from existing libraries.
- b. The Choir Chairperson will communicate with the clinician before auditions and establish two program lists: one for SSA and another for 3-part mixed. Once auditions are completed, the chairperson will determine which program will be used. Music for the Honor Music Festival Choir will be sent to the participants no later than two calendar weeks after the auditions. If it is impossible (due to backorder or shipping orders) for the music to be sent by that date, the chairperson will discuss options with the clinician. This would include selecting music from existing libraries.
- c. Individual school directors will teach the regional music to their participating students before the date of the festival. Choir students are to memorize their music.
- d. Music for the Honor Band, Choir, and Orchestra will be purchased by the AMEA Executive Director (if not available from participating school libraries) and will be provided to the directors through the festival chair people.
- e. If a selected student cannot participate, the music must be returned as soon as possible so the chairperson can send it to the alternate. **Directors are not to make substitutions.** This is the responsibility of the chairperson for that ensemble.
- f. Honor Music Festival music may be purchased at a reduced price after the festival.
- g. Students must bring their festival music to the event.
- h. The Arizona Music Educators Association will purchase as many sets of original music as needed to meet personnel requirements.

3-3.2.16 REGISTERING ALTERNATES.

- a. The teacher is **only to** register alternates **who have been moved into** the Northern Arizona Honor Band, Choir, or Orchestra on the “NABCOF Alternate Participation Registration” form found on the AMEA website at www.azmea.org. Print a copy of the registration for your records.
- b. The alternate registration form will be available until midnight on the first day of the NABCOF Festival.
- c. There is no late fee for registering alternates.
- d. Students are not to register themselves.
- e. **Only alternates who have been notified they have a performing slot and are registered for the festival may attend the festival.**

3-3.2.17 PARTICIPATION FEES.

- a. The Northern Arizona Honor Music Festival **participation fee is \$25.00.**
- b. **All participation fees must be paid by credit card, school check, money order, or purchase order.**
- c. Payment Information:
 - Credit Card: Visa/MasterCard/AMEX/Discover.
 - Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 - Send Payment/Purchase Orders to:
 - David Waggoner
 - AMEA Executive Director
 - 6818 E. Kingston Pl., Tucson, AZ 85710
 - Phone: 520-885-9754 Fax: 520-885-0518
 - Email: executivedirector@azmea.org
- d. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from participating.
- e. **At 11:59 p.m. on the day of the registration deadline, the online registration form** will automatically convert to a late registration form.

3-3.2.18 LATE REGISTRATION.

- a. **At 11:59 p.m. on the day of the registration deadline, the online registration form** will automatically convert to a late registration form.
- b. The late registration form will then be available for a two-week period. The grace period will extend for two weeks and **NO LONGER.**
- c. The late fee will be \$50.00 per student entry, with a maximum of \$200.00.
- d. Late entries **will not** be accepted following the two-week grace period.

3-3.2.19 STUDENT ATTENDANCE.

- a. **Student Participation Agreement.** A signed Student Participation Agreement is required for all participating students. Directors shall distribute the agreement to each selected student along with the audition results. The student, parent/guardian, and director must sign the agreement. The director shall retain the original agreement and submit a copy to the appropriate Festival Chair by email or mail, as directed.
 - N: The Student Participation Agreement and Authorized Chaperone Form are available in the **Handbooks and Documents** folder under the **Members Area** of the AMEA website.
- b. **Participation Commitment.** Students accepted into an honor ensemble are expected to prepare all assigned music prior to the festival, attend all rehearsals and scheduled festival activities, arrive on time, and demonstrate respect and attentiveness to the guest conductor and festival staff throughout the event. If a student is unable to participate, the student shall notify their director immediately.
- c. **Student Conduct.** Students are expected to maintain exemplary conduct at all festival activities. Failure to meet these expectations may result in disciplinary action, including dismissal from the festival.
- d. **Attendance Expectations.** Directors are encouraged to establish appropriate consequences for students who arrive late, miss rehearsals, or fail to fulfill their participation responsibilities.
- e. **Restriction from Participation.** At the discretion of the student's director or festival leadership, a student who fails to meet attendance or conduct expectations may be prohibited from participating in festival rehearsals and/or performances.
- f. **Alternates.** Up to two alternates may be designated for each section of the Honor Band, Honor Choir, and Honor Orchestra. Alternates shall receive the festival music and are expected to prepare it. Alternates may participate only if officially notified by the appropriate Honor Band, Choir, or Orchestra Chair and registered by their director.
- g. **Festival Eligibility.** Only students who have been selected through the official audition process, accepted into an honor ensemble, and properly registered are eligible to attend and participate in the festival. Alternates may attend only after being officially notified of their selection and registered by their director.

3-3.2.20 REHEARSAL SCHEDULE.

- a. The festival schedule will be sent to all participating directors before the festival.
- b. Students will rehearse with the guest clinicians on Friday and Saturday, per the approved schedule, and perform a concert in the late afternoon for the public. Students must attend all rehearsals. Failure to do so may result in disqualification from the remainder of the festival, including the performance.
- c. Some rehearsal time may be used for part checks and/or sectionals at the clinician's discretion.
- d. All participating directors shall assist in the part checks and assist the guest clinicians as needed.
- e. Participating directors shall meet during the rehearsal on Saturday of the festival and conduct the region's Spring meeting.

3-3.2.21 HONOR FESTIVAL ITINERARY.

The schedule is subject to change at the discretion of the NABCOF Region Governor.

Friday Schedule

4:00-6:00p Full Ensemble Rehearsals/Part Checks, Sectionals, and Rehearsal at Clinicians' Discretion
(Band in Band Room, Choir in Choir Room, Orchestra on Stage)

Saturday Schedule

8:30-10:00a Rehearsal (Band on Stage, Choir in Choir Room, Orchestra in Band Room)
 10:00-10:15a Break
 10:15a-12:00p Rehearsal
 12:00-1:15p Lunch and Choir Changes Clothes
 1:15-2:15p Rehearsal
 2:15-2:30p Band on Stage for Sound Check
 2:15-2:30p Break for Choir
 2:15-2:40p Orchestra Break & Change Clothes
 2:30-2:40p Directors Set Up the Stage for Orchestra
 2:30-3:15p Choir in Rehearsal
 2:30-3:50p Band Change Clothes
 2:40-3:05p Orchestra on Stage for Sound Check
 3:05-3:15p Directors Set Up for Choir
 3:05-3:45p Orchestra in the Auditorium (quietly listening)
 3:15-3:45p Choir on Stage for Sound Check
 3:50p Band Reports to Auditorium (sit quietly in the reserved area)
 3:50p Auditorium Doors Open
 4:15p Festival Performance Begins (Performance Order: Choir-Orchestra-Band)

3-3.2.22 CONCERT ATTIRE.

- Performance attire for the festival will consist of any variation of dressy black and white. Cultural regalia (as appropriate to a formal performance) may be worn to augment standard concert black and white.

3-3.2.23 CONCERT ADMISSION.

- As established by the AMEA Board of Directors on August 18, 2018, the provision of complimentary student performer festival concert tickets have been discontinued.**
- Admission charge for the Northern Arizona Honor Festival Concert.
General Admission - \$5.00
Under 5 – Free
- Each AMEA member is entitled to admission for two (2) persons upon presentation of the NAFME membership card.
- The presentation of an Arizona Interscholastic Association (AIA) pass entitles the bearer to two (2) complimentary admissions.
- A Square Credit Card device will be provided for on-site credit card ticket sales.
- Tickets can be purchased in advance through PurplePass.

3-3.3: DUTIES OF FESTIVAL LEADERSHIP

3-3.3.1 HONOR FESTIVAL BAND CHAIRPERSON.

a. CLINICIAN/GUEST CONDUCTOR.

The Band Chairperson shall:

- Select and secure a qualified guest clinician/conductor for the Honor Music Festival in accordance with AMEA policies.
- Coordinate with the clinician regarding music selection, instrumentation, rehearsal expectations, and festival logistics.

b. AUDITIONS.

The Band Chairperson shall:

- Create and assign anonymous student identification codes for each participating school and distribute the codes to participating directors.
- Recruit and secure qualified adjudicators for the audition process.
- Conduct a meeting or orientation for adjudicators prior to the opening of the audition submission window to review audition procedures, evaluation criteria, and scoring expectations.
- Provide adjudicators with the master scoresheet, anonymous student identification codes, and audition scoring criteria. Student names and school names shall not be provided to adjudicators.
- Select ensemble members and alternates based solely on official audition results and established selection procedures.

c. FESTIVAL MUSIC.

The Band Chairperson shall:

- Coordinate the selection and acquisition of festival music in consultation with the guest clinician/conductor.
- Provide one music part for each selected student and distribute the music to participating directors.
- Ensure that music is distributed no later than one calendar week following the registration deadline whenever possible.
- If music cannot be distributed within the required timeline due to publisher delays, backorders, or shipping issues, consult with the guest clinician/conductor to determine an appropriate alternative, including the use of music available from existing libraries.

d. FESTIVAL PREPARATION.

The Band Chairperson shall:

- Notify alternates of participation opportunities as vacancies occur, but no later than two days prior to the festival whenever practicable.
- Prepare the ensemble seating chart.
- Prepare student name cards for placement on music stands during rehearsals and performances.
- Communicate all rehearsal room, equipment, and percussion requirements to the Audition Site Host and Festival Site Host as appropriate.

e. COORDINATION.

The Band Chairperson shall:

- Work closely with the NABCOF Governor, Site Hosts, and the AMEA Vice-President for Elementary/Junior High Activities to ensure the successful operation of the auditions and festival.
- Carry out additional duties assigned by the Governor that support the effective administration of the Honor Music Festival.

f. POLICY COMPLIANCE.

The Band Chairperson shall:

- Conduct all responsibilities in accordance with the AMEA Constitution, Bylaws, Board Policies, Elementary/Junior High Activities Handbook, and established NABCOF procedures.

3-3.3.2 HONOR FESTIVAL CHOIR CHAIRPERSON.**a. CLINICIAN/GUEST CONDUCTOR.**

The Choir Chairperson shall:

- Select and secure a qualified guest clinician/conductor for the Honor Music Festival in accordance with AMEA policies.
- Consult with the clinician prior to auditions to establish two potential concert programs: one for an SSA ensemble and one for a Three-Part Mixed ensemble.
- Following the completion of auditions, determine the appropriate ensemble voicing and concert program in consultation with the clinician.

b. AUDITIONS.

The Choir Chairperson shall:

- Create and assign anonymous student identification codes for each participating school and distribute the codes to participating directors.
- Recruit and secure qualified adjudicators for the audition process.
- Conduct a meeting or orientation for adjudicators prior to the opening of the audition submission window to review audition procedures, evaluation criteria, and scoring expectations.
- Provide adjudicators with the master scoresheet, anonymous student identification codes, and audition scoring criteria. Student names and school names shall not be provided to adjudicators.
- Select ensemble members, voice parts, and alternates based solely on official audition results and established selection procedures.

c. FESTIVAL MUSIC.

The Choir Chairperson shall:

- Coordinate the selection of festival music in consultation with the guest clinician/conductor.
- Provide one copy of each music selection for every participating student and distribute the music to participating directors.
- Ensure that music is distributed no later than one calendar week following the participation registration deadline whenever possible.
- If music cannot be distributed within the required timeline due to publisher delays, backorders, or shipping issues, consult with the guest clinician/conductor to determine an appropriate alternative, including the use of music available from existing libraries.

d. FESTIVAL PREPARATION.

The Choir Chairperson shall:

- Notify alternates of participation opportunities as vacancies occur, but no later than two days prior to the festival whenever practicable.
- Prepare the ensemble seating chart.
- Prepare student name cards for use during rehearsals and performances.
- Communicate all rehearsal room, equipment, and accompanist requirements to the Audition Site Host and Festival Site Host as appropriate.
- After the concert repertoire has been finalized, consult with the guest clinician/conductor to determine any percussion or other special instrumentation requirements and communicate those needs to the Festival Site Host.

e. COORDINATION.

The Choir Chairperson shall:

- Work closely with the NABCOF Governor, Site Hosts, and the AMEA Vice-President for Elementary/Junior High Activities to ensure the successful operation of the auditions and festival.
- Carry out additional duties assigned by the Governor that support the effective administration of the Honor Music Festival.

f. POLICY COMPLIANCE.

The Choir Chairperson shall:

- Conduct all responsibilities in accordance with the AMEA Constitution, Bylaws, Board Policies, Elementary/Junior High Activities Handbook, and established NABCOF procedures.

3-3.3.3 HONOR FESTIVAL ORCHESTRA CHAIRPERSON.**a. CLINICIAN/GUEST CONDUCTOR.**

The Orchestra Chairperson shall:

- Select and secure a qualified guest clinician/conductor for the Honor Music Festival in accordance with AMEA policies.
- Coordinate with the clinician regarding music selection, instrumentation, rehearsal expectations, and festival logistics.

b. AUDITIONS.

The Orchestra Chairperson shall:

- Create and assign anonymous student identification codes for each participating school and distribute the codes to participating directors.
- Recruit and secure qualified adjudicators for the audition process.
- Conduct a meeting or orientation for adjudicators prior to the opening of the audition submission window to review audition procedures, evaluation criteria, and scoring expectations.
- Provide adjudicators with the master scoresheet, anonymous student identification codes, and audition scoring criteria. Student names and school names shall not be provided to adjudicators.
- Select ensemble members, instrumentation, and alternates based solely on official audition results and established selection procedures.

c. FESTIVAL MUSIC.

The Orchestra Chairperson shall:

- Coordinate the selection and acquisition of festival music in consultation with the guest clinician/conductor.
- Provide one music part for each participating student and distribute the music to participating directors.
- Ensure that music is distributed no later than one calendar week following the participation registration deadline whenever possible.
- If music cannot be distributed within the required timeline due to publisher delays, backorders, or shipping issues, consult with the guest clinician/conductor to determine an appropriate alternative, including the use of music available from existing libraries.

d. FESTIVAL PREPARATION.

The Orchestra Chairperson shall:

- Notify alternates of participation opportunities as vacancies occur, but no later than two days prior to the festival whenever practicable.
- Prepare the ensemble seating chart.
- Prepare student name cards for placement on music stands during rehearsals and performances.
- Communicate all rehearsal room, equipment, and string or percussion equipment requirements to the Audition Site Host and Festival Site Host as appropriate.
- After the concert repertoire has been finalized, consult with the guest clinician/conductor regarding any percussion or other special instrumentation requirements and communicate those needs to the Festival Site Host.

e. COORDINATION.

The Orchestra Chairperson shall:

- Work closely with the NABCOF Governor, Site Hosts, and the AMEA Vice-President for Elementary/Junior High Activities to ensure the successful operation of the auditions and festival.
- Carry out additional duties assigned by the Governor that support the effective administration of the Honor Music Festival.

f. POLICY COMPLIANCE.

The Orchestra Chairperson shall:

- Conduct all responsibilities in accordance with the AMEA Constitution, Bylaws, Board Policies, the Elementary/Junior High Activities Handbook, and established NABCOF procedures.

3-3.3.4 HONOR FESTIVAL SITE HOST.**a. FACILITIES.**

The Festival Site Host shall:

- Secure and coordinate all facilities required for the Honor Music Festival, including:
 - Band rehearsal facility
 - Choir rehearsal facility
 - Orchestra rehearsal facility
 - Festival concert venue
- Ensure that all required equipment is available and properly arranged, including:
 - Chairs
 - Music stands
 - Choral risers
 - Required percussion equipment, including bass drum, snare drum, suspended cymbal, crash cymbals, bells, xylophone, timpani, and any additional equipment requested by the ensemble chairpersons or guest clinicians.
 - Coordinate with the Band, Choir, and Orchestra Chairpersons regarding any special equipment or facility needs for rehearsals and performances.

b. CLINICIAN AND FESTIVAL SUPPORT.

The Festival Site Host shall:

- Reserve hotel accommodations for all guest clinicians/conductors.
- Hire a qualified choral accompanist, if required.
- Distribute festival itineraries to clinicians, chairpersons, volunteers, and other appropriate personnel.
- Provide lunch and refreshments for festival adjudicators as appropriate.

c. HOSPITALITY.

The Festival Site Host shall:

- Provide participating directors and guests with information regarding local hotels, restaurants, parking, and other visitor services.
- Whenever possible, coordinate discounted lodging or meal arrangements with local businesses.

d. FACILITY OPERATIONS.

The Festival Site Host shall:

- Arrange for custodial services or other necessary cleaning of all festival facilities.
- Be present throughout the festival to coordinate site operations and respond to facility-related issues.
- Work with school personnel and festival volunteers to ensure that rehearsal and performance areas are prepared and operated efficiently.

e. COORDINATION.

The Festival Site Host shall:

- Work closely with the NABCOF Governor, Ensemble Chairpersons, the Audition Site Host, and the AMEA Vice-President for Elementary/Junior High Activities to ensure the successful operation of the festival.
- Carry out additional responsibilities assigned by the Governor that support the efficient operation of the festival.

f. POLICY COMPLIANCE.

The Festival Site Host shall:

- Perform all duties in accordance with the AMEA Constitution, Bylaws, Board Policies, the Elementary/Junior High Activities Handbook, and established NABCOF procedures.

3-3.4: HONOR FESTIVAL AUDITION ADJUDICATION FORMS

THE FOLLOWING FOUR PAGES ARE THE NABCOF ADJUDICATION FORMS.

3-3.4.1 NABCOF WINDS AUDITION RUBRIC.

NABCOF Student Score Sheet and Judges Feedback - Winds

Student Name _____

Instrument _____

Audition Code _____

Scale 1			
Pitches (25 Points)	Tone (25 Points)	Deduction (Up to 5 Points)	Total (50 Points)

Scale 2			
Pitches (25 Points)	Tone (25 Points)	Deduction (Up to 5 Points)	Total (50 Points)

Scale 3			
Tone (25 Points)	Deduction (Up to 5 Points)	Deduction (Up to 5 Points)	Total (50 Points)

Chromatic Scale			
Pitches (25 Points)	Tone (25 Points)	Deduction (Up to 5 Points)	Total (50 Points)

Etude 1					
Pitch Accuracy (50 Points)	Rhythmic Accuracy (50 Points)	Technique - Articulations & Style (25 Points)	Musicality - Dynamics and Phrasing (25 Points)	Tone (50 Points)	Total (200 Points)

Etude 2					
Pitch Accuracy (50 Points)	Rhythmic Accuracy (50 Points)	Technique - Articulations & Style (25 Points)	Musicality - Dynamics and Phrasing (25 Points)	Tone (50 Points)	Total (200 Points)

Category Break Down		
Category	Score	Judge Comments
Rhythm Rating		
Pitch Accuracy Rating (Winds) Tone		
Technique Rating		
Musicality Rating		
Scales Rating		

Judge Name _____

Overall Rating and Score _____

Audition Result _____

Part Assignment _____

Ratings Index & Minimum Scores				
Potential Points	25	50	200	600
Superior (I)	22.5	45	180	540
Excellent (II)	18.75	37.5	150	450
Good (III)	13.75	27.5	110	330
Fair (IV)	7.5	15	60	180
Poor (V)	Less Than 7.5	Less Than 15	Less Than 60	Less Than 180

Note: This sheet will be delivered electronically. Judges will only see the student code (chairs/school spreadsheet will fill in the student's name after the auditions)

3-3.4.2 NABCOF PERCUSSION AUDITION RUBRIC.**NABCOF Student Score Sheet and Judges Feedback - Percussion**

Student Name _____

Audition Code _____

Scale 1 (50 Points)			
Pitches (25 Points)	Sticking (25 Points)	Deduction (Up to 5 Points)	Total (50 Points)

Scale 2 (50 Points)			
Pitches (25 Points)	Sticking (25 Points)	Deduction (Up to 5 Points)	Total (50 Points)

Scale 3 (50 Points)			
Pitches (25 Points)	Sticking (25 Points)	Deduction (Up to 5 Points)	Total (50 Points)

Chromatic (50 Points)			
Pitches (25 Points)	Sticking (25 Points)	Deduction (Up to 5 Points)	Total (50 Points)

Snare Etude				
Rhythmic Accuracy (50 Points)	Rudiment Interpretation and Execution (e.g. Sticking) (50 Points)	Musicality - Dynamics, Phrasing (50 Points)	Tone and Technique (eg Proper use of drum head and sticks/grip) (50 Points)	Total (200 Points)

Xylophone Etude				
Pitch Accuracy (50 Points)	Rhythmic Accuracy (50 Points)	Musicality - Dynamics, Phrasing (50 Points)	Tone and Technique (e.g. part of bar used and mallets/grip) (50 Points)	Total (200 Points)

Multi Percussion Etude				
Rhythmic Accuracy (50 Points)	Transition and Avoidance of Extraneous Noises (50 Points)	Musicality - Dynamics, Phrasing (50 Points)	Instrument Playing Technique (50 Points)	Total (200 Points)

Category Break Down		
Category	Score	Judge Comments
Rhythm Rating		
Pitch Accuracy Rating		
Rudiments and Sticking		
Technique Rating		
Musicality Rating		
Scales Rating		

Judge Name _____

Overall Rating and Score _____

Audition Result _____

Part Assignment _____

Ratings Index & Minimum Scores				
Potential Points	25	50	200	800
Superior (I)	22.5	45	180	720
Excellent (II)	18.75	37.5	150	600
Good (III)	13.75	27.5	110	440
Fair (IV)	7.5	15	60	240
Poor (V)	Less Than 7.5	Less Than 15	Less Than 60	Less Than 240

Note: This sheet will be delivered electronically. Judges will only see the student code (chairs/school spreadsheet will fill in the student's name after the auditions).

3-3.4.3 NABCOF STRING AUDITION RUBRIC.

NABCOF Student Score Sheet and Judges Feedback - Strings

Student Name _____

Instrument _____

Audition Code _____

Scale 1			
Pitches (25 Points)	Tone (25 Points)	Deductions (Up to 5 Points)	Total (50 Points)

Scale 2			
Pitches (25 Points)	Tone (25 Points)	Deductions (Up to 5 Points)	Total (50 Points)

Scale 3			
Pitches (25 Points)	Tone (25 Points)	Deductions (Up to 5 Points)	Total (50 Points)

Scale 4			
Pitches (25 Points)	Tone (25 Points)	Deductions (Up to 5 Points)	Total (50 Points)

Etude 1					
Pitch Accuracy (50 Points)	Rhythmic Accuracy (50 Points)	Technique - Bowing Technique and Style (25 Points)	Musicality - Dynamics, Phrasing (25 Points)	Tone (50 Points)	Total (200 Points)

Etude 2					
Pitch Accuracy (50 Points)	Rhythmic Accuracy (50 Points)	Technique - Bowing Technique and Style (25 Points)	Musicality - Dynamics, Phrasing (25 Points)	Tone (50 Points)	Total (200 Points)

Etude 3					
Pitch Accuracy (50 Points)	Rhythmic Accuracy (50 Points)	Technique - Bowing Technique and Style (25 Points)	Musicality - Dynamics, Phrasing (25 Points)	Tone (50 Points)	Total (200 Points)

Category Break Down		
Category	Score	Judge Comments
Rhythm Rating		
Pitch Accuracy Rating		
Tone Rating		
Technique Rating		
Musicality Rating		
Scales Rating		

Judge Name _____

Overall Rating and Score _____

Audition Result _____

Part Assignment _____

Ratings Index & Minimum Scores				
Potential Points	25	50	200	800
Superior (I)	22.5	45	180	720
Excellent (II)	18.75	37.5	150	600
Good (III)	13.75	27.5	110	440
Fair (IV)	7.5	15	60	240
Poor (V)	Less Than 7.5	Less Than 15	Less Than 60	Less Than 240

Note: This sheet will be delivered electronically. Judges will only see the student code (chairs/school spreadsheet will fill in the student's name after the auditions).

3-3.4.4 NABCOF CHOIR AUDITION RUBRIC.

NABCOF Student Score Sheet and Judges Feedback - Choir

Student Name _____ Voice Part _____

Audition Code _____

Category	Score	Judge Comments
Tone Quality (50 Points)		
Intonation (50 Points)		
Rhythm (50 Points)		
Technique (25 Points)		
Interpretation (25 Points)		
Diction (50 Points)		
Total		

Overall Score and Rating _____

Judge _____

Audition Result _____

Part Assignment _____

Ratings Index & Minimum Scores			
Rating	25 Points	50 Points	250 Points
Superior (I)	22.5	45	225
Excellent (II)	18.75	37.5	187.5
Good (III)	13.75	27.5	137.5
Fair (IV)	7.5	15	75
Poor (V)	<7.5	<15	<75

Note: This sheet will be delivered electronically. Judges will only see the student code (chairs/school spreadsheet will fill in the student's name after the auditions).

SECTION 8

3-4: AMEA SOUTHERN ARIZONA HONOR BAND/ORCHESTRA FESTIVAL

Note: Items cataloged with a serial number are considered policy. Commentary, examples, and clarifications are preceded by a bold-faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy.

3-4.1: GENERAL INFORMATION

3-4.1.1 CHRONOLOGY.

September 14, 2026	Southern Arizona Honor Band/Orchestra Nomination Registration Opens
October 19, 2026	DEADLINE: Southern Arizona Honor Band/Orchestra Nomination Registration
November 2, 2026	Southern Arizona Honor Band/Orchestra Participation Registration Opens
November 30, 2026	DEADLINE: Southern Arizona Honor Band/Orchestra Participation Registration
February 6, 2027	Southern Arizona Honor Band Festival
February 13, 2027	Southern Arizona Honor Orchestra Festival

3-4.1.2 FESTIVAL LEADERSHIP.

VICE-PRESIDENT, AMEA ELEMENTARY/JUNIOR HIGH ACTIVITIES

Coordinator for Elementary/Junior High School Chairs

Selena Ryan, AMEA Vice-President for Elementary/Junior High School Activities

Kyrene Middle School, 1050 E. Carver Rd., Tempe, AZ 85284

School Phone: (480)-783-1000

School Fax: (480) 831-0169

Preferred Phone: (480) 316-4245

Email: vpesjhschool@azmea.org

AMEA EXECUTIVE DIRECTOR

David Waggoner, 6818 E. Kingston Pl., Tucson, AZ 85710

Office Phone: (520) 885-9754

Office Fax: (520) 885-0518

Email: executivedirector@azmea.org

SOUTHERN ARIZONA HONOR BAND/ORCHESTRA FESTIVAL COORDINATOR

Dan Brown, Borman K-8 School, 6630 E. Lightning Dr., Tucson, AZ 85708

School Phone: (520) 584-4600

School Fax: (520) 584-4601

Preferred Phone: (520) 269-0314

Email: daniel.brown@tusd1.org

SOUTHERN ARIZONA HONOR BAND FESTIVAL CO-CHAIR

Phil Coleman, Pusch Ridge Christian Academy, 9500 N. Oracle Rd., Tucson, AZ 85704

School Phone: (520) 797-0107

School Fax: (520) 797-0598

Preferred Phone: (717) 460-7169

Email: phil.coleman@prcak12.org

SOUTHERN ARIZONA HONOR BAND FESTIVAL CO-CHAIR

Logan Harper, Desert Wind MS, 35565 W. Honeycutt Rd., Maricopa, AZ 85138

School Phone: (520) 568-7110

School Fax: (520) 568-7119

Preferred Phone: (623) 210-2352

Email: lharper@musd20.org

SOUTHERN ARIZONA HONOR ORCHESTRA FESTIVAL CO-CHAIR

Susan Bjork, Sahuarita MS, 350 W. Sahuarita Rd., Sahuarita, AZ 85629

School Phone: (520) 625-3502 x1475

School Fax: (520) 399-1870

Preferred Phone: (630) 917-5681

Email: susan.bjork@sahuarita.net

SOUTHERN ARIZONA HONOR ORCHESTRA FESTIVAL CO-CHAIR

Denise Willcoxson, Twin Peaks K-8, 7995 Twin Peaks rd., Tucson, AZ 85743

School Phone: (520) 256-2538

School Fax: (520) 696-6793

Preferred Phone: (520) 25-2538

Email: dwillcoxson@comcast.net

3-4.1.3 FESTIVAL PERFORMANCE SITE.

Band – Flowing Wells High School, 3725 N. Flowing Wells Rd., Tucson, AZ 85705.

Concert Time: 5th/6th @ 4 PM, 7th @ 4:30 PM, and 8th @ 5 PM

Orchestra – Flowing Wells High School, 3725 N. Flowing Wells Rd., Tucson, AZ 85705.

Concert Time: 5th/6th @ 4 PM, 7th @ 4:30 PM, and 8th @ 5 PM

3-4.1.4 SPONSOR.

- The Arizona Elementary/Junior High School Southern Arizona Honor Band and Orchestra Honor Festival of Performance is sponsored by the Arizona Music Educators Association, Incorporated (AMEA).

3-4.1.5 PHILOSOPHY.

- a. The AMEA Elementary/Junior High School Southern Arizona Honor Band and Orchestra Festival is an extracurricular musical enrichment program.
- b. The Festival is designed to provide a challenging, educational, and memorable musical experience for outstanding elementary school and junior high school band and orchestra students from Southern Arizona.

3-4.1.6 PURPOSE.

- a. To provide outstanding band and choral students in grades 6, 7, and 8, and outstanding orchestra students in grades 5, 6, 7, and 8 who are enrolled in Arizona elementary and junior high schools, with an opportunity to be recognized for their musical achievement.
- b. To provide selected students with the opportunity to perform in a high-quality honor ensemble under the direction of distinguished guest conductors.
- c. To extend and enhance the school music curriculum by providing an extracurricular educational experience that promotes musical growth, artistic excellence, and collaboration.

3-4.1.7 OBJECTIVES.

- a. To recognize outstanding instrumental and vocal performance skills demonstrated by Middle/Junior High School students.
- b. To encourage the continued development of exceptional musicianship among Middle/Junior High School students.
- c. To provide a high-quality honor ensemble performance experience that is not otherwise available to many Middle/Junior High School students, while fostering the growth of Arizona's future musical leaders.
- d. To promote the value of music as an essential component of a comprehensive education to school administrators, families, and the general public.
- e. To provide Arizona students with honor ensemble performance opportunities comparable to those offered in other states.
- f. To elevate the overall level of musical performance and artistry at the Middle/Junior High School level throughout Arizona.
- g. To provide a meaningful professional learning and in-service educational opportunity for Arizona music educators.

3-4.2: POLICIES AND PROCEDURES

3-4.2.1 TEACHER/CHAPERONE RESPONSIBILITY.

- a. Each participating school must have the director or an AMEA-approved designated chaperone present and available on-site at all times while students are participating in the event. The designated chaperone serves as the responsible adult for emergencies, student supervision, and communication with event personnel.
- b. **Student participation is contingent upon the on-site presence of the director or an AMEA-approved designated chaperone. If neither the director nor the approved designated chaperone is present, the students shall be ineligible to rehearse, audition, perform, or otherwise participate in festival activities until the teacher or approved chaperone is on-site.**
- c. **The teacher or approved chaperone must arrive at the event site with the student(s) and remain on-site until all student responsibilities and event obligations have been completed**
- d. **Upon arrival, teachers and chaperones must check in with the appropriate event chairperson or designated event official.**
- e. If a student is accompanied by a chaperone other than their music teacher, the chaperone must possess a completed Official AMEA Chaperone Form signed by the school principal or principal's designee. **Failure to provide the required documentation will result in the student's disqualification from the event.**
N: The Official AMEA Chaperone form is in the Handbooks And Documents Folder under the Members Area Tab on the AMEA website - www.azmea.org.
- f. Teachers and chaperones are responsible for the conduct, supervision, and welfare of the students they accompany throughout the event.
- g. If the director or approved designated chaperone must leave the event before all student responsibilities have concluded, another AMEA-approved designated chaperone must assume responsibility and check in with the event chairperson before the original director or chaperone departs. If no approved replacement is available, the parents of affected student(s) shall be notified and the student(s) dismissed from further participation until appropriate supervision is restored.

3-4.2.2 TEACHER/DIRECTOR RESPONSIBILITIES TO STUDENTS AND PARENTS.

- a. To ensure the highest level of musical excellence, participating school music directors are responsible for adequately preparing their students for participation in the festival.
- b. Following student selection and prior to the festival, music directors shall ensure that all participating students have sufficiently prepared the assigned festival music to meet the performance standards expected of the AMEA Southern Arizona Honor Band/Orchestra Festival.
- c. Music directors shall withdraw any student who is not adequately prepared to participate successfully in the festival prior to the start of festival activities.
- d. Music directors are responsible for communicating all applicable AMEA policies, procedures, and participation requirements to students and parents/guardians. Directors shall emphasize that these policies apply uniformly to all participants, and that exceptions will be granted only as expressly authorized by AMEA policy.

3-4.2.3 TRANSPORTATION AND HOUSING.

- a. The school sponsoring students participating in any AMEA/ABODA/ACE-sponsored festival or event shall be responsible for arranging and providing transportation to and from the event.
- b. When overnight accommodations are required, the sponsoring school shall be responsible for arranging and providing appropriate lodging for participating students.
- c. All transportation and lodging arrangements shall comply with the policies and procedures of the sponsoring school or school district.

3-4.2.4 TEACHER MEETING.

- A meeting for directors will be held at each Southern Arizona Honor Band/Orchestra Festival.
N: Directors are encouraged to attend the joint AMEA/ABODA/ACE membership meeting. This meeting provides an opportunity for directors to offer input on festival operations and to help guide how AMEA can best serve its members and their students.

3-4.2.5 ELIGIBILITY.

- a. **Students participating in any AMEA-sponsored elementary/ junior high school activity must be enrolled in grades 5/6-8 at a comprehensive public, charter, or private elementary/middle/junior high school that offers a music program. Registration may not be initiated by private studios, community music organizations, professional music ensembles, or schools that do not offer a music program.**
- b. Each participant must be a fifth, sixth, seventh, or eighth-grade student in good standing with their music director.
- c. **Home-schooled students must be registered through the music director of the public school serving the student's attendance area of residence. The student must meet all requirements for a "member in good standing" status as established by that school's music educator and school administration.**
- d. **Comprehensive public, charter, or private elementary/middle/junior high school that offer music programs but have limited ensemble offerings may permit their music teacher to register a student for participation in an AMEA/ABODA/ACE-sponsored ensemble that is not offered as part of the school's curriculum, provided the teacher accepts responsibility for the student's participation and compliance with all applicable event requirements. Schools that do not employ a music teacher or do not offer a music program are not eligible to register students for AMEA/ABODA/ACE-sponsored events.**
- e. A student who transfers to another school after registration and before the event participation deadline may represent the receiving school, provided the receiving school recognizes the student as a "member in good standing" and assumes all associated financial and participation responsibilities. A transferred student may not continue to represent the school from which the student transferred.
- f. The school shall be responsible for all communication with festival leadership. Students and parents/guardians with questions regarding participation shall be directed to the appropriate school official. Any communication concerning student eligibility, registration, or participation, must be submitted in writing by the responsible school official.

3-4.2.6 STUDENT SELECTION.

- a. At least one student from each school for each group nominated will be selected to participate.
- b. The Southern Arizona Honor Band or Orchestra Festival chairpersons will select the students to participate.
- c. Acceptance will be based on the performance group's needed instrumentation.
- d. Consideration will be based on student grade level seniority. (Only within the grades 5-6 band)
- e. Students must have appropriate permission and medical release forms. (According to district policy)

3-4.2.7 STUDENT PARTICIPATION REQUIREMENTS.

- a. Students must have the festival music adequately prepared prior to the first rehearsal.
- b. Students who are insufficiently prepared may be disqualified from participation at the discretion of the festival chair.
- c. Students must be available to attend all scheduled rehearsals, performances, and festival activities. Absence from any required portion of the festival may result in dismissal from the ensemble or event.
- d. Students are expected to exhibit exemplary conduct at all times while participating in festival activities. Disruptive, inappropriate, or unsafe behavior may result in removal from rehearsals, performances, or the festival.
- e. Students must comply with all rehearsal, performance, and festival procedures established by the festival staff.
- f. Students are expected to wear appropriate attire as specified for rehearsals and performances.
- g. Students must have all required permission, medical release, and participation forms completed and submitted by the designated deadlines.

3-4.2.8 STUDENT MEMBERSHIP IS NON-TRANSFERABLE.

- a. Membership in the Southern Arizona Honor Band or Orchestra is not transferable to another student in the school.
- b. If, for some reason, the selected student cannot participate, the director is to notify the festival chairperson immediately.
- c. The vacated position will be filled from the original nomination lists by the festival chairperson.

3-4.2.9 FESTIVAL FORMAT.

- a. The festival will take place over one day.
- b. Percussion students may be called for a sectional rehearsal one to two weeks before the festival.
- c. Rehearsals will be held in the morning and afternoon.
- d. The Gala Concert will be held as the concluding event in the late afternoon.

3-4.2.10 ENTRY PROCEDURE.

- a. Entry forms can be found online at www.azmea.org.
- b. Deadlines for entry forms and fees must be observed.
- c. Entry forms are to be submitted online to the AMEA Executive Director.
- d. **LATE ENTRIES WILL NOT BE ACCEPTED FOR PARTICIPATION.**
- e. Teachers are to list nominees on the entry form according to their musical ability, with the best being listed first.
(See Ratings)
- f. List the exact instrument that each student plays.
N: Example: Flute, Clarinet, Trumpet
- g. **Percussionists should be expected to play all percussion.**
- h. List the section in which a student plays in the school music group.
N: Example: 1st Trombone or 2nd Violin.
- i. Indicate the range on the instrument for each student.
- j. The teacher is to use a separate entry form to submit student names for each school and grade level that they teach. Students from different schools or grade levels should not be mixed on the same entry form.
- K. Teachers are to fill out the spaces regarding the availability of their services at the festival.

3-4.2.11 REGISTERING ALTERNATES.

- a. The teacher is **only to** register alternates **who have been moved into** the Southern Arizona Honor Band or Orchestra on the “SABOF Alternate Participation Registration” form that is found on the AMEA website at www.azmea.org. Print a copy of the registration for your records.
- b. The alternate registration form will be available until the alternate registration deadline.
- c. There is no late fee for registering alternates.
- d. Students are not to register themselves.

3-4.2.12 ENTRY FEES.

- a. The Southern Arizona Honor Music Festival **participation fee is \$25.00.**
- b. A fee is not to be submitted with the initial STUDENT NOMINATION FORM.
- c. The entry fee is required after notification of student selection.
- d. **All participation fees must be paid by credit card, school check, money order, or purchase order.**
- e. Payment Information:
 - Credit Card: Visa/MasterCard/AMEX/Discover.
 - Check/PO: Make checks/purchase orders payable to AMEA or Arizona Music Educators Association.
 - Send Payment/Purchase Orders to:
 - David Waggoner
 - AMEA Executive Director
 - 6818 E. Kingston Pl., Tucson, AZ 85710
 - Phone: 520-885-9754 Fax: 520-885-0518
 - Email: executivedirector@azmea.org
- f. Failure to have fees paid or a method of payment on file with the AMEA Executive Director may prevent students from participating.
- g. **The online registration form will be replaced with a late registration form at 11:59 p.m. on the deadline date.**

3-4.2.13 LATE REGISTRATION.

- a. **At 11:59 p.m. on the day of the registration deadline, the online registration form** will automatically convert to a late registration form.
- b. The late registration form will then be available for a two-week period. The grace period will extend for two weeks and **NO LONGER.**
- c. The late fee will be \$50.00 per student entry, with a maximum of \$200.00.
- d. Late entries **will not** be accepted following the two-week grace period.

3-4.2.14 CONCERT ADMISSION – AMEA Policy enacted August 18, 2018.

- a. **As established by the AMEA Board of Directors on August 18, 2018, the provision of complimentary student performer festival concert tickets have been discontinued.**
- b. Admission charge for the Southern Arizona Honor Band and Orchestra Festival Concert.
General Admission - \$5.00
Under 5 – Free
- c. Each AMEA member is entitled to admission for two (2) persons upon presentation of the NAFME membership card.
- d. The presentation of an Arizona Interscholastic Association (AIA) pass entitles the bearer to two (2) complimentary admissions.
- e. A Square Credit Card device will be provided for on-site credit card ticket sales.
- f. Tickets can be purchased in advance through PurplePass.

3-4.2.15 STUDENT NOMINATION.

- a. A teacher may nominate a maximum of ten (10) students per grade level.
- b. The nominated students are to be among the top musicians in their school's band or orchestra.
- c. Teachers may list additional students who play the oboe, horn, low winds, or low strings.
- d. Additional nominees may be accepted to obtain desirable instrumentation.
- e. It is the responsibility of the teacher to nominate only students meeting the minimum qualifications.
- f. Students must have played for at least one full school year.

3-4.2.16 QUALIFICATION FOR NOMINATION.

- Although students are not auditioned, it is the responsibility of the nominating teacher to determine if the students being placed in nomination meet minimum requirements. (See RATINGS)

3-4.2.17 RATINGS.

Choose a rating for each student that best represents their abilities.

3-4.2.17A WINDS.

- 4** Concert Bb, Eb, F, Ab scales and key signatures; characteristic tone quality; read eighth, basic sixteenth, dotted sixteenth, and syncopated rhythms; 4/4, 2/4, 3/4, cut-time, 6/8 meters; advanced articulations and dynamics; superior intonation; ability to follow expressive motions of the conductor.
- 3** Concert Bb, Eb, F scales and key signatures; good tone quality; read eighth, basic sixteenth, and syncopated rhythms; 4/4, 2/4, 3/4, cut-time meters; basic articulations and dynamics; excellent intonation; ability to follow the conductor and keep a steady beat with an ensemble.
- 2** Concert Bb, Eb scales and key signatures; good tone quality; read quarter, eighth, and basic dotted rhythms; 4/4, 2/4, 3/4 meters; basic articulations and dynamics; good intonation; ability to follow the conductor and keep a steady beat with an ensemble.
- 1** (Minimum Requirements)
Concert Bb scale and key signatures; fair tone quality; read quarter, eighth, and basic dotted rhythms; 4/4, 2/4, 3/4, meters; good intonation; ability to follow the conductor and keep a steady beat with an ensemble.

3-4.2.17B PERCUSSION.

- 4** Above scales, key signatures, meters, and rhythms; read keyboard music; superior quality of sound on flam rudiments, rolls, and drags; advanced auxiliary percussion techniques; tune 3-4 timpani pitches.
- 3** Above scales, key signatures, meters, and rhythms; read keyboard music; excellent quality of sound on flam rudiments, rolls, and drags; auxiliary percussion techniques; tune 2-3 timpani pitches.
- 2** Above scales, key signatures, meters, and rhythms; basic sixteenth rhythms; read keyboard music; good quality of sound on flam rudiments and rolls; auxiliary percussion techniques; tune 2 timpani pitches.
- 1** (Minimum Requirements)
Above scale, key signature, meters, and rhythms; read keyboard music; fair quality of sound on flam rudiments and rolls; basic auxiliary percussion techniques.

3-4.2.17C STRINGS.

- 4** Concert D, G, C scales and key signatures; characteristic tone quality; read eighth, basic sixteenth, and syncopated rhythms; 4/4, 2/4, 3/4, cut-time, 6/8 meters; advanced bowings and dynamics; superior intonation; ability to follow expressive motions of conductor.
- 3** Concert D, G, C scales and key signatures; good tone quality, read eighth, basic sixteenth, and syncopated rhythms; 4/4, 2/4, 3/4, cut-time meters; basic bowings and dynamics; excellent intonation; ability to follow the conductor and keep a steady beat with an ensemble.
- 2** Concert D and G, scales and key signatures; good tone quality, read quarter, eighth, and basic dotted rhythms; 4/4, 2/4, 3/4, meters; basic bowings and dynamics; good intonation; ability to follow the conductor and keep a steady beat with an ensemble.
- 1** (Minimum Requirements)
Concert D scale and key signatures; fair tone quality, read quarter and eighth rhythms; 4/4, 2/4, 3/4, meters; basic bowings and dynamics; good intonation; ability to follow conductor and keep a steady beat.

3-4.2.18 SIZE OF PERFORMING GROUP.

- a. Band: 80-90 Students.
- b. Orchestra: 40-50 Students.

SECTION 9

3-6: SAMPLE SCORE SHEETS

Note: Items cataloged with a serial number are considered policy. Commentary, examples, and clarifications are preceded by a bold-faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy.

SEE FOLLOWING PAGES FOR SAMPLE SCORE SHEETS

ALL-REGIONAL/ALL-STATE SCORE SHEETS

Winds Sample Audition Score Sheet.

ARIZONA BAND AND ORCHESTRA DIRECTOR'S ASSOCIATION
WIND REGIONAL / ALL-STATE ADJUDICATION FORM

60965

Time: _____ Instrument: _____

Name: _____ School: _____

If auditioning in more than one area, circle your preference of placement and indicate voicing or instrument.

BAND _____ ORCHESTRA _____ CHOIR _____

If auditioning on more than one instrument, indicate your instrument preference.

1st Choice _____ 2nd Choice _____ 3rd Choice _____

60965

Instrument: _____

Scales (150 points maximum)		Unsatisfactory		Fair		Good		Excellent		Superior																	
#1 Key of:	Scale: _____ octaves performed Articulation: _____ slurred legato	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
#2 Key of:	Scale: _____ octaves performed Articulation: _____ slurred legato	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Chromatic Scale:	Scale: _____ octaves performed Articulation: _____ slurred legato	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Etudes (600 points maximum)		Unsatisfactory		Fair		Good		Excellent		Superior																	
All-Region Except #1 OR All-State Except #3 (200 points)	Accurate Notes & Intonation Tone - Quality, Dynamics, Range, Vibrato, Control Rhythm & Continuity of Performance Technique - Articulation, Accuracy Musically - Interpretation, Expression	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75
All-Region Except #2 OR All-State Except #4 (200 points)	Accurate Notes & Intonation Tone - Quality, Dynamics, Range, Vibrato, Control Rhythm & Continuity of Performance Technique - Articulation, Accuracy Musically - Interpretation, Expression	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75
All-Region Except #3 OR All-State Except #5 (200 points)	Accurate Notes & Intonation Tone - Quality, Dynamics, Range, Vibrato, Control Rhythm & Continuity of Performance Technique - Articulation, Accuracy Musically - Interpretation, Expression	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75
Sight Reading (250 points maximum)	Accurate Notes & Intonation Tone - Quality, Dynamics, Range, Vibrato, Control Rhythm & Continuity of Performance Technique & Musically	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75
Comments:		0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Adjudicator's Signature:																											
REAL SCORE																											
POSSIBLE SCORE	1000																										

Percussion Sample Audition Score Sheet.

ARIZONA BAND AND ORCHESTRA DIRECTOR'S ASSOCIATION
PERCUSSION REGIONAL / ALL STATE ADJUDICATION FORM

Scales (45 points)			Unsatisfactory			Fair			Good			Excellent			Superior														
Scale #1 (15 pts)	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15													
Scale #2 (15 pts)	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15													
Scale #3 (15 pts)	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15													
Etudes & Sight Reading (855 points)			Unsatisfactory			Fair			Good			Excellent			Superior														
Keyboard Etude (150 points)	Rhythm Accuracy & Continuity of Performance	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
	Pitch Accuracy	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
Keyboard	Musicality	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
	Rhythm Accuracy & Continuity of Performance	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
Sight Reading (75 points)	Pitch Accuracy	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
	Musicality	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
Keyboard	Tone & Technique	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
Snare Drum Etude (150 points)	Rhythmic Accuracy & Continuity of Performance	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
	Rudimental Interpretation & Execution	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
Snare Drum	Musicality	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
	Rhythmic Accuracy & Continuity of Performance	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
Sight Reading (75 points)	Rudimental Interpretation & Execution	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
	Musicality	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
Snare Drum	Tone & Technique	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75		
Timpani Etude (150 points)	Rhythmic Accuracy & Continuity of Performance	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
	Musicality	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
Tone / Tech (75 points)	Instrument and Playing Spot Accuracy	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
	Tone Quality and Technique	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75		
Tuning (75 points)	Ear/Tuning	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75		
Comments:	Recommended for:																												
	Keyboard										General / Snare Dr										Timpani								
	Adjudicator Signature:										REAL SCORE															900			

ASSESSMENT STANDARDS FOR REGIONAL AND ALL-STATE STRINGS AUDITIONS

Scales and Arpeggios						Excerpts, All-State Solo & Sight Reading					
Performance Areas / Descriptions		Unsatisfactory (3-Oct Sci/Arp) (Unsatisfactory 2-Oct Sci/Arp)		Fair (3-Oct: Sci/Arp) (Fair/Good 2-Oct Sci/Arp)		Good (3-Oct Sci/Arp) (Excdnt/Supr 2-Oct Sci/Arp)		Excellent (3-Oct Sci/Arp) (N/A for 2-Oct Sci/Arp)		Superior (3-Oct Sci/Arp) (N/A for 2-Oct Sci/Arp)	
3 Octaves	Pitch/intonation virtually unrecognizable	Pitch recognizable but seriously flawed intonation	Accurate notes with moderate intonation flaws	Accurate notes with a few intonation flaws	Virtually perfect notes/intonation						
	Tone: poor control, warmth, clarity, consistency	Tone: deficient control, warmth, clarity, consistency most of time	Tone: Moderate control, warmth, clarity, consistency	Tone: A few lapses in control, warmth, clarity, consistency	Tone: Superior control, warmth, clarity, consistency						
	Tempo extremely below standard; pulse extremely unsteady	Tempo very much below standard; pulse very unsteady	Tempo somewhat under standard; pulse somewhat unsteady	Tempo slightly under standard; a few errors in pulse steadiness	Tempo meets standard; continuous performance						
2 Octaves	Pitch/intonation virtually unrecognizable	Accurate notes with moderate intonation flaws	Virtually perfect notes/intonation	N/A if only 2 octaves performed							
	Tone: poor control, warmth, clarity, consistency	Tone: Moderate control, warmth, clarity, consistency	Tone: Superior control, warmth, clarity, consistency								
	Tempo extremely below standard; pulse extremely unsteady	Tempo somewhat under standard; pulse somewhat unsteady	Tempo meets standard; continuous performance	N/A if only 2 octaves performed							
Performance Areas / Descriptions		Unsatisfactory		Fair		Good		Excellent		Superior	
Accurate Notes and Intonation		Music/pitches basically not recognizable	Music is recognizable but seriously flawed notes/intonation	Moderate errors in note accuracy and/or intonation	Strong performance with minute flaws in intonation	Virtually note-perfect performance					
Tone - Quality of Sound		Poor sound quality most of the time	Poor sound quality a good deal of the time	Acceptable sound quality with moderate inconsistencies	A few inconsistencies of sound quality in some registers	Characteristically good sound in all registers					
Rhythm & Continuity <i>[tempo not included here, see Musically]</i>		Numerous errors in rhythm and/or continuity of performance	Many errors in rhythm and/or continuity of performance	Moderate errors in rhythm and/or continuity of performance	A few errors in rhythm and/or continuity of performance	Correct rhythms and continuous performance					
Technique <i>[position playing, shifting, vibrato, bow control, string crossing]</i>		Poor development of technical skills	Many limitations due to technical skills	Moderate limitations due to technical skills	A few weak areas of technical development	High level of development of technical skills					
Musicality <i>[expression, dynamics/ phrasing, style, articulation, tempo]</i>		Expression mostly nonexistent	Mostly lacking expression	Moderate awareness of line, phrasing & nuance	Fairly consistent awareness of line, phrasing & nuance	Consistent high level of musical line, phrasing & nuance					
		Accurate articulation mostly non-existent	Inaccurate articulation most of time	Moderate articulation errors	A few articulation errors	Precise articulation, appropriate interpretation of markings					
		Tempo extremely too slow/fast	Tempo very much too slow/fast	Tempo moderately too slow/fast	Tempo slightly too slow/fast	Tempo correct					

Rev. 4/2011

Strings Sample Audition Score Sheet.

STRINGS REGIONAL/ALL STATE SCORE SHEET

Time:

Name:

School: (Affix identification sticker here)

Instrument:

Audition ID#:

If auditioning in more than one area, circle your preference of placement and indicate voicing or instrument:

Band: _____ Orchestra: _____ Chorus: _____

(tear here)

REGIONAL AND ALL-STATE STRINGS SCORE SHEET WITH PERFORMANCE CRITERIA

Scales and Arpeggios		Performance Criteria		3 Octaves Unsatisfactory		3 Octaves Fair		3 Octaves Good		3 Octaves Excellent		3 Octaves Superior																	
#1 - Key of	Scale #1	odt. performed, intonation, tone, rhythm, tempo	odt. performed, intonation, tone, rhythm, tempo	0	3	6	10	13	16	19	22	26	29	32	35	38	42	45	48	51	54	58	61	64	67	70	74	77	80
	Arpeggio #1	odt. performed, intonation, tone, rhythm, tempo	odt. performed, intonation, tone, rhythm, tempo	0	3	6	10	13	16	19	22	26	29	32	35	38	42	45	48	51	54	58	61	64	67	70	74	77	80
#2 - Key of	Scale #2	odt. performed, intonation, tone, rhythm, tempo	odt. performed, intonation, tone, rhythm, tempo	0	3	6	10	13	16	19	22	26	29	32	35	38	42	45	48	51	54	58	61	64	67	70	74	77	80
	Arpeggio #2	odt. performed, intonation, tone, rhythm, tempo	odt. performed, intonation, tone, rhythm, tempo	0	3	6	10	13	16	19	22	26	29	32	35	38	42	45	48	51	54	58	61	64	67	70	74	77	80
#3 - Key of	Scale #3	odt. performed, intonation, tone, rhythm, tempo	odt. performed, intonation, tone, rhythm, tempo	0	3	6	10	13	16	19	22	26	29	32	35	38	42	45	48	51	54	58	61	64	67	70	74	77	80
	Arpeggio #3	odt. performed, intonation, tone, rhythm, tempo	odt. performed, intonation, tone, rhythm, tempo	0	3	6	10	13	16	19	22	26	29	32	35	38	42	45	48	51	54	58	61	64	67	70	74	77	80
Excerpts, All-State Solo, Sight Reading		Performance Criteria		Unsatisfactory		Fair		Good		Excellent		Superior																	
Excerpt #1 (Regionals)	Accurate Notes & Intonation	Accuracy and intonation of all pitches in all registers	Accuracy and intonation of all pitches in all registers	0	5	10	14	19	24	29	34	39	43	48	53	58	62	67	72	77	82	86	91	96	101	106	110	115	120
	Tone - Quality of Sound	Control, warmth, clarity, consistency in all registers	Control, warmth, clarity, consistency in all registers	0	2	5	7	10	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60
OR	Rhythm & Continuity	Accuracy of printed rhythms & continuity of performance	Accuracy of printed rhythms & continuity of performance	0	4	8	12	16	20	24	28	32	36	40	44	48	52	56	60	64	68	72	76	80	84	88	92	96	100
	Technique	Posture, sitting, vocal, bow control, string crossing	Posture, sitting, vocal, bow control, string crossing	0	2	5	7	10	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60
Excerpt #3 (All-State)	Musicality	Expression (Dynamics/phrasing/style), Articulation, Tempo	Expression (Dynamics/phrasing/style), Articulation, Tempo	0	2	5	7	10	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60
	Accurate Notes & Intonation	Accuracy and intonation of all pitches in all registers	Accuracy and intonation of all pitches in all registers	0	5	10	14	19	24	29	34	39	43	48	53	58	62	67	72	77	82	86	91	96	101	106	110	115	120
Excerpt #2 (Regionals)	Tone - Quality of Sound	Control, warmth, clarity, consistency in all registers	Control, warmth, clarity, consistency in all registers	0	2	5	7	10	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60
	Rhythm & Continuity	Accuracy of printed rhythms & continuity of performance	Accuracy of printed rhythms & continuity of performance	0	4	8	12	16	20	24	28	32	36	40	44	48	52	56	60	64	68	72	76	80	84	88	92	96	100
Excerpt #4 (All-State)	Technique	Posture, sitting, vocal, bow control, string crossing	Posture, sitting, vocal, bow control, string crossing	0	2	5	7	10	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60
	Musicality	Expression (Dynamics/phrasing/style), Articulation, Tempo	Expression (Dynamics/phrasing/style), Articulation, Tempo	0	2	5	7	10	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60
Excerpt #3 (Regionals)	Accurate Notes & Intonation	Accuracy and intonation of all pitches in all registers	Accuracy and intonation of all pitches in all registers	0	5	10	14	19	24	29	34	39	43	48	53	58	62	67	72	77	82	86	91	96	101	106	110	115	120
	Tone - Quality of Sound	Control, warmth, clarity, consistency in all registers	Control, warmth, clarity, consistency in all registers	0	2	5	7	10	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60
OR	Rhythm & Continuity	Accuracy of printed rhythms & continuity of performance	Accuracy of printed rhythms & continuity of performance	0	2	5	7	10	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60
	Technique	Posture, sitting, vocal, bow control, string crossing	Posture, sitting, vocal, bow control, string crossing	0	2	5	7	10	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60
Excerpt #5 (All-State)	Musicality	Expression (Dynamics/phrasing/style), Articulation, Tempo	Expression (Dynamics/phrasing/style), Articulation, Tempo	0	2	5	7	10	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50	53	55	58	60
	Accurate Notes & Intonation	Accuracy and intonation of all pitches in all registers	Accuracy and intonation of all pitches in all registers	0	4	9	13	18	22	26	31	35	40	44	48	53	57	62	66	70	75	79	84	88	92	97	101	106	111
Sight Reading	Tone - Quality of Sound	Control, warmth, clarity, consistency in all registers	Control, warmth, clarity, consistency in all registers	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
	Rhythm & Continuity	Accuracy of printed rhythms & continuity of performance	Accuracy of printed rhythms & continuity of performance	0	4	9	13	18	22	26	31	35	40	44	48	53	57	62	66	70	75	79	84	88	92	97	101	106	111
Technical Reading	Technique & Musicality	Technical development, Expression, Articulation, Tempo	Technical development, Expression, Articulation, Tempo	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
	Adjudicator Comments (optional):			POSSIBLE POINTS												2,000													

Adjudicator's Signature: _____

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ARIZONA BAND AND ORCHESTRA DIRECTOR'S ASSOCIATION HARP REGIONAL / ALL STATE ADJUDICATION FORM

Scales (150 points maximum) Major scales & 2 octaves only - No Chromatic or Minor Scales										Unsatisfactory					Fair					Good					Excellent					Superior				
#1 Key of:	Finger Control, Rhythm, Tempo, Tone	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50							
#2 Key of:	Finger Control, Rhythm, Tempo, Tone	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50							
#3 Key of:	Finger Control, Rhythm, Tempo, Tone	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50							
Etudes (600 points maximum)																																		
All-Region Except #1 OR All-State #3 (200 points)		Accuracy of Notes					Unsatisfactory					Fair					Good					Excellent					Superior							
		Tone - clarity, consistency, tuning					0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75		
		Rhythm: accuracy of printed rhythm and continuity of performance.					0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
		Technique - finger articulation, pedaling					0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
		Musicality - dynamics, phrasing, tempo					0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
All-Region Except #2 OR All-State #4 (200 points)		Accuracy of Notes					0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75		
		Tone - clarity, consistency, tuning					0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
		Rhythm: accuracy of printed rhythm and continuity of performance.					0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
		Technique - finger articulation, pedaling					0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
		Musicality - dynamics, phrasing, tempo					0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
All-Region Except #3 OR All-State #5 (200 points)		Accuracy of Notes					0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75		
		Tone - clarity, consistency, tuning					0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
		Rhythm: accuracy of printed rhythm and continuity of performance.					0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
		Technique - finger articulation, pedaling					0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
		Musicality - dynamics, phrasing, tempo					0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25		
Sight Reading (250 points maximum)		Accuracy of Notes					Unsatisfactory					Fair					Good					Excellent					Superior							
		Tone - quality, control, tuning					0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75		
		Rhythm: accuracy of printed rhythm and continuity of performance.					0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
		Musicality & Technique					0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50		
		Comments:																																
POSSIBLE SCORE 1000																																		
Adjudicator Signature: REAL SCORE																																		

Choir Solo Scoring Rubric 1.

Regional & All-State Choir Solo Scoring Rubric

1. Pitch- singing all notes accurately and in the perfect center of pitch, rather than sharp or flat to even the slightest degree.

AZ State Standard: Strand 1, Concept 1a, PO 2: Demonstrating the ability to adjust and match pitches and demonstrate a consistent ability to tune to self and other voices or instruments

9 to 10	7 to 8	5 to 6	3 to 4	1 to 2
ALL notes are sung accurately and a perfect center of pitch is maintained ALL of the time. No tendency towards sharpening or flattening notes.	MOST notes are sung accurately (there may be one or two errors) and a perfect center of pitch is maintained MOST of the time. Student may tend to sharp or flat only slightly, perhaps in extreme registers or vocal "breaks."	SOME notes are sung accurately and a perfect center of pitch is maintained SOME of the time. Student tends to sharp or flat throughout their vocal range at times.	There are many inaccurate notes. A perfect center of pitch is maintained OCCASIONALLY. Student sharps or flats consistently with a few moments of perfect pitch.	A perfect center of pitch does NOT occur. Student has little sense of intonation. The melody may be difficult to recognize.

2. Rhythm/Meter – consistently singing all rhythms precisely, at tempo, and in time with the accompaniment.

AZ State Standard: Strand 1, Concept 5, PO 1: Reading, performing, identifying and notating whole, half, quarter, eighth, sixteenth, and dotted notes and rests.

9 to 10	7 to 8	5 to 6	3 to 4	1 to 2
ALL rhythms are sung correctly at the tempo of the accompaniment.	MOST rhythms are accurate with a minimal amount of imprecision. There may be one or two rhythmic errors.	SOME of the rhythms are sung correctly with several errors or the tempo may be inconsistent.	OCCASIONALLY the rhythms are sung correctly. There are obvious rhythmic errors or the student is very inconsistent.	Student does NOT sing the correct rhythms in the given tempo.

3. Vocal Technique- includes posture, breathing and vocal production. The student should consistently use a low breath for inhalation, have no physical tension, demonstrate good breath management and sing with a free sound, lacking tension.

AZ State Standard: Strand 1, Concept 1a, PO 3: Singing with proper posture; PO 4: Singing using correct breathing techniques

9 to 10	7 to 8	5 to 6	3 to 4	1 to 2
Student demonstrates excellent vocal technique at ALL times. There is no noticeable physical tension and the student always demonstrates good breath management.	Student demonstrates excellent vocal technique MOST of the time. There is freedom in the voice but stress occurs in extreme registers or at vocal "breaks."	Student demonstrates excellent vocal technique SOME of the time. There is some freedom in the voice but stress occurs throughout their vocal range at times.	Student demonstrates good vocal technique OCCASIONALLY. There is consistent vocal stress in the voice OR- excess air escapes from the instrument producing an "airy" tone with no core.	Student does NOT demonstrate good vocal technique. There is a great deal of vocal stress and/or excess air produced in the tone with no core.

Choir Solo Scoring Rubric 2.

Regional & All-State Choir Solo Scoring Rubric

4. Musical Detail-

- *Dynamics*: Attention to dynamics, including crescendos and decrescendos.
- *Phrasing*: Attention to phrasing and melodic contour.
- *Articulation*: The performance of the separation and/or connection of notes as written.
- *Style/ Interpretation*: Understands the composer's musical intent and gives a performance that is stylistically appropriate.

AZ State Standard: Strand 1, Concept 1b, PO 2: *Singing with appropriate dynamics, timbre, tempi, phrasing, articulation...*

9 to 10	7 to 8	5 to 6	3 to 4	1 to 2
Student incorporates ALL concepts as defined. Musical artistry is displayed at a superior level.	Student incorporates MOST of the concepts as defined. Some musical artistry is displayed with minor weaknesses in one or two areas.	Student incorporates SOME of the concepts as defined. Musical artistry is displayed in one or two areas with weaknesses in the other areas.	Student incorporates concepts as defined OCCASIONALLY with very little use of musical artistry.	Student does NOT incorporate concepts as defined with no use of musical artistry.

5. Vocal Tone and Color- directly related to solid vocal technique. The voice must be "free" and without press. The student should sing with an open, resonant, full tone in all registers and ranges with consistently uniform vowel placement.

AZ State Standard: Strand 1, Concept 1a, PO 7: *Singing with a resonant, clear and free tone; PO 8: Using chest, head, and/or falsetto registration appropriately.*

9 to 10	7 to 8	5 to 6	3 to 4	1 to 2
Student demonstrates excellent vocal tone and color at ALL times. The student has an open, resonant tone quality with consistent vowel placement.	Student demonstrates excellent vocal technique MOST of the time. There may be some slight vowel placement issues in extreme ranges, volumes or vocal "breaks."	Student demonstrates excellent vocal technique SOME of the time. There are some vowel placement problems. There may be problems with consistent vocal resonance.	Student demonstrates good vocal technique OCCASIONALLY. Notable vowel placement problems. There may be consistent vocal stress or an unsupported tone.	Student does NOT demonstrate good vocal technique. Fundamentals of breathing, vowel placement and resonance need work.

6. Diction

"Diction" is defined as the correct pronunciation of the text, including clear consonants, appropriate vowel shape and correct syllabic stress.

AZ State Standard: Strand 1, Concept 1a, PO 6: *Using the articulators to produce clarity of consonants and purity of vowels.*

9 to 10	7 to 8	5 to 6	3 to 4	1 to 2
The text can be clearly understood and the student demonstrates excellent command of the language being sung. Student incorporates clear consonants and correct syllabic stress at ALL times.	Student incorporates clear consonants and correct syllabic stress MOST of the time. There may be one or two errors in pronunciation.	Student incorporates clear consonants and correct syllabic stress SOME of the time. Several problems with pronunciation.	Student incorporates clear consonants and correct syllabic stress OCCASIONALLY. There are many errors with pronunciation or the text may be difficult to understand.	Student does NOT incorporate clear consonants and correct syllabic stress. The text is not pronounced correctly and may not be discernable.

Choir Sample Solo Audition Score Sheet.

	Total Points Received
--	-----------------------------

AUDITION FORM

ARIZONA REGIONAL/ALL-STATE CHOIRS

1001

Name _____

School _____

Vocal Solo Classification
(MARK ONE)

☐ S1

☐ S2

☐ A1

☐ A2

☐ T1

☐ T2

☐ B1

☐ B2

Band Orchestra Choir

Are you auditioning on an instrument? _____ Which Instrument? _____

1st Choice: ☐ ☐ ☐

Vocal Solo Classification
(MARK ONE)

☐ S1

☐ S2

☐ A1

☐ A2

☐ T1

☐ T2

☐ B1

☐ B2

Solo Title: _____

1001

	Points Possible	Points Received
1. Pitch: singing all notes accurately and in the perfect center of pitch, rather than sharp or flat to even the slightest degree. Comments _____	10	
2. Rhythm/Meter: consistently singing all rhythms precisely, at tempo, and in time with the accompaniment. Comments _____	10	
3. Vocal Technique: includes posture, breathing and vocal production. The student should demonstrate good breath management and sing without tension. Comments _____	10	
4. Musical Detail: includes dynamics, phrasing, articulation and style/interpretation. Comments _____	10	
5. Vocal Tone and Color: directly related to solid vocal technique and includes singing with an open, resonant, full tone in all registers and ranges with consistently uniform vowel placement. Comments _____	10	
6. Diction: correct pronunciation of the text, including clear consonants, appropriate vowel shape and correct syllabic stress. Comments _____	10	
Other comments _____	10	

NON-COMPLIANT ACCOMPANIMENT

(Minus 10)

FOR ALL STATE ONLY: Was solo memorized:

☐ Yes

☐ No

(Minus 5)

Total Solo Points:

Choir Sight-Reading Audition Sample Score Sheet.

Voice Classification: ☐ S ☐ A ☐ T ☐ B

No.

KEY: + (VERY GOOD) – (NEEDS IMPROVEMENT)

Sight Reading:

1. Three Single Lines (8 measures, 1 point each)

	<u>Starting Pitch</u>	<u>Intervals</u>	<u>Rhythm</u>	<u>Metrical Flow</u>
1.	☐	☐	☐	☐
2.	☐	☐	☐	☐
3.	☐	☐	☐	☐

<u>Points Possible</u>	<u>Points Received</u>
8	☐
8	☐
8	☐

2. Block and Contrapuntal Exercises (16 measures, 1 point each)

	<u>Starting Pitch</u>	<u>Intervals</u>	<u>Rhythm</u>	<u>Metrical Flow</u>
1.	☐	☐	☐	☐

<u>Points Possible</u>	<u>Points Received</u>
16	☐

Total Sightreading Points:

Additional Factors/Comments: _____

ELEMENTARY/JUNIOR HIGH ALL-STATE SCORE SHEETS

ES AS All-State Orchestra Nomination.

	Intonation	Rhythm	Expression	Technique/Posture	Bowing
1	The student cannot adjust for tuning and does not have accurate intonation	The student has no understanding of basic rhythmic patterns	The student has no understanding of basic expression markings.	The student does not demonstrate correct technique and posture	The student does not have proper bow hold and does not follow articulation markings
2	The student has accurate intonation 50% of the time	The student shows a basic understanding of basic rhythmic patterns	The student shows a basic understanding of basic expression markings	The student demonstrates correct technique and posture only when actively focusing on it	The student demonstrates a correct bow hold some of the time and follows some of the articulation markings
3	The student is starting to adjust pitch for tuning and has accurate intonation 75% of the time	The student can keep a steady tempo while performing basic rhythmic patterns	The student applies basic expression markings to their playing	The student demonstrates correct technique and posture but needs frequent reminders	The student demonstrates a correct bow hold and follows basic articulation markings
4	The student can adjust for tuning and has accurate intonation 80% of the time	The student has an understanding of complex rhythmic patterns	The student shows an understanding of sophisticated expression markings	The student demonstrates correct technique and posture with occasional reminders	The student demonstrates a correct bow hold and
5	The student adjusts for tuning and has accurate intonation 90% of the time	The student keeps a steady tempo while performing complex rhythmic patterns	The student applies sophisticated expression markings to their playing	The student demonstrates correct technique and posture with no reminders	The student follows all articulations, slurs, and has good bow hold

6th Grade Woodwind/Brass Audition Sample Score Sheet.

Recording ID Number	Scale- 25 points	Scales Total	Etude- 200 Points						Etude Total	Total Points
	Ab 1 octave		Pitch Accuracy 50 points	Rhythmic Accuracy 50 points	Tone/ Intonation 30 points	Articulation/ Style 30 points	Tempo 20 points	Musicality 20 points		
									0	0

6th Grade Percussion Audition Sample Score Sheet.

Scales- 25 points	Scales Total	Xylophone- 200 Points				Xylophone Total
Concert Ab Major		Rhythmic Accuracy and Continuity (50)	Pitch Accuracy (50)	Musicality (50)	Tone and Technique (50)	

Snare Drum- 200 Points					Snare Total	Total Points
Rhythmic Accuracy and Continuity (50)	Rudimental Interpretation and Execution (50)		Musicality (50)	Tone and Technique (50)		

7th Grade AS Band Percussion Sample Score Sheet.

Recording ID Number	Scales- out of 25 points each scale			Scales Total	Snare Drum- 200 Points				Snare Total
	Concert F Scale	Concert C Scale	Concert G Scale		Rhythmic Accuracy and Continuity (50)	Rudimental Interp & Execution (50)	Musicality (50)	Tone and Technique (50)	

Xylophone- 200 Points				Xylophone Total	Timpani- 200 Points				Timpani Total
Rhythmic Accuracy and Continuity (50)	Pitch Accuracy (50)	Musicality (50)	Tone and Technique (50)		Rhythmic Accuracy and Continuity (50)	Tuning and Instrument/ Playing Spot Accuracy (50)	Musicality (50)	Tone and Technique (50)	

8th Grade AS Band Percussion Sample Score Sheet.

Recording ID Number	Scales- out of 25 points each scale			Scales Total	Snare Drum- 200 Points				Snare Total
	Concert Bb Major	Concert Eb Major	Concert G Major		Rhythmic Accuracy and Continuity (50)	Rudimental Interpretation and Execution (50)	Musicality (50)	Tone and Technique (50)	

Xylophone- 200 Points				Xylophone Total	Timpani- 200 Points				Timpani Total
Rhythmic Accuracy and Continuity (50)	Pitch Accuracy (50)	Musicality (50)	Tone and Technique (50)		Rhythmic Accuracy and Continuity (50)	Tuning and Instrument/Playing Spot Accuracy (50)	Musicality (50)	Tone and Technique (50)	

Multiple Percussion- 200 Points					Multiple Total
Rhythmic Accuracy and Continuity (50)	Transitions and Avoidance of Extraneous Noise (50)		Musicality (50)	Tone and Technique (50)	

7th & 8th Grade Woodwind/Brass Audition Sample Score Sheet.

Recording ID Number	Scales- 25 points per octave			Scales Total	Etude #1- 200 Points						Total Etude #1
	Chromatic 2 octave	C 2 octave	Ab 1 octave		Pitch Accuracy 50 points	Rhythmic Accuracy 50 points	Tone/ Intonation 30 points	Articulation/ Style 30 points	Tempo 20 points	Musicality 20 points	

Etude #2- 200 Points						Total Etude #2
Pitch Accuracy 50 points	Rhythmic Accuracy 50 points	Tone/ Intonation 30 points	Articulation/ Style 30 points	Tempo 20 points	Musicality 20 points	

JH AS Orchestra Audition Rubric Score Sheet.

Student Code: _____

SCALES	Unsatisfactory						Fair					Good					Excellent					Superior				
Scale #1 ____	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Scale #2 ____	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Scale #3 ____	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
TOTAL _____/150																										
ETUDES																										
Etude #1	Unsatisfactory						Fair					Good					Excellent					Superior				
Accuracy	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75
Tone	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Rhythm	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Technique	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Musicality	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Etude #2	Unsatisfactory						Fair					Good					Excellent					Superior				
Accuracy	0	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75
Tone	0	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Rhythm	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Technique	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Musicality	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
TOTAL _____/400																										
AUDITION TOTAL _____/ 550 POINTS																										

Comments:

HS S & E SCORE SHEETS.

HS S & E Solo Score Sheet – WW,Br,Vocal, Strings.

AMEA HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL SOLO SCORE SHEET Brass/Woodwinds/Vocal/Strings

EVENT: _____ School: _____

Name Of Soloist: _____ Title Of Selection: _____

AREA OF CONCERN	COMMENTS	Points Possible	Points Received
1. Tone: appropriate to style, control, vitality.			
Tonal Production & Control		10	
Intonation		10	
Breath Support (Bow Control For Strings)		10	
2. Technique: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.			
Control & Stability Of Pulse		10	
Control & Accuracy Of Technical Passages		10	
Accuracy & Execution Of Articulations (Diction For Vocalists, Bowings For Strings)		10	
3. Performance: accuracy of pitches & rhythms, musicality, stage presence and other factors.			
Accuracy Of Pitches		10	
Accuracy Of Rhythms		10	
Accuracy Of Style, Musicality & Phrasing		10	
Effective Use Of Dynamics		5	
Other Factors (Stage Presence, Appearance & Choice Of Music)		5	
TOTAL		100	

Adjudicator's Signature

I	90 - 100 Superior
II	80 - 89 Excellent
III	70 - 79 Good
IV	60 - 69 Fair
V	0 - 59 Participant

FINAL RATING

**AMEA HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
SOLO SCORE SHEET
Piano**

EVENT: _____ **School:** _____

Name Of Soloist: _____ **Title Of Selection:** _____

AREA OF CONCERN		Points Possible	Points Received
1. Tone: appropriate to style, control, vitality.			
Evenness Of Tone		10	
Touch Control		20	
2. Technique: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.			
Arm Weight, Wrist Action & Finger Dexterity		10	
Control & Stability Of Pulse		10	
Control & Accuracy Of Technical Passages		10	
3. Performance: accuracy of pitches & rhythms, musicality, stage presence and other factors.			
Accuracy Of Pitches		10	
Accuracy Of Rhythms		10	
Accuracy Of Style, Musicality & Phrasing		10	
Effective Use Of Dynamics		5	
Other Factors		5	
(Stage Presence, Appearance & Choice Of Music)			
TOTAL		100	

Adjudicator's Signature

I	90 - 100 Superior
II	80 - 89 Excellent
III	70 - 79 Good
IV	60 - 69 Fair
V	0 - 59 Participant

FINAL RATING

**AMEA HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
SOLO SCORE SHEET
Harp**

EVENT: _____ **School:** _____

Name Of Soloist: _____ **Title Of Selection:** _____

AREA OF CONCERN		Points Possible	Points Received
1. Tone: appropriate to style, control, vitality.			
Evenness Of Tone		10	
Clarity, Resonance & Accuracy Of Stroke		10	
Tuning		10	
2. Technique: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.			
Finger Dexterity		5	
Control & Stability Of Pulse		5	
Control & Accuracy Of Technical Passages		5	
Arm Weight		5	
Wrist Action		5	
Pedaling		5	
3. Performance: accuracy of pitches & rhythms, musicality, stage presence and other factors.			
Accuracy Of Pitches		10	
Accuracy Of Rhythms		10	
Accuracy Of Style, Musicality & Phrasing		10	
Effective Use Of Dynamics		5	
Other Factors		5	
(Stage Presence, Appearance & Choice Of Music)			
TOTAL		100	

Adjudicator's Signature

I	90 - 100 Superior
II	80 - 89 Excellent
III	70 - 79 Good
IV	60 - 69 Fair
V	0 - 59 Participant

FINAL RATING

**AMEA HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
SOLO SCORE SHEET
Guitar**

EVENT: _____ **School:** _____

Name Of Soloist: _____ **Title Of Selection:** _____

		Points Possible	Points Received
AREA OF CONCERN	COMMENTS		
1. Tone: appropriate to style, control, vitality.			
Evenness Of Tone		10	
Clarity, Resonance & Accuracy Of Stroke		10	
Tuning		10	
2. Technique: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.			
Control & Stability Of Pulse		10	
Control & Accuracy Of Technical Passages		10	
Arm Weight & Wrist Action		10	
3. Performance: accuracy of pitches & rhythms, musicality, stage presence and other factors.			
Accuracy Of Pitches		10	
Accuracy Of Rhythms		10	
Accuracy Of Style, Musicality & Phrasing		10	
Effective Use Of Dynamics		5	
Other Factors		5	
(Stage Presence, Appearance & Choice Of Music)			
TOTAL		100	

Adjudicator's Signature

I	90 - 100 Superior
II	80 - 89 Excellent
III	70 - 79 Good
IV	60 - 69 Fair
V	0 - 59 Participant

FINAL RATING

**AMEA HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
SOLO SCORE SHEET
Percussion**

EVENT: _____ **School:** _____

Name Of Soloist: _____ **Title Of Selection:** _____

AREA OF CONCERN	COMMENTS	Points Possible	Points Received
1. Tone: appropriate to style, control, vitality.			
Stick Choice		4	
Instrument Choice Displaying Characteristic Sound		4	
Consistency Of Playing Area		4	
Tuning Of Drum Heads Or Timpani		4	
Tonal Control At Various Dynamics		4	
2. Technique: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.			
Grip, Control & Consistency Of Stroke		10	
Effectively Demonstrates Variety Of Articulations		10	
3. Rhythm: accuracy of printed rhythms			
Control & Consistency Of Pulse		10	
Accuracy Of Performed Note & Rest Values		10	
4. Performance: accuracy of pitches & rhythms, musicality, stage presence and other factors.			
Blend & Cohesiveness		10	
Accuracy Of Style, Musicality & Phrasing		10	
Effective Use Of Dynamic Contrast & Accents		10	
Other Factors		10	
(Stage Presence, Poise, Posture, Instrument Handling, Appearance & Choice Of Music)			
TOTAL		100	

Adjudicator's Signature

I	90 - 100 Superior
II	80 - 89 Excellent
III	70 - 79 Good
IV	60 - 69 Fair
V	0 - 59 Participant

FINAL RATING

**AMEA HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
ENSEMBLE SCORE SHEET
Brass/Woodwinds/Vocal/Strings**

EVENT: _____ **School:** _____

Name Of Ensemble: _____ **Number In Group:** _____

Title(s) Of Selections: _____

		Points Possible	Points Received
AREA OF CONCERN	COMMENTS		
1. Tone: appropriate to style, control, vitality.			
Ensemble Blend & Balance Of Tone		10	
Equal Tonal Contribution From All Performers		10	
Intonation		10	
2. Technique: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.			
Control & Stability Of Pulse		10	
Control & Accuracy Of Technical Passages		10	
Accuracy & Execution Of Articulations		10	
3. Performance: accuracy of pitches & rhythms, musicality, stage presence and other factors.			
Accuracy Of Pitches & Rhythms		10	
Ensemble Cohesiveness Of Attacks And Releases		10	
Accuracy Of Style, Musicality & Phrasing		10	
Effective Use Of Dynamics		5	
Other Factors		5	
(Stage Presence, Appearance & Choice Of Music)			
TOTAL		100	

Adjudicator's Signature

I	90 - 100 Superior
II	80 - 89 Excellent
III	70 - 79 Good
IV	60 - 69 Fair
V	0 - 59 Participant

FINAL RATING

**AMEA HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
ENSEMBLE SCORE SHEET
Piano**

EVENT: _____ **School:** _____

Name Of Ensemble: _____ **Number In Group:** _____

Title(s) Of Selections: _____

AREA OF CONCERN	COMMENTS	Points Possible	Points Received
1. Tone: appropriate to style, control, vitality.			
Evenness Of Tone		10	
Touch Control		20	
2. Technique: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.			
Arm Weight, Wrist Action & Finger Dexterity		10	
Control & Stability Of Pulse		10	
Control & Accuracy Of Technical Passages		10	
3. Performance: accuracy of pitches & rhythms, musicality, stage presence and other factors.			
Accuracy Of Pitches		10	
Accuracy Of Rhythms		10	
Accuracy Of Style, Musicality & Phrasing		10	
Effective Use Of Dynamics		5	
Other Factors		5	
(Stage Presence, Appearance & Choice Of Music)			
TOTAL		100	

Adjudicator's Signature

I	90 - 100	Superior
II	80 - 89	Excellent
III	70 - 79	Good
IV	60 - 69	Fair
V	0 - 59	Participant

FINAL RATING

**AMEA HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
ENSEMBLE SCORE SHEET
Harp**

EVENT: _____ **School:** _____

Name Of Ensemble: _____ **Number In Group:** _____

Title(s) Of Selections: _____

AREA OF CONCERN	COMMENTS	Points Possible	Points Received
1. Tone: appropriate to style, control, vitality.			
Evenness Of Tone		10	
Clarity, Resonance & Accuracy Of Stroke		10	
Tuning		10	
2. Technique: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.			
Finger Dexterity		5	
Control & Stability Of Pulse		5	
Control & Accuracy Of Technical Passages		5	
Arm Weight		5	
Wrist Action		5	
Pedaling		5	
3. Performance: accuracy of pitches & rhythms, musicality, stage presence and other factors.			
Accuracy Of Pitches		10	
Accuracy Of Rhythms		10	
Accuracy Of Style, Musicality & Phrasing		10	
Effective Use Of Dynamics		5	
Other Factors		5	
(Stage Presence, Appearance & Choice Of Music)			
TOTAL		100	

Adjudicator's Signature

I	90 - 100 Superior
II	80 - 89 Excellent
III	70 - 79 Good
IV	60 - 69 Fair
V	0 - 59 Participant

FINAL RATING

**AMEA HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
ENSEMBLE SCORE SHEET
Guitar**

EVENT: _____ **School:** _____

Name Of Ensemble: _____ **Number In Group:** _____

Title(s) Of Selections: _____

		Points Possible	Points Received
AREA OF CONCERN	COMMENTS		
1. Tone: appropriate to style, control, vitality.			
Evenness Of Tone		10	
Clarity, Resonance & Accuracy Of Stroke		10	
Tuning		10	
2. Technique: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.			
Control & Stability Of Pulse		10	
Control & Accuracy Of Technical Passages		10	
Arm Weight & Wrist Action		10	
3. Performance: accuracy of pitches & rhythms, musicality, stage presence and other factors.			
Accuracy Of Pitches		10	
Accuracy Of Rhythms		10	
Accuracy Of Style, Musicality & Phrasing		10	
Effective Use Of Dynamics		5	
Other Factors		5	
(Stage Presence, Appearance & Choice Of Music)			
TOTAL		100	

Adjudicator's Signature

I	90 - 100 Superior
II	80 - 89 Excellent
III	70 - 79 Good
IV	60 - 69 Fair
V	0 - 59 Participant

FINAL RATING

**AMEA HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
ENSEMBLE SCORE SHEET
Percussion**

EVENT: _____ **School:** _____

Name Of Ensemble: _____ **Number In Group:** _____

Title(s) Of Selections: _____

AREA OF CONCERN		Points Possible	Points Received
1. Tone: appropriate to style, control, vitality.			
Stick Choice		4	
Instrument Choice Displaying Characteristic Sound		4	
Consistency Of Playing Area		4	
Tuning Of Drum Heads Or Timpani		4	
Tonal Control At Various Dynamics		4	
2. Technique: artistry, attacks, releases, control of ranges, musical and/or mechanical skills.			
Grip, Control & Consistency Of Stroke		10	
Effectively Demonstrates Variety Of Articulations		10	
3. Rhythm: accuracy of printed rhythms			
Control & Consistency Of Pulse		10	
Accuracy Of Performed Note & Rest Values		10	
4. Performance: accuracy of pitches & rhythms, musicality, stage presence and other factors.			
Ensemble Balance/Blend & Cohesiveness		10	
Accuracy Of Style, Musicality & Phrasing		10	
Effective Use Of Dynamic Contrast & Accents		10	
Other Factors		10	
(Stage Presence, Poise, Posture, Instrument Handling, Appearance & Choice Of Music)			
TOTAL		100	

Adjudicator's Signature

I	90 - 100	Superior
II	80 - 89	Excellent
III	70 - 79	Good
IV	60 - 69	Fair
V	0 - 59	Participant

FINAL RATING

ES/JH S & E SCORE SHEETS.

ES/JH S & E Solo Score Sheet.

**AMEA ELEMENTARY/JUNIOR HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
SOLO SCORE SHEET**

EVENT: _____ Room: _____ Time: _____

Name of Soloist: _____ School: _____

Title of Selection: _____

These numbers describe the type of performance in each of the areas of concern listed below.

5 - Top performance

3 - Average performance

1 - Unsatisfactory performance

4 - Commendable performance

2 - Below average performance

AREAS OF CONCERN		Comments
☐	TONE QUALITY Resonance, consistency, clarity, focus, warmth	
☐	INTONATION Accuracy to printed pitches	
☐	RHYTHM Accuracy of note and rest values; duration, pulse steadiness, correctness of meters	
☐	TECHNIQUE Artistry, attacks, releases, control of ranges, musical and/or mechanical skills	
☐	INTERPRETATION Musical awareness, style, phrasing, tempo, dynamics, sensitivity to text (vocal)	
☐	DICTION - Vocal BOWING - Strings ARTICULATION	
☐	STAGE PRESENTATION Appropriate appearance, poise, posture, facial expression (vocal), choice of music, other factors	

TOTAL POINTS

RATING

RATING COMPUTATION TABLE

32 - 35 points = Superior

25 - 31 points = Excellent

18 - 24 points = Good

11 - 17 points = Fair

07 - 10 points = Poor

Name of Adjudicator (printed)

Signature of Adjudicator

AMEA ELEMENTARY/JUNIOR HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL ENSEMBLE SCORE SHEET

EVENT: _____ Room: _____ Time: _____

Name of Ensemble: _____ School: _____

Title(s) of selection(s): _____ Number in Group: _____

These numbers describe the type of performance in each of the areas of concern listed below.

5 - Top performance

3 - Average performance

1 - Unsatisfactory performance

4 - Commendable performance

2 - Below average performance

AREAS OF CONCERN	Comments
☐ TONE QUALITY Resonance, consistency, clarity, focus, warmth	
☐ INTONATION Accuracy to printed pitches	
☐ RHYTHM Accuracy of note and rest values; duration, pulse steadiness, correctness of meters	
☐ TECHNIQUE Artistry, attacks, releases, control of ranges, diction (vocal), bowing (strings), articulation	
☐ INTERPRETATION Musical awareness, style, phrasing, tempo, dynamics, sensitivity to text (vocal)	
☐ BALANCE, BLEND Likeness of qualities, ensemble awareness	
☐ STAGE PRESENTATION Appropriate appearance, poise, posture, facial expression (vocal), choice of music, other factors	

TOTAL POINTS

RATING COMPUTATION TABLE

32 - 35 points = Superior

25 - 31 points = Excellent

18 - 24 points = Good

11 - 17 points = Fair

07 - 10 points = Poor

Name of Adjudicator (printed)

Signature of Adjudicator

RATING

AMEA ELEMENTARY/JUNIOR HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL PERCUSSION SOLO/ENSEMBLE SCORE SHEET

EVENT: _____ Room: _____ Time: _____

Name of Ensemble: _____ School: _____

Title(s) of selection(s): _____ Number in Group: _____

These numbers describe the type of performance in each of the areas of concern listed below.

5 - Top performance

3 - Average performance

1 - Unsatisfactory performance

4 - Commendable performance

2 - Below average performance

AREAS OF CONCERN	Comments
☐ TONE Stick choice, instrument choice, playing area consistency, balance	
☐ TECHNIQUE Grip, stroke, note accuracy articulation, intonation (timpani)	
☐ RHYTHM Accuracy of note and rest values; pulse steadiness, correctness of meters, precision, timing	
☐ INTERPRETATION Musical awareness, style, artistry, fluency, dynamics, vitality, (sense of ensemble)	
☐ STAGE PRESENTATION Appropriate appearance, poise posture, choice of music, instrument set-up & handling	

TOTAL POINTS

RATING

RATING COMPUTATION TABLE

22 - 25 points = Superior
18 - 21 points = Excellent
12 - 17 points = Good
08 - 11 points = Fair
05 - 07 points = Poor

Name of Adjudicator (printed)

Signature of Adjudicator

AMEA ELEMENTARY/JUNIOR HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
PIANO/HARP/GUITAR - SOLO/ENSEMBLE SCORE SHEET

EVENT: _____ Room: _____ Time: _____

Name of Ensemble: _____ School: _____

Title(s) of selection(s): _____ Number in Group: _____

These numbers describe the type of performance in each of the areas of concern listed below.

5 - Top performance

3 - Average performance

1 - Unsatisfactory performance

4 - Commendable performance

2 - Below average performance

AREAS OF CONCERN

Comments

☐

GENERAL EFFECTIVENESS

Beauty, tone-control,
touch-control

☐

TECHNIQUE

Finger dexterity, note accuracy,
arm weight and wrist action,
pedaling

☐

RHYTHM

Accuracy of note and
rest values; duration,
pulse steadiness,
correctness of meters

☐

INTERPRETATION

Musical awareness, style,
artistry, phrasing, tempo,
fluency, dynamics,
(sense of ensemble)

☐

STAGE PRESENTATION

Appropriate appearance, poise
posture, choice of music,
other factors

TOTAL POINTS

RATING

RATING COMPUTATION TABLE

22 - 25 points = Superior
18 - 21 points = Excellent
12 - 17 points = Good
08 - 11 points = Fair
05 - 07 points = Poor

Name of Adjudicator (printed)

Signature of Adjudicator

**AMEA ELEMENTARY/JUNIOR HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
MOTIVATIONAL LEVEL
SOLO SCORE SHEET**

EVENT: _____ Room: _____ Time: _____

Name of Soloist: _____ School: _____

Title of Selection: _____

AREAS OF CONCERN	Comments
TONE QUALITY Resonance, consistency, clarity, focus, warmth	
INTONATION Accuracy to printed pitches	
RHYTHM Accuracy of note and rest values; duration, pulse steadiness, correctness of meters	
TECHNIQUE Artistry, attacks, releases, control of ranges, musical and/or mechanical skills	
INTERPRETATION Musical awareness, style, phrasing, tempo, dynamics, sensitivity to text (vocal)	
DICTION - Vocal BOWING - Strings ARTICULATION	
STAGE PRESENTATION Appropriate appearance, poise, posture, facial expression (vocal), other factors	

Name of Adjudicator (printed)

Signature of Adjudicator

**AMEA ELEMENTARY/JUNIOR HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
MOTIVATIONAL LEVEL
ENSEMBLE SCORE SHEET**

EVENT: _____ Room: _____ Time: _____

Name of Ensemble: _____ School: _____

Title(s) of selection(s): _____ Number in Group: _____

AREAS OF CONCERN	Comments
TONE QUALITY Resonance, consistency, clarity, focus, warmth	
INTONATION Accuracy to printed pitches	
RHYTHM Accuracy of note and rest values; duration, pulse steadiness, correctness of meters	
TECHNIQUE Artistry, attacks, releases, control of ranges, diction (vocal), bowing (strings), articulation	
INTERPRETATION Musical awareness, style, phrasing, tempo, dynamics, sensitivity to text (vocal)	
BALANCE, BLEND Likeness of qualities, ensemble awareness	
STAGE PRESENTATION Appropriate appearance, poise, posture, facial expression (vocal), other factors	

Name of Adjudicator (printed)

Signature of Adjudicator

**AMEA ELEMENTARY/JUNIOR HIGH SCHOOL SOLO AND ENSEMBLE FESTIVAL
MOTIVATIONAL LEVEL
PIANO-HARP-GUITAR - SOLO/ENSEMBLE SCORE SHEET**

EVENT: _____ Room: _____ Time: _____

Name of Ensemble: _____ School: _____

Title(s) of selection(s): _____ Number in Group: _____

AREAS OF CONCERN	Comments
GENERAL EFFECTIVENESS Beauty, tone-control, touch-control	
TECHNIQUE Finger dexterity, note accuracy, arm weight and wrist action, pedaling	
RHYTHM Accuracy of note and rest values; duration, pulse steadiness, correctness of meters	
INTERPRETATION Musical awareness, style, artistry, phrasing, tempo, fluency, dynamics, (sense of ensemble)	
STAGE PRESENTATION Appropriate appearance, poise, posture, other factors	

Name of Adjudicator (printed)

Signature of Adjudicator

**AMEA ELEMENTARY/JUNIOR HIGH SCHOOL SOLO AND ENSEMBLE
MOTIVATIONAL LEVEL
PERCUSSION SOLO/ENSEMBLE SCORE SHEET**

EVENT: _____ Room: _____ Time: _____
Name of Ensemble: _____ School: _____
Title(s) of selection(s): _____ Number in Group: _____

AREAS OF CONCERN	Comments
TONE Stick choice, instrument choice, playing area consistency, balance	
TECHNIQUE Grip, stroke, note accuracy, articulation, intonation (timpani)	
RHYTHM Accuracy of note and rest values; pulse steadiness, correctness of meters, precision, timing	
INTERPRETATION Musical awareness, style, artistry, fluency, dynamics, vitality, (sense of ensemble)	
STAGE PRESENTATION Appropriate appearance, poise, posture, choice of music, instrument set-up & handling	

Name of Adjudicator (printed)

Signature of Adjudicator