

2015-16

Music:  
Solo and Ensemble  
Manual for Managers



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## Revision History

# 2015-16 Solo/Ensemble Music Contest Terms and Conditions

In accordance with Section 1.450 of the IHSA Constitution, the Board of Directors has approved the Terms and Conditions governing the 2015-2016 IHSA Music Solo /Ensemble Tournament Series.

## I. SCHOOL CLASSIFICATION

### A. Classes:

Member schools shall be classified for participation in the contests upon the basis of the actual high school student enrollment figures reported to the State Board of Education on the Fall Housing Report on September 30, 2014, as follows:

- Class AA 1407.01 and over
- Class A 637.01 to 1407.00
- Class B 340.01.01 to 637.00
- Class C 193.01 to 340.00
- Class D up to 193.00

**B.** For classification purposes, the total student enrollments for one-year high schools, two-year high schools and three-year high schools shall be calculated as follows:

1. For one-year high schools, the total student enrollment figure reported shall be quadrupled.
2. For two-year high schools, the total student enrollment figure reported shall be doubled.
3. For three-year high schools, one-third of the total student enrollment figure shall be added to the total student enrollment figure reported.

**C.** A multiplier of 1.65 will be added to all non-boundaried schools.

### D. Participation:

All soloists and ensembles representing member schools shall participate in the contest only in their respective school's classification, except the school may participate in a higher (not lower) classification with the permission of the Executive Director of the IHSA. The request to participate in a higher classification is available online at IHSA.org and is due back to the IHSA office by Sept. 1.

## II. DATE AND SITES

**A. Date:** State Solo and Ensemble Contest will be held on the Saturday of week 35 of the IHSA Standardized Calendar (Saturday, March 5, 2016).

**B. Sites:** Contest sites will be posted on the IHSA website. It is a requirement for a Music Solo and Ensemble manager to use the online *Musicwire* program to manage their site.

## III. ON-LINE ENTRIES, LATE ENTRIES, WITHDRAWAL PROCEDURES, ELIGIBILITY, AND ENTRY INFORMATION

The Policy for Original Entry Deadlines, Late Entries, and Late Withdrawals shall be the policies and procedures regarding entry for all IHSA-sponsored sport/activities included in the 2015-2016 Policies and Procedures.

### A. On-line Entries

All member schools must enter their school into the state series competition through the IHSA Schools Center on the IHSA Website at [www.ihsa.org](http://www.ihsa.org). The deadline for entry is November 1, 2015. The 2015-16 Entry Policies and Procedures outlining the online entry procedures for all IHSA-sponsored tournaments can be found in the Schools Center on the IHSA website.

### B. Late Entries

Any attempt to enter a sport or activity on-line after the established deadlines will be denied. Schools that wish to enter after the deadline will be considered late. To be considered for late entry, the Principal/Official Representative must contact the IHSA administrative officer in charge of that sport or activity. The penalty for late entry shall be a payment of \$100.00 for that sport/activity by the school.

### C. Breach of Contract By-law 6.041 (Withdrawal Procedure)

To withdraw without penalty, the principal must notify the IHSA Office, in writing, of the school's withdrawal, on or before **January 1, 2016**.

If a school withdraws after January 1, 2016, but prior to payment of event fees to the contest manager it will incur a \$100 penalty.

Failure to send any entry information and/or fees to the contest manager and/or non-participation on contest day after the school submits the entry to the IHSA (and does not withdraw through the official procedures) is viewed the same as withdrawal from Solo/Ensemble contest and penalized as above.

Withdrawal after payment of event fees to the contest manager will result in forfeiture of all fees paid.

## D. Eligibility

### 1. School Eligibility

All member schools in good standing may enter soloists and/or ensembles in Music Solo/Ensemble under the provisions of IHSA By-law 4.071. The principal is the official representative of his/her school in all interscholastic activities, and the responsibility for seeing that all students from his/her school entered in Music contests are eligible under the rules shall rest with the principal. All correspondence with the IHSA Office must be conducted through the principal. **Entry into the contests may be denied to any school which, since last year's contests, has participated in an unsanctioned interscholastic music activity.**

### 2. High School Students Eligible:

To represent a school in the statewide music contests, students must conform to the IHSA Activities By-laws found in the IHSA Handbook and on page 2 of this Rules Book. Students shall be entered based on enrollment in a music course and/or the recommendation of the music director.

**NOTE:** Be sure to apply the provisions of By-law 4.022, relative to academic standing.

### 3. Grade and Junior High School Students Eligible:

Any student of a grade school or a junior high school in the State of Illinois shall be eligible to participate with the instrumental and/or vocal ensemble representing a Class B, C or D member school, provided, however, that the principal of the competing member school shall be responsible for the good conduct of such grade and junior high school students during a contest; and provided further, that the principal of said member school shall certify that, at the time of registration for said participation, said student:

- a. Is a bona fide student of a grade school or a junior high school located in the district of the member school.
- b. Has a passing grade in at least three fourths (3/4) of his/her academic subjects.

**NOTE:** No grade school or junior high school student may compete as a soloist. Instrumental and vocal ensembles composed in part of grade or junior high school students may compete, if these

students are members of their respective high school organizations.

#### 4. Non-Student Participants:

Non-students may only be used as accompanists. (See Art. VIII-D).

### E. Entry Information (List of Participants):

#### 1. Online Entry System (List of Participants)

Schools are required to complete the Music Solo and Ensemble List of Participants on-line (This is in place of downloading the Music program). Go to [www.ihsa.org](http://www.ihsa.org) – Click on “Schools & Officials Center login” – Enter your “User ID” (5 digits, a letter followed by 4 numbers) and the password issued to you by your school. All of this information was emailed to you by your school. Coaches must have a valid email on file in the School’s Center to be issued a password. **PASSWORDS ARE NOW ASSIGNED TO EVERY COACH.** Click on “Music Solo and Ensemble” List of Participants (This will then take you to the MusicWire program) – Type in requested information and save your page(s) as you proceed. The deadline for entering the “List of Participants: for Music Solo and Ensemble is January 22, 2016.

After completing the “List of Participants” online, print out a copy of the completed entry form for your records. It is no longer necessary to e-mail your information to your site manager. The information will be placed in a database and sent to the manager. **Your event fees should be made payable to the host school and mailed to the manager of the contest to which the school has been assigned no later than January 22, 2016.** If you experience any problems, please call the IHSA Office at 309-663-6377 and ask for Carol Carr.

#### 2. Limitation on Entries

##### a. Solos and Ensembles:

1. A student shall not participate in more than a total of nine (9) solo and ensemble events combined, and not more than three (3) of these may be either band, orchestra or vocal. (Choirs and madrigal groups are not considered as ensembles for this purpose.)

2. A student shall not participate as a soloist in more than one event with the same instrument.

3. A student shall be permitted to participate in a maximum of two instrumental and two vocal ensemble events not counting choirs.

##### b. Choirs:

An individual student may participate in any of the school’s choirs or madrigal group entries. Choirs and madrigal groups are not considered as ensembles in relation to individual entry limitations. A school may enter one (1) brass choir, one (1)

flute choir, one (1) clarinet choir, one (1) percussion choir, one (1) handbell choir, one (1) woodwind choir, one (1) madrigal group, one (1) string choir, and one (1) chamber choir. A student could participate in each of these without violating entry limitations.

#### c. Substitutions:

Substitutions in the personnel of ensembles may be made only if the request for substitution is made to the local manager not later than the time the school registers on the day of the contest. Substitutions or changes for soloists may be made only if the request reaches the local manager at least two weeks prior to the contest. If a request is received later, it shall be denied.

#### d. Changes in Entries:

Changes in entries may only be accepted at the discretion of the contest manager.

#### e. Violations and Penalties. (See Art. VIII-E).

### IV. HOST FINANCIAL ARRANGEMENTS

#### A. Contest Event Fees:

1. Solo: \$8.00 per entry.  
2. Ensemble: \$15.00 per group entry except madrigal groups, chamber choirs, woodwind, flute, brass, percussion and string choirs for which the entry fee is \$20.00. **Contest Event Fees shall be made payable to the host school and mailed to the manager of the contest to which the school has been assigned no later than January 22, 2016.**

#### B. Penalty Fees:

Solo and Ensemble entries and event fees shall be mailed to the manager of the contest to which the school has been assigned no later than January 22, 2016. Information that is not complete may not be accepted (discretion of the manager). **Following the January 22<sup>nd</sup> deadline, changes in entries may be made only in accordance with Art. III-E-2-d.**

##### Penalty Fees:

1. Entries received 2 days late - \$50.00 flat fee

2. Entries received 3 days late - \$100.00 flat fee

3. Entries received more than 3 days late may not be accepted by the host manager (discretion of the manager)- \$100.00 flat fee will apply

a. Late Penalty Fees shall be paid directly to the host school and mailed to the host school manager. Any individual solo or ensemble withdrawal(s) after the event fees have been paid to the contest manager (Jan. 22, 2016) will result in forfeiture of all fees paid.

b. To withdraw all entries from contest without penalty, the principal (official IHSA school representative) must

notify the IHSA office in writing, on or before January 1, 2016.

c. To withdraw all entries from contest after January 1, 2016 and prior to payment of event fees to the contest manager’s school, the principal (official IHSA school representative) must notify the IHSA office in writing and will be assessed the \$100.00 late withdrawal fee.

d. Failure to send any entry information to the contest manager’s school and or non-participation on contest day after the school submits the original entry to the IHSA (and does not withdraw through official procedures) is viewed the same as withdrawal from the Solo/Ensemble contest and shall be penalized as described above. The school will be responsible for all penalty fees due to breach of contract. (Late withdrawal fee of \$100.00 and all original event entry fees of \$8.00 per solo and \$15/\$20 per ensemble).

### C. Judges’ Fees:

Judges for the Solo/Ensemble contest shall be compensated at a rate of \$30 per hour plus IHSA mileage. Any judge who drives more than 70 miles round trip to the site of a State Final Music Contest shall be reimbursed a travel allowance of \$.30 per mile in excess of 70 miles round trip. Reimbursement shall be directly from the IHSA office, upon the judges’ submission of a travel report form to be provided by the IHSA through the contest managers.

### V. TOURNAMENT ASSIGNMENTS

Assignments for Music Solo/Ensemble can be found on-line at [www.ihsa.org](http://www.ihsa.org) in November. Assignments will be made on the basis of location and equality in the number of entries.

### VI. TOURNAMENT STRUCTURE AND TIME SCHEDULES

#### A. Responsibility of Local Manager:

1. In all cases in which a member school is selected as a contest site, the principal of the high school shall automatically assume entire responsibility for the details of the contest under the general directions of the IHSA Board of Directors and the Executive Director of the Association. The principal may delegate the authority to manage the contest to another staff member. In case the site is not located at a member school, then the IHSA Board of Directors shall appoint a local manager with like responsibilities.

2. The manager of each contest shall appoint a Contest Committee. The committee shall be composed of not less than three directors of music activities located within the nearby area of the contest site and

should include at least one director of each of the three main contest activities, namely, band, orchestra and chorus. Names of the committee members shall be made known to the directors of participating schools at each contest prior to the date of the contest. The Contest Committee:

a. Is required to assist the contest manager in the selection of adjudicators for the contest;

b. Shall advise the contest manager in resolving any question of rules interpretation or any other problem on the day of the contest;

c. Shall assist the contest manager in any other way he/she determines.

3. Unusual situations: The local manager shall have authority to take proper action in the case of any unusual situations arising during the contests. However, no part of these Terms and Conditions may be set aside. In all cases involving an interpretation not specifically covered by the rules, the contest manager shall consult with the Contest Committee before the announcement of results or the presentation of awards.

4. Programs: The local manager shall, with the advice of the Contest Committee, arrange, prepare and duplicate a program and time schedule for his/her contest. Insofar as is possible, the manager will maintain this schedule. However, if because of cancellations, conflicts, or for other reasons the program runs ahead of itself, he/she may permit or request available contestants or groups to appear in advance of their program time. He/she shall not require them to appear earlier.

5. Manager's Information: The IHSA Office will post any pertinent instructions and helpful management information on the Music menu page at [www.ihsa.org](http://www.ihsa.org).

6. Directors' Meetings: The local manager shall schedule a time for a meeting of directors from participating schools. At this meeting, a recorder shall be appointed to prepare a record of the comments and recommendations for improvement in the contest program for submission to the IHSA office by the manager following the contest. A questionnaire or other method of collecting director's comments may be implemented as an alternative to the meeting.

**B. Responsibility of Individual School:** The principal is the official representative of his/her school in all interscholastic activities and the responsibility for seeing that all students from his/her school entered in the music contests are eligible under the rules shall rest with him/her. All correspondence with the IHSA Office should be conducted through the principal.

In each contest in which his/her school is represented, the principal shall have present an adult, preferably a member of the faculty, who shall supervise and be responsible for the conduct of the participants and other persons from the school. Failure to comply with this provision shall result in disqualification of its contestants.

## VII. ADVANCEMENT OF WINNERS

There is no advancement of winners in the Music Solo/Ensemble Contest.

### Ratings:

Ensembles and solos in the respective music events shall be rated in five divisions as follows:

Division I    Division IV  
Division II    Division V  
Division III

## VIII. MUSIC SOLO/ENSEMBLE CONTEST RULES

### A. Solo Events

#### 1. Entries:

A school may enter any number or combination of events within the following maximum for sweepstakes:

Vocal                    20  
String Instruments        20  
Wind and/or Percussion Instruments        35

\*Total Maximum Solo Entries        75

**Note 1:** Schools will gain sweepstakes points by the best scores from their maximum number of entries as defined in Note 2. Schools may still enter "comments only" for solos that do not wish to receive rankings. All "comments only" entries must be marked appropriately in *Musicwire*. Sweepstakes entries do not need to be designated prior to the contest date.

**Note 2:** If a school enters the total maximum of twenty (20) vocal, twenty (20) string and thirty-five (35) wind/percussion solos, it will have utilized its entire maximum of seventy-five (75) entry positions.

**Note 3:** Local Managers shall accept and/or schools may enter "non-sweepstakes" or "comments only" entries in excess of the maximum number of seventy-five (75) solo entries per school as space and time allows.

#### 2. Entry Information:

**Entry information created in the IHSA electronic entry system must be completed in full and submitted to the contest manager for each entry by January 22, 2016. INCOMPLETE OR IMPROPERLY COMPLETED INFORMATION MAY NOT BE ACCEPTED.** (discretion of the manager)

### 3. Approved Solo Events.

#### No. Event

#### Woodwind

201. Piccolo

202. Flute

202a. Alto Flute

202b. Bass Flute

203. Oboe

204. English Horn

205. Bassoon

206. E-Flat Clarinet

207. B-Flat Clarinet

208. Alto Clarinet

209. Bass Clarinet

210. Contra Bass Clarinet

211. B-Flat Soprano Saxophone

212. E-Flat Alto Saxophone

213. B-Flat Tenor Saxophone

214. Baritone Saxophone

#### Brass

215. Cornet, Trumpet, or Flugelhorn

216. French Horn

217. Trombone

218. Baritone

219. Tuba

#### Percussion

224. Xylophone or Marimba or Vibra Harp

225. Orchestra Bells or Bell Lyra (Glockenspiel)

226. Snare Drums

227. Tympani (accompanied or unaccompanied)

228. Multiple Percussion

#### String

229. Piano

230. Violin

231. Viola

232. Violoncello

233. String Bass

234. Harp

235. Acoustic/Classical Guitar

#### Vocal

240. Female Voice

241. Male Voice

**NOTE:** Local managers shall not accept and/or schools may not enter for appearance, adjudication or criticism any solo not found in this list of approved solo events.

#### 4. Scores:

Each soloist shall supply the judge with one score of his/her selection, with the measures numbered. Failure to supply such a score shall result in the contestant's rating being automatically lowered by one step. Public domain is allowed provided the director lists the exact internet address for their score. A copy of the score is required and should be made available to the contest manager and judges.



Photocopied music may be provided to judges only in an “emergency.” “Emergency” shall be defined as cases in which:

- a. music is out of print with no new score available; and/or
- b. purchased music copies are backordered.

Written evidence, in the form of a school purchase order and/or a written statement from the supplier, shall be required to document the “emergency.” The penalty for violation shall be reduction of rating by one step.

#### 5. Medals:

Soloists shall not appear for adjudication wearing medals or ribbons of any type. Contest room chairpersons are instructed to request the removal of all medals or ribbons before performers are permitted to begin their numbers.

#### 6. Repetition:

A soloist shall not perform a selection that he/she used in any event in any previous year’s contest.

#### 7. Time:

The playing or singing time for the prepared selection of a soloist shall not exceed **six minutes** (including time needed for on-stage tuning.) Time schedules should be set up at ten-minute intervals to allow for the performance of the required scales. See Article VIII-E-1-d and VIII-E-2-k for penalty. Solo/Ensemble events shall consist of a minimum of **64 published measures** or a performance time of at least **90 seconds**. The performance of two short selections is allowed.

#### 8. Required Scales:

Vocal Scales: All vocal soloists will be required to perform five vocal tonal skills. The one major scale, one minor scale and three triads will be performed from memory. The student will select the starting pitch. (See document on the music menu page at IHSA.org for detailed instructions).

### VOCAL TONAL SKILLS PROCEDURES FOR SOLO CONTEST

#### Adjudication Information

**5 Points Maximum Possible (1 point per scale or triad)**

**Tenth of points may be used - Example: 4.8, 3.7, etc.**

- a. Each student will sing one major scale and one minor scale. The student will select the starting pitch.

The minor scale will be selected from any one of the natural, harmonic or melodic forms. The student is responsible for all three minor forms though **ONLY ONE** will be performed for the judge. The form will be selected by the judge. The student will select the starting pitch.

The scales will be sung one octave up and down with the top note sung only once.

- b. Each student will sing a root position major triad beginning on the pitch of their choice.

- c. Each student will sing two (2) of the other three root position triads (minor, diminished, augmented), selected by the judge. The student will select the starting pitch.

- d) Numbers, solfege, or a neutral syllable may be used. Humming is not allowed.

- e) All triads must be sung up and down.

#### Required Vocal Tonal Skills Summary

1. Major scale
2. Minor scale (natural, harmonic or melodic) – selected by the judge
3. Root position major triad
4. Root position triad (minor, diminished, augmented) - selected by the judge
5. Root position triad (minor, diminished, augmented) -selected by the judge

All triads must be sung up and down.

**5 Points Maximum Possible (1 point per scale or triad)**

**Tenth of points may be used - Example: 4.8, 3.7, etc.**

**\*Students will select the starting pitch for all vocal tonal skills**

Instrumental Scales: All wind and mallet instrument soloists will be required to play two of the following scales: Concert C, F, B Flat, E Flat, A Flat, D Flat and G Major, and a chromatic. Scales for string instrument soloists will be chosen from Concert C, G, D, A, E and F, but no chromatic scale. All string soloists will play two scales, three octaves in range, except for String Bass, which will play two octaves. The judge will select the scales to be played. The scales listed, including the chromatic scale, will be called for in concert pitch and will be played two octaves, both up and down. This means that each player who plays a transposing instrument will have to transpose the given scale. They should be played at a tempo of not less than quarter note = 120. All scales for wind instruments shall be played two octaves where applicable but one octave where range restricts. Scales and the chromatic will be played from memory. Note, however, that instrumental solos themselves need not be memorized.

- Flute/Piccolo:  
Chromatic G to G
- Oboe:  
Chromatic C to C
- English Horn:  
Chromatic C to C
- Bassoon:  
Chromatic F to F
- E Flat Clarinet:

- Chromatic A Flat to A Flat
- E Flat Alto Clarinet:  
Chromatic A Flat to A Flat
- B Flat Clarinet:  
Chromatic E Flat to E Flat
- B Flat Bass Clarinet:  
Chromatic E Flat to E Flat
- E Flat Alto Contra Bass Clarinet:  
Chromatic A Flat to A Flat
- B Flat Contra Bass Clarinet:  
Chromatic E Flat to E Flat
- E Flat Alto Saxophone:  
Chromatic F to F

- E Flat Baritone Saxophone:  
Chromatic F to F
- Soprano Saxophone:  
Chromatic B Flat to B Flat
- B Flat Tenor Saxophone:  
Chromatic B Flat to B Flat
- Cornet, Treble Clef Baritone:  
Chromatic F to F
- French Horn:  
Chromatic C to C
- Trombone, Bass Clef Baritone:  
Chromatic F to F
- B Flat Tuba:  
Chromatic F to F
- E Flat Tuba:  
Chromatic B Flat to B Flat
- Vibraharp, Xylophone, Marimba:  
Chromatic C to C, To be played with two (2) hands
- Glockenspiel Bells:  
Chromatic C to C, To be played with two (2) hands
- Timpani:

Demonstrate a timpani roll (single stroke). They shall be played crescendo and decrescendo and not open to closed. Each rudiment should be played 15 seconds or less.

The judge will ask the soloist to tune two intervals from the following: C to D, A Flat to E Flat, G to C, F to C, B Flat to F, D Flat to A Flat. The low pitch will be given and the soloist will then tune the interval.

Snare Drum, Multiple Percussion: See 12. below.

#### Stringed Instruments:

Concert C, G, D, A, E, F.

To be played in three octaves except the stringed bass which will play two. No Chromatic Scale required.

#### 9. Acoustic/Classic Guitar:

All Acoustic/Classic Guitar soloists will be required to play the following scales: 1st Position Major/minor, two octaves: C/Am; G/em; A/F#m; E Major in 1st, 4th, 9th positions - F Major in 1st, 5th, 10th positions.

Chromatic scale E to A in 1st position - two octave movable in A - A; B - B; or C - C.

Solo material should be classical in nature. The following are examples that

would be considered appropriate for acoustic/classic guitar solos: Bouree' from the Bach Cello Suite; Paganini: Twenty-Fourth Variation; Stairway to Heaven; Fernano Sor's Preludes, Etudes, even up to the Grand Solo; Mauro Guiliani's Preludes and Etudes; Ferdinand Carulli Etudes, Waltzes and Suite excerpts.

**10. Piano Solo:**

All piano soloists entered by a participating school must be enrolled in one of the school's music courses and/or be recommended by the music director. Piano soloists will be required also to play three of the following scales: Concert G, D, A, E, B or F, two octaves, with both hands. Piano solos may not be accompanied. Piano solos are not required to be memorized.

**11. Vocal Solo:**

All vocal soloists will be required to perform their selections from memory. Vocal performances may be sung in any language.

**12. Snare Drum and Multiple Percussion Solo:**

In addition to a prepared solo, all percussion (non-mallet) soloists must play one rudiment from each group per the judges selection:

**Roll Rudiments – Play one**

a. (4) Multiple bounce roll



b. (6) Double stroke roll



RRLRLRL

c. (7) Five stroke roll



d. (10) Nine stroke roll



**Diddle Rudiments – Play one**

e. (16) Single Paradiddle



f. (19) Single Paradiddle – diddle

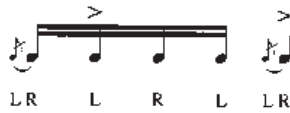


**Flam Rudiment – Play one**

g. (20) Flam



h. (23) Flamacue



**Drag Rudiments – Play one**

i. (31) Drag



j. (38) Single Ratamacue



*Note:* The numbers listed next to the rudiments have been taken from the Percussive Arts Society recognized 40 rudiments.

All rudiments must be played at a speed not less than quarter note = 120. They shall be played crescendo and decrescendo and not open to closed. Each rudiment should be played in 15 seconds or less. The judge shall select the rudiments to be played by the contestant. All rolls should be played double stroke.

Combinations of brushes and sticks, also snare drum and tom-toms may be used. Trap outfits are permissible only when called for by the score.

**13. Determination of Ratings:**

To determine the rating for each solo performance, contest judges shall utilize the adjudication form published by the National Federation of State High School Associations and distributed by the IHSA Office to contest managers. *Appropriateness of literature is a major consideration. The solo/ensemble contest should be considered a formal recital. Selections with vulgar, foul and inappropriate language will be disqualified from the Music Contest.*

**14. Substitutions.** (See Art. III-E-2-c.)

**15. Selections.** (See Art. VIII-C)

**16. Limitations.** (See Art. III-E-2)

**17. Accompaniment.** (See Art. VIII-D)

**18. Violations and Penalties.** (See Art. VIII-E)

**B. ENSEMBLE EVENTS**

**1. Definition:**

Instrumental ensembles shall consist of from two to eight players, except Clarinet,

Flute, Woodwind, Brass Percussion and String choirs.

Ensembles consisting of two major performers, with or without piano accompaniment shall appear as Duets. Three players including piano or harp as an integral part of the score (rather than an accompaniment) shall appear in the proper Trio events, with the added permission that repertoire in these events may include double concertos with piano reduction.

Vocal ensembles shall consist of from two to nine singers, except Event No. 153 (Madrigal Groups) and Event No. 154 (Chamber Choir). Vocal ensembles 150, 151 and 152 shall represent the printed musical score with doubling of vocalists not to exceed two per vocal part. In vocal choir Event No. 153 (Madrigal Groups) and Event No. 154 (Chamber Choir) multiple voices are permitted on any part.

**2. Entries:**

a. Instrumental: In instrumental ensembles a school may enter any number or combination of events within the following maximums:

Brass	9 ensembles
Percussion	4 ensembles
String	9 ensembles
Woodwind	9 ensembles
Piano Duets	4
Instrumental Choirs	7 ensembles

(1 each: Brass, Flute, Woodwind, Clarinet, Percussion, Bell Choir, String)

Total Maximum Instrumental Ensemble Entries: 42 ensembles

**NOTE 1:** Schools will gain sweepstakes points by the best scores from their maximum number of entries as defined in Note 2. Schools may still enter "comments only" for ensembles that do not wish to receive rankings. All "comments only" entries must be marked appropriately in *Musicwire*. Sweepstakes entries do not need to be designated prior to the contest date.

**NOTE 2:** Local Managers shall accept and/or schools may enter "non sweepstakes" or "comments only" entries in excess of the maximum number of sixty-four (64) ensemble entries per school as space and time allows.

**NOTE 3:** Entries in "Mixed" Ensembles must be counted as an entry under the category of any one of the instruments in the ensemble. For example, event No. 3 must be entered either as a Brass or a Woodwind Ensemble. Designation is at the director's discretion.

1) Designation of instrumental entries: Directors are responsible to properly enter their ensemble groups. The local contest manager has no responsibility whatsoever for checking instrumentation to see that entries are properly classified. Directors shall indicate plainly the Event Number and the

Classification. Local managers shall not accept and schools may not enter for appearance, adjudication or criticism any ensemble not found, or provided for, in the schedule of Approved Ensemble Events. If an adjudicator encounters approved but inaccurate or misclassified entries, he/she is to proceed as indicated in Art. VIII-E-3.

2) Instrument eligibility: For purposes of ensemble eligibility, B-flat trumpets, cornets and flugelhorn are considered as like instruments. Mellophones, concert horns, altos, etc., are not approved for ensemble use. The bass drum is not considered a major membrane in ensembles. Marimbas (xylophones with resonators) of differing size or model are not considered as different instruments, despite either range or tessitura. Vibraharp are counted as differing or different from marimbas.

3) Memorization: There is no memorization requirement for instrumental ensembles; they may be performed with the use of music.

b. Vocal: A school shall be limited to twenty (20) vocal ensembles. Maximum entries in Events Nos. 150-152 = total of twenty (20). In addition, a school may enter one (1) Madrigal Group (Event No. 153) and one Chamber Choir (Event No. 154). Total maximum vocal ensemble entries = twenty-two (22).

Memorization: All vocal ensembles shall be performed from memory. Vocal performances may be sung in any language.

c. Total Ensemble Entries: Total maximum ensemble entries (Instrumental and Vocal) = sixty-four (64).

d. Piano: Piano duets are acceptable if played on one piano. All piano duet participants must be active members of one of the school's music groups.

### 3. Judges' Scores:

Directors shall supply the judge with one conductor's score of the ensemble's selection, with measures numbered. Public domain is allowed provided the director lists the exact internet address for their score. A copy of the score is required and should be made available to the contest manager and judges.

Photocopies of copyrighted music may be provided to judges only in an "emergency". "Emergency" shall be defined as cases in which:

- music is out of print with no new score available; or
- purchased music copies are backordered.

Written evidence, in the form of a school purchase order and/or a written statement from the supplier, shall be required to document the "emergency". The penalty for violation shall be reduction of rating by one step.

Failure to provide a score shall result in the ensemble's rating being automatically lowered by one step. If a full score is not available, one must be written by the school. Copies of parts are not acceptable.

### 4. Time:

The playing or singing time of an ensemble performance shall not exceed six (6) minutes (including time needed for on-stage tuning). See Article VIII-E-1-d and Article VIII-E-2-k for penalty.

### 5. Medals:

Ensemble performers shall not appear for adjudication wearing medals or ribbons of any type. Contest chairpersons are instructed to request the removal of all medals or ribbons before performers are permitted to begin their numbers.

### 6. Repetition:

A student may not play or sing a selection he/she has previously used in IHSA music contests.

### 7. Direction:

Ensembles shall perform without direction by either an adult or a student director, except that high school student directors are permitted for Event Nos. 8, 9, 10, 16, 18, 19, 22 and 23. If high school student directors are utilized in Events 8, 9, 10, 16, 18, 19, 22 or 23, their conducting technique will be considered in the evaluation of the performance.

### 8. Approved Ensemble Events

Local managers shall not accept and schools may not enter for appearance, adjudication or criticism any ensemble not found or provided for in the list of approved events.

**Please note that doubling of parts is permitted in instrumental events 8, 9, 10, 16, and 18, and vocal events 150, 151, 152, 153 and 154 (nor permitted in Handbell or Percussion Choirs). An ensemble's instrumentation must properly represent the intentions of the score. Instrumental substitutions are not allowed. EX: A tenor sax may not substitute for a euphonium in a Brass Choir. It is then no longer a "Brass" Choir.**

### Instrumental Events

**\*With or without piano accompaniment.**

Event No./Classification/Approved Instruments

#### 1. Flute Ensemble

Any ensemble consisting of 2-8 members of the Flute family.

#### 2. Clarinet Ensemble

Any ensemble consisting of 2-8 members of the Clarinet family.

#### 3. Double Reed Ensemble

Any ensemble consisting of 2-8 members of the Double Reed family.

#### 4. Saxophone Ensemble

Any ensemble consisting of 2-8 members of the Saxophone family.

#### 5. Mixed Woodwind Ensemble

Any ensemble consisting of 2 or more unlike Woodwind-family instruments as determined by the score. Limit of 2-8 in ensemble.

#### 6. Wind/String Ensemble

Any ensemble consisting of a combination of 2-8 Woodwind, Brass and String instruments as determined by the score.

#### 7. Mixed Wind Ensemble

Any ensemble that combined 2-8 Woodwind and Brass instruments as determined by the score.

#### 8. Flute Choir

9 to 20 players. The instrumentation used must be Flutes as indicated in the composition. No substitutions of instruments permitted. Percussion may be used if it is an integral part of the score. A student director may be used in these groups; however, the student conductor will not be counted in the 9 to 20 player limit, but the conducting technique will be considered in the final rating of the ensemble.

#### 9. Clarinet Choir

9 to 20 players. The instrumentation used must be clarinets as indicated in the composition. No substitutions of instruments permitted. Percussion may be used if it is an integral part of the score. A student director may be used in these groups; however, the student conductor will not be counted in the 9 to 20 player limit, but the conducting technique will be considered in the final rating of the ensemble.

#### 10. Woodwind Choir

9 to 20 players. The instrumentation used must be as specified by the instruments indicated in the composition. No substitutions of instruments permitted unless permitted in the score. Percussion may be used if it is an integral part of the score. A student director may be used in these groups; however, the student conductor will not be counted in the 9 to 20 player limit, but the conducting technique will be considered in the final rating of the ensemble. Groups composed of clarinets only may not participate in this event.

#### 11. Trumpet Ensemble

Any ensemble consisting of 2-8 members of the Trumpet family as determined by the score.

#### 12. Horn Ensemble

Any ensemble consisting of 2-8 French Horns as determined by the score.

#### 13. Trombone Ensemble

Any ensemble consisting of 2-8 Trombones as determined by the score.

#### 14. Tuba/Euphonium Ensemble

Any ensemble consisting of 2-8 Tubas or Euphoniums as determined by the score.



### 15. Mixed Brass Ensemble

Any ensemble consisting of 2 or more unlike Brass Instruments, limit of 2-8 in ensemble, as determined by the score.

### 16. Brass Choir

9 to 20 players. The instrumentation used must be as specified by the instruments indicated in the composition. No substitutions of instruments permitted unless permitted in the score. Percussion may be used if it is an integral part of the score. A student director may be used in these groups; however, the student director will not be counted in the 9 to 20 player limit, but the conducting technique will be considered in the final rating of the ensemble.

### 17. String Ensemble

Any ensemble of 2-8 like or unlike members of the String family.

### 18. String Choir

9 to 20 players. The instrumentation used must be as specified by the instruments indicated in the composition. No substitutions of instruments permitted unless permitted by score. A student director may be used in these groups; however, the student director will not be counted in the 9 to 20 player limit, but the conducting technique will be considered in the final rating of the ensemble.

### 19. Keyboard Percussion Ensemble

Any ensemble using 2-8 Keyboard Percussion instruments as determined by the score. (Exceptions will be made if the literature dictates.)

### 20. Membrane Percussion Ensemble

Any ensemble using 2-8 Membrane or Non-Keyboard Percussion instruments.

### 21. Mixed Percussion Ensemble

Any ensemble using 2-8 unlike Keyboard and Membrane Percussion instruments as determined by the score.

### 22. Hand Bell Choir

Any ensemble comprised of 6-20 Hand Bells or Choir Chimes.

### 23. Percussion Choir

9 to 20 players. The instrumentation used must be as specified by the instruments indicated in the composition. No substitutions of instruments permitted unless permitted in the score. A student director may be used in these groups; however, the student director will not be counted in the 9 to 20 player limit, but the conducting technique will be considered in the final rating of the ensemble. (Doubling on parts is not allowed in Percussion Choirs.)

### 24. Piano Duets

This ensemble shall consist of two performers using bona fide duet literature. All entries must be able to be performed on one instrument. There will NOT be two pianos available for this event.

### 25. Random Instrumentation

Any ensemble of 2-8 instrumentalists that does not fall into any other event. No improvisation will be permitted.

**NOTE:** Please notify the manager if percussion is required in events 8, 9, 10 or 16.

### VOCAL EVENTS

150 Treble Ensemble

151 Bass Ensemble

152 Mixed Ensemble

153 Madrigal Group

154 Chamber Choir

### 9. Madrigal Singing:

The general rules in Article VIII-B shall apply to Madrigal Singing, except that a Madrigal group shall be composed of a mixed group of not less than eight nor more than twenty performers. Other special requirements for this event are:

a. Madrigal music must be presented.

b. The group may appear in special period costume.

c. The singing is to be performed in the traditional and generally accepted manner of Madrigal Singing.

d. Numbers are to be presented without accompaniment.

e. The points earned toward a sweepstakes award (Art. X-C) shall be the same as for all other ensemble events.

### 10. Chamber Choir:

The general rules in Article VIII-B shall apply to Chamber Choir, except that the group shall be composed of a mixed group of not less than eight nor more than twenty singers. Other special requirements for this event are:

a. Chamber Choir music must be presented.

b. Music may be performed either unaccompanied or with up to 8 instrumentalists. Instrumental support must be students with the exception of the keyboard player who may be an adult.

c. The points earned toward a sweepstakes award (Art. X-C) shall be the same as for all other ensemble events.

d. A student conductor may be used in these groups; however, the student conductor will not be counted in the 8 to 20 player limit.

### 11. Ensemble Events:

All instrumental ensembles events must represent and demonstrate a clear independence of parts. Therefore, a "duet" must represent two-part music; a trio, three-part; and so on. Failure to perform such literature will result in lowering the rating one level.

### 12. Determination of Ratings:

To determine the rating for each ensemble performance, contest judges shall utilize the adjudication form distributed by the IHSA Office to contest managers.

13. Substitutions. (See Art. III-E-2-c)

14. Selections. (See Art. VIII-C)

15. Limitations. (See Art. III-E-2)

16. Accompaniment. (See Art. VIII-D)

17. Violations and Penalties. (See Art. VIII-E)

### C. SELECTIONS

#### 1. Required Selections:

There will be no required numbers for any solo or ensemble events. Soloists and ensembles must choose their own selections.

#### 2. Suitability of Selections:

The choice of appropriate selections, suited to the performers' capabilities and in keeping with the classification of the schools they represent, is always an important factor in the awarding of ratings. In this context, music may be performed in a key other than that in which it is written, provided it is suitable to the contestant(s). Selections with vulgar, foul and inappropriate language will be disqualified from the Music Contest. Solo/Ensemble events shall consist of a minimum of 64 published measures or a performance time of at least 90 seconds.

3. The Association assumes no responsibility for the payment of any royalties or other fees in connection with the performance of any music.

### D. ACCOMPANIMENT

#### 1. Requirements:

Soloists and ensembles need not be accompanied unless the accompaniment is required by the score. If a performance is accompanied, accompaniment must be by piano, harp or any other instrument designated for accompaniment in the score. It may not be mechanically recorded with the exception of the use of the SmartMusic accompaniment system. This computer program has been approved for use at IHSA contests. However, if you plan to enter SmartMusic events, the contest host must be notified at least two weeks in advance. The school entering such events is responsible for supplying the necessary equipment for a quality performance using the SmartMusic system. It is recommended that the Contests Host set up a separate SmartMusic room if entries warrant. The fact that an entry will be accompanied and the name of the accompanist MUST be indicated on the entry card. Piano solos may not be accompanied.

#### 2. Accompanists:

It is strongly recommended that students be used as accompanists in all events for which accompaniment is provided. However, non-students, including directors, may serve as accompanists if necessary.

#### 3. On-stage Tuning:

Accompanists may help with on-stage tuning for solos and ensembles, but assistance by anyone else is prohibited.

#### **4. Conflicts:**

It is recommended that no accompanists be permitted to play for more than six events during any contest day and schools should permit this maximum number only in cases where no one else is available.

#### **E. VIOLATIONS AND PENALTIES**

1. For violations of the following rules and regulations, the adjudicator shall lower the rating of an individual or group by one step.

a. Failure to submit required score to adjudicators (Arts. VIII-A-4 and VIII-B-3). Individual parts do not constitute a score.

b. Failure to supply each judge with a score for each selection with each measure numbered.

c. Failure to perform with accompaniment in the event accompaniment is required by the score.

d. Entries exceeding the time limit up to one minute or entries not satisfying the minimum time and/or measure requirements.

e. Use of music in a vocal solo or ensemble performance.

f. Failure of an ensemble to represent independent parts for each performer (Art. VIII-B-11).

2. For violation of the following rules and regulations, the penalty shall be disqualification:

a. Violation of rules of eligibility (Art. III-D). Discovery of the participation of an ineligible student with an ensemble or organization shall result in the disqualification of the group with which he/she participated. Any additional penalty upon the school for violation of eligibility provisions shall be determined by the IHSA Board of Directors.

b. Violation of substitution rule (Art. VIII-C).

c. Violation of the rules limiting the number of events in which a student may participate (Art. III-E-2). If a student participates in too many events, the school shall be disqualified in those events in which the student involved was not officially entered. If, however, the student was actually entered in an excess number of events and this was not discovered by the local manager prior to the contest, the school shall be disqualified in the last programmed event or events in which he/she illegally participated.

d. For violation of III-E-2 the disqualification shall be the last programmed event or events in which the offending student participated illegally.

e. A non-student performing in an ensemble or sonata event, regardless of school classification (Art. III-D-4).

f. Individuals or groups appearing in an event not listed as an approved event (Arts. VIII-A-3 and VIII-B).

g. Soloists and ensemble members wearing medals or ribbons (Arts. VIII-A-5 and VIII-B-5).

h. Violation of rules governing repetition of selections (Arts. VIII-A-6 and VIII-B-6).

i. Violation of maximum or minimum personnel rules for ensembles (Art. VIII-B-1, VIII-B-9 and VIII-B-10).

j. Ensemble performing under direction of adult or student, except Nos. 8, 9, 10, 16, 19, and 22 (Art. VIII-B-7).

k. Entries exceeding the time limit by one minute or more.

l. Selections with vulgar, foul and inappropriate language will be disqualified from the Music Contest.

3. For an incorrectly classified instrumental ensemble, other than within the scope of Art. VIII-E-2-f above:

a. For cases of understandable confusion in instrumentation, not in eligibility, and for borderline cases, especially in genuine misinterpretation of the integrality of a concerned piano part, the adjudicator may adjudicate the group in reference to a corrected classification if the school has not already entered two in the corrected classification. Otherwise, the entry shall be disqualified.

b. For cases of obviously willful violation in instrumentation, or in eligibility of instruments, or in an attempt to substitute a piano accompaniment for integral part, the penalty shall be disqualification; except that it shall not be done in immediate public embarrassment of the players.

c. In all instances covered in 1 and 2 above, the adjudicator shall plainly indicate his/her action upon the adjudication blank and forward it directly to the local contest manager.

4. Violations frequently can and should be prevented by the local contest manager. Entries made in violation of any rule should be refused by the manager, except that the local manager is relieved of any responsibility, real or inferred, for the correct classification of instrumental ensembles-although he/she may at will check them as a feature of management and refuse violations. However, if an illegal entry is not discovered and acted upon by the manager and is then discovered by the adjudicator before or during the performance, the student or group shall be penalized as provided in 1, 2 and 3 above.

5. If a violation which involves disqualification is discovered and reported after the close of contest, any awards won as the result of ratings in the disqualified events shall be surrendered to the IHSA.

#### **IX. TOURNAMENT POLICIES**

##### **A. Damage to Property or Equipment:**

If contestants or people from any school entered in a state series are found guilty of carelessness or maliciously breaking, damaging or destroying property or equipment belonging to the host school, such school shall be held responsible for costs incurred in replacing or repairing such property or equipment.

##### **B. Tobacco/Liquid Nicotine Products:**

The use of tobacco or liquid nicotine products in any competition area, either during a practice or while a contest is in progress, or affiliated property of any IHSA state series contest by any coach, player, any other person connected with a team, or fan shall be prohibited. State series hosts are required to make all state series contest sites and any affiliated property, including parking lots, fan accommodation areas, and other school or event venue property, tobacco/liquid nicotine free zones on the date or dates of any IHSA event being held at the site.

##### **C. Use of Inhalers:**

A student with asthma may possess and use his/her medication during an IHSA competition, while under the supervision of school personnel, provided the school meets the outlined procedures of self administration in the Illinois School Code.

##### **D. Alcoholic Beverages and IHSA State Series Events:**

The possession, distribution, sale and or consumption of alcoholic beverages are prohibited at the site and on any affiliated property of any IHSA state series contest. State series hosts are required to make all state series contest sites and any affiliated property, including parking lots, fan accommodation areas, and other school or event venue property, alcohol free zones on the date or dates of any IHSA event being held at the site. Violation of this policy by an event host will subject the host to a penalty for violation of IHSA By-law 2.020. Such penalty may include but not necessarily be limited to prohibition against subsequent event hosting assignments. Violation of this policy by a non-hosting member school will subject the school to penalty for violation of IHSA By-law 2.020. Patrons of any IHSA state series contest determined to be in violation of this policy will be removed from the premise, and law enforcement officials will be called as warranted. No ticket refunds will be granted in such cases.

**E. Responsibility for theft or other losses:**

The IHSA will not be responsible for loss or theft of any personal property during the course of a contest. The Association’s regular policy shall apply to loss or damage to school property.

**X. RATINGS AND AWARDS**

**A. Ratings:**

Ensembles and solos in the respective music events shall be rated in five divisions as follows:

- Division I    Division IV
- Division II    Division V
- Division III

Judges may elect to use tenths of points in their ratings. Scores will not be rounded.

**B. Solo and Ensemble Awards:**

Medals shall be awarded to soloists and members of ensembles (including student directors) receiving a Division I Rating in Sweepstakes and Non-sweepstakes events. Comments only events are not eligible for medals. These awards may be ordered through A & M Products by each school following the contest. They can be reached at 815-875-2667. The IHSA also provides second place medals for purchase through A & M Products. The deadline for ordering medals is June 15, 2016. There will be no charge for orders for Division I medals. Division II medals are \$1.70 each and payment must accompany Division II orders before the order will be processed. The order forms can be found in this rules book.

Medals shall also be available for purchase by students acting as accompanists for ensembles or instrumental choirs winning a Division I rating. Such medals may be purchased through A & M Products by the competing school of the student entitled to the award. The cost of medals is \$1.70 each. When ordering, please state “Accompanist Medals” and enclose payment. No medals are awarded for “**comments only**” entries.

**C. Sweepstakes Award:**

1. Winner, runner-up and third place sweepstakes awards will be distributed to the three (3) schools in each class throughout the state which earn the greatest number of points in solo, ensemble and organization competition. Points will be assigned by each local manager for solo and ensemble performance ratings according to the following scale:

Events	Points	
	Division I	Division II
Ensembles	6	3
Solos	6	3

*No sweepstakes points are earned with “non-sweepstakes” or “comments only” entries.*

2. After the conclusion of the contests, managers will report the point totals of all schools to the IHSA Office. The points will then be tallied according to classifications and team awards will be presented to the three schools in each class that received the highest scores. The awards will be shipped directly from the manufacturer to the schools. In case of ties, duplicate awards will be presented.

3. After the conclusion of the Solo and Ensemble contests, managers will report the point totals of all schools to the IHSA office. The points will then be tallied according to categories (band, choir, orchestra, etc.) and classifications. Team awards will be presented to the top three (3) schools in each category that received the highest scores. The awards will be available for purchase by each qualifying school and shipped directly from the manufacturer to the schools. In case of ties, duplicate awards will be presented.

**D. Best of the Day Award:**

Each judge will have the opportunity to select that event from their room, which they have determined to be the “best performance” of the day. This can be a soloist or an ensemble, but it is meant to represent only the very best performance. NO SWEEPSTAKES POINTS WILL BE ADDED FOR THIS DESIGNATION. The IHSA Office will produce Certificates, which should be signed by the Judge and the Contest Manager and sent home with the students. Judges will be instructed by the Contest Manager of this award and should carefully consider its presentation. Each judge should present this Award to the Contest Manager at the conclusion of the day.

**XI. JUDGING**

**A. Selection of Judges:**

The local manager of each contest shall be responsible for the selection of suitable qualified judges. In selecting such judges, however, the local manager shall secure the advice and recommendations of his/her Contest Committee. Judges shall be music educators experienced in the area(s) they are assigned to judge. Undergraduate students shall not be used as judges. It is recommended that local managers select judges for their contests from the list prepared and distributed by the IHSA Office. Judges should be selected from as near the contest center as possible. Every attempt should be

made to not use judges in the same events in any given contest in successive years. **All judges shall be required to complete online registration and certification prior to the adjudicating of contest(s).**

**B. Duties of Judges:**

All events shall be rated on the official adjudication blanks furnished by the State Association. Instructions to adjudicators, which are designed to express in a general way the attitude of the Board of Directors and its music advisors toward the adjudication of IHSA Music Contests, can be found on page 1 of this Rules Book. Judges are required to follow these instructions.

Judges shall base their adjudication upon the actual achievement of competitors as given in the instructions to adjudicators rather than upon any alleged desire to encourage to better effort or to express sympathy for an honorable attempt.

Contest adjudicators are not to consider their personal likes, dislikes or preferences of music literature in their evaluation of contest performances.

**C. Restrictions on Division I Ratings:**

Judges shall award Division I ratings to only those competitors manifesting the very highest level of achievement. Indiscriminate awarding of Division I ratings must be avoided.

**D. Number of Judges:**

Performance in solo and ensemble events shall be rated by one judge.

**E. Judges’ Fees:**

Judges for the Solo/Ensemble contest shall be compensated at a rate of \$30 per hour plus IHSA mileage. Any judge who drives more than 70 miles round trip to the site of a State Final Music Contest shall be reimbursed a travel allowance of \$.30 per mile in excess of 70 miles round trip. Reimbursement shall be directly from the IHSA office, upon the judges’ submission of a travel report form to be provided by the IHSA through the contest managers.



## 2015-16 Music Solo and Ensemble Manager Information

Thank you very much for agreeing to host a 2015-16 Music Solo/Ensemble contest at your school. Your Solo/Ensemble contest will be held on March 5, 2016. If you have any questions please e-mail Shaunda Brown at sbrown@ihsa.org or Carol Carr at ccarr@ihsa.org. It is a requirement that all Solo and Ensemble managers use the MusicWire software program provided by the IHSA to manage your contest.

### FINANCIAL INFORMATION

1. **EXPENSES:** One copy of a tentative budget form is enclosed for your use. Each manager is requested to estimate the costs expected to be involved in hosting the contest. Be sure to include costs for judges' fees, piano rental and tuning, and reasonable and necessary administrative expenses. Costs for ushering or messenger service, room chairmanships, meals for judges and/or workers, hospitality provisions and instrument repair services will not be approved.

**Tentative budgets should reach the IHSA office no later than February 12, 2016.** The IHSA Office will review and approve each budget. Managers should then use the entry fees paid to them by each participating school to pay approved contest expenses. If the IHSA does not contact you after February 12, 2016, then your tentative budget is approved. If there are concerns the IHSA will contact the manager directly. The final Financial Report should be completed as soon as possible after the conclusion of the contest. The Financial Report can be completed through the manager's software program or a copy can be found in the Manual for Managers which is on the Music Menu page of the IHSA website.

**PLEASE NOTE:** IN ORDER FOR THE IHSA TO GUARANTEE PAYMENT OF YOUR CONTEST EXPENSES, THE TENTATIVE BUDGET MUST BE SUBMITTED AND APPROVED PRIOR TO YOUR CONTEST.

2. **CONTEST FEES:** The deadline for entries (List of Participants) and fees for the Solo and Ensemble contests to be submitted to contest managers is January 22, 2016. You will receive entry fees directly from the schools entering students in your contest. Note that schools are responsible to pay for the entries that they actually submit by the January 22, 2016 deadline.

### **IMPORTANT:**

IHSA ENTRY POLICY III-C STATES THAT THOSE SCHOOLS OFFICIALLY ENTERED AND LISTED ON THE MUSIC ASSIGNMENTS THAT DO NOT SUBMIT ANY ENTRIES TO THE CONTEST MANAGER MUST PAY A \$100 PENALTY FEE FOR CONTEST WITHDRAWAL. PLEASE KEEP A CAREFUL RECORD OF EACH SCHOOL LISTED ON THE ASSIGNMENT SHEET FOR YOUR CONTEST THAT DOES NOT SEND ANY FINAL ENTRIES/FEES TO YOU AND LIST THE SCHOOLS ON YOUR FINANCIAL REPORT IN THE PROPER PLACE. THE IHSA WILL THEN PURSUE COLLECTION OF THE PENALTY FEES.

3. **DEFICITS:** In the event any contest incurs a deficit, the IHSA shall guarantee to the host school only the expenses authorized on the approved budget.
4. **DIVISION OF SURPLUS FUNDS:** In the event entry fee receipts exceed the approved contest expenses, the surplus shall be divided as follows: 60% to the IHSA and 40% retained by the host school.
5. **CONCESSIONS:** Provision of arrangements for food concessions will be the option of each individual host school. IHSA will assume no financial responsibility for food concessions and will not share in food concessions revenues in any manner. The proceeds from all food concessions shall be retained by the host school.
6. **OTHER FINANCIAL GUARANTEES:** Neither the IHSA nor the host school shall assume responsibility of any kind for expenses incurred by a participating school.
7. **JUDGES FEES:** Judges for the Solo/Ensemble contest shall be compensated at a rate of \$30 per hour plus IHSA mileage. Any judge who drives more than 70 miles round trip to the site of a State Final Music Contest shall be reimbursed a travel allowance of \$.30 per mile in excess of 70 miles round trip. Reimbursement shall be directly from the IHSA office, upon the judges' submission of a travel report form to be provided by the IHSA through the contest managers.



## **EMPLOYMENT OF JUDGES**

1. Employ judges to meet the requirements of Solo/Ensemble Article XI of the IHSA Music Rules Book.
2. Whenever a judge is employed to do the equivalent of one-half day of judging, the program should be so arranged to enable him/her to do all his/her judging in either the morning or afternoon, if possible.
3. No judge should be asked to adjudicate more than fifty (50) solos and/or ensembles in a day.
4. Please obtain judges from as near the contest center as possible.
5. Be sure to assign judges only to those events for which they are qualified.
6. A list of certified judges can be found in the online music program.
7. Print and send a copy of the current Music Rules Book which can be found on the Music page of the IHSA website, as well as samples of the judging ballots to each judge you employ (These can be found in this manual). Be sure each judge reads Page 1 of the Rules Book as well as the specific rules pertaining to the events he/she will adjudicate.
8. Indicate the event number and the school code number or letter on each adjudication sheet. The adjudication sheets should be given to the judges shortly before the contest. Explain to the judges that the most frequent complaints we receive concerning their work is that they do not go into enough detail in their remarks. Urge them to write thorough critiques of all performances and not to consider their personal likes or dislikes or preferences of music literature in their evaluation of contest performances.
9. A meeting with the judges should be scheduled approximately thirty (30) minutes prior to the beginning of the contest. Judges will be given their adjudication sheets and assignments and may have questions concerning the program. At this time, the manager may give instructions for procedures such as returning the adjudication sheets, and filling them in completely. A script of INSTRUCTIONS TO SOLO/ENSEMBLE ADJUDICATORS will be provided by the IHSA Office and should be read and discussed with the judges at this meeting. The process of awarding the Best of the Day Award should be discussed at this meeting as well.
10. All judges shall be required to complete online registration and certification prior to the adjudicating of contest(s). They will need to go to <http://www.tourneywire.com/music> and complete the registration and certification.

## **ASSIGNMENT OF SCHOOLS AND FINAL ENTRIES**

**The Assignments for the IHSA Music Solo/Ensemble State Contests can be found on the IHSA web site only.**

You are to receive the following items produced from the Online Entry System from each school entered in your contest:

School Information Sheet for the contest in which the school is participating. This should include all basic information about the school (i.e., address, phone, email), the music directors and their entries.

Individual entries –Each school should also send you a printed copy of their entries for you to use as backup.

\*Each school should send you a check or money order for event fees in addition to a printed copy of their entry.

**REMEMBER:** A school is committed to pay for the entries they submit to the contest manager.

## **PIANO AND OTHER EQUIPMENT:**

The number and type of events entered in your contest will determine the numbers of pianos you will need. If no other source is available, it may be necessary to rent pianos through a music dealer in your area.

All pianos used should be tuned before the contests. Pianos are to be tuned to concert pitch (A-440). Note that the cost of renting, transporting and tuning pianos is a proper charge to be listed as a contest expense. Every effort should be made to secure this service at the least possible cost.

It would probably be advisable for you to be able to locate some extra music stands, possibly an extra piano, and other supplies for which a need may arise, and have these items available at short notice.

## **AWARDS**

As noted in S/E Article X of the IHSA Music Rules Book, medals shall be awarded to all soloists and members of ensembles (including student directors) receiving a Division I Rating. All medal order forms (Division 1 and Division 2) must be sent directly to A & M Products. The IHSA has second place medals available for purchase through A & M Products. **The medal order form will be printed out by the contest manager using the contest software. The order form can also be found in the Rules Book on the IHSA website. The address for A & M Products is on the medal order form.**

Medals shall also be available for purchase by students acting as accompanists for ensembles or instrumental choirs winning a Division I rating. Such medals may be purchased through A & M Products by the competing school of the student entitled to the award. The cost of medals is \$1.70 each. When ordering, please state "Accompanist Medals" and enclose payment with your order. ***No medals are awarded for "comments only" entries.***

SWEEPSTAKES AWARDS will be distributed from the IHSA Office as soon as all results can be tallied and verified, following the completion of the Organization contests. They will be sent directly from the manufacturer to the winning schools. (See S/E Article X-C of the Rules Book.)

The Manager's version of the Online Entry System will automatically figure Sweepstakes points and print out a Medals order form once the ratings have been entered.

**NOTE: PLEASE COMPLETE AND SEND THE SWEEPSTAKES TALLY SHEET TO THE IHSA OFFICE NO LATER THAN THE WEDNESDAY FOLLOWING THE COMPLETION OF YOUR CONTEST. DO NOT KEEP IT PENDING COMPLETION OF OTHER REPORTS.**

### **INTERPRETATION AND APPLICATION OF RULES**

Study and become thoroughly familiar with the IHSA Terms and Conditions governing the State Music Contest. Strictly enforce all rules (See S/E Article VIII). Please be sure that no school has more total entries in any category than is allowed in the rules book (See Articles III-E, VIII-A and VIII-B). Also note there are special requirements for those students entering piano solos (See Article VIII-A-10).

### **FOLLOWING THE CONTEST**

When your contest is over, the following items MUST BE SENT TO THE IHSA OFFICE:

1. The Tally Sheet will be generated by the online Manager's program.
2. Financial Report – complete in the manager's software program, in the Schools Center or a copy can be found in the Manual for Managers which is on the Music Menu page of the IHSA website.
3. Report of Judges' Fees - Retain duplicate for your file
4. List of judges used.

School and Individual Entry Information should be retained until the end of the school year.

Please do not hesitate to e-mail [ccarr@ihsa.org](mailto:ccarr@ihsa.org) or [sbrown@ihsa.org](mailto:sbrown@ihsa.org) or call the IHSA Office at (309) 663-6377 for any help in planning the contest. We sincerely hope that your contest will be successful in every way and I want to take this opportunity to thank you for all the time and effort you expend in managing this contest for us.

## **Important Dates for Music Solo/Ensemble**

Nov. 1, 2015	Original Entry Deadline
Nov. 19, 2015	Music Manager's Meeting at the IHSA
January 22, 2016	List of Participants (Online Entries) Due Online from Schools
After January 22, 2016	Managers can use online program
February 12, 2016	Tentative Budget due to IHSA Office
March 5, 2016	Music Solo/Ensemble contest
Within 10 days after contest	Financial Report is to be completed through the Managers Software Program or you can use the Financial Report from this manual and fax it to the IHSA office.

# DO WHAT'S RIGHT!

respect

- ✧ Show **respect** for opposing players, coaches and spectators.

appreciation

- ✧ Recognize and show **appreciation** for an outstanding play by either team.

integrity

- ✧ Respect the **integrity** and judgment of game officials.



positives

- ✧ Look for **positives** in athletes and coaches.

teamwork

- ✧ Emphasize **teamwork** in sports; teach them to think “We” instead of “Me”.

responsibility

- ✧ Accept the **responsibility** and privilege of representing your school and community.



**Sportsmanship  
begins and ends with you!**



difference

- ✧ Spectators can make a **difference**—be positive!

modesty

- ✧ Lead by example in sportsmanship: Display **modesty** in victory and graciousness in defeat.



## TIMETABLE/CHECKLIST FOR CONTEST MANAGERS

The following is intended to be a guide in the planning of the Solo/Ensemble contest. Feel free to contact the IHSA at 309-663-6377 if you have any questions or concerns.

### FOUR MONTHS PRIOR TO YOUR CONTEST

There will be a manager's meeting on Nov. 19, 2015 at 10:00 a.m. at the IHSA office in Bloomington, IL. This meeting will allow you to talk first hand to the software developer and learn the fine points about using the software to manage your contest. We strongly encourage you to attend this meeting.

### THREE MONTHS PRIOR TO YOUR CONTEST

Confirm contest on school calendar and meet with representatives of school administration and staff (faculty, custodial, secretarial and cafeteria) to explain the very large scope and work involved with the contest. **THE COOPERATION OF YOUR SCHOOL IS IMPERATIVE IF THE CONTEST IS TO RUN SMOOTHLY AND BE A LEARNING EXPERIENCE FOR THE STUDENTS INVOLVED.**

Communicate with attending schools, alerting them of special needs or situations at the site. Communication should also include email address (available from the manager's software-<http://tourneywire.com/musicmanager>) and what time you are available to take calls. Emails are a very effective and efficient way of communicating with your schools. It is suggested that you set up an Email group of these schools. **Reminding schools to have their information in by the deadline date of January 22, 2016 would be good information to include.** Please make sure your attending schools have a clear understanding of the online entry process.

Make contact with persons for a contest committee and consult with them regarding prospective judges.

Contact prospective judges. Obtain them from as close to your site as possible. Communicate with last year's manager and seek their advice based on their contest experience.

Make contacts and arrangements for piano rental and tuning.

### TWO MONTHS PRIOR TO YOUR CONTEST

Determine rooms needed for contest centers and warm-up areas. Check with last year's manager for how many rooms and judges were used last year.

Check on the manager's software to make sure schools are entering in a timely manner. E-mail or call schools that have not made their entries to remind them of the deadline.

Practice using the manager's software to become familiar with all of the tools provided for you to schedule your contest.

### SIX WEEKS PRIOR TO YOUR CONTEST

Determine what equipment will be necessary for your contest, e.g., risers, percussion equipment, stop watches, etc.

Continue to monitor the school's entries through the manager's software and finish hiring judges as needed.

Make arrangements for hospitality room, if you plan to have one. (Remember, IHSA does not fund hospitality rooms.)

### FIVE WEEKS PRIOR TO YOUR CONTEST

Begin making your contest schedule through the manager's software.

Contact all necessary workers required by your contest room chairmen, secretary, office help, runners, etc. Select some highly competent and dependable volunteers to assist you in contest management.

Contact all local restaurants, notifying them of possible heavy traffic.

Make arrangements for concessions at your contest.

Finalize judge employment. Communicate time and location of arrival.

### THREE WEEKS PRIOR TO YOUR CONTEST

Make arrangements for tuning and moving pianos.

Review your master schedule according to the entries submitted by the schools assigned by the IHSA office. Contact your judges by e-mail from the manager's software regarding any needs, your schools, maps and possible joint travel.

Be sure your tentative budget form has been sent to the IHSA office for approval.

### TWO WEEKS PRIOR TO YOUR CONTEST

Duplicate your program and provide two copies to each competing school prior to the contest. (Make sure you include registration information, directions to the school, parking instructions, etc.). Your contest schedule should be finished and should be available for schools to see on the manager's site.

Make signage and posters for displaying ratings according to your master schedule.

Assemble the Judges packets into program order and number so the sheets and your program coincide.

Notify the local news media with press releases.



## ONE DAY PRIOR TO YOUR CONTEST

Meet with all volunteers and workers and go over specific assignments, locations, and times needed.

Assign student helpers to meet each bus to give directions to homeroom locations, etc.

Alert custodial staff of the contest, indicating its help will be needed to move equipment, put up risers, etc., not to mention cleaning up after the contest.

Have all pianos moved or delivered.

Place necessary stands and equipment in rooms.

Provide a solid table and a comfortable chair in each room for the judge.

Put up any necessary signs for location of centers, restrooms, lunchrooms, etc.

## CONTEST DAY!!!!

Make sure all centers and warm-up rooms are open.

Check on attendance of all workers.

Be available to offer any advice or information needed.

## MONDAY AFTER YOUR CONTEST

See to the return of all pianos and borrowed equipment and furniture.

The online manager's software will generate the Tally Sheet for your contest.

## ONE WEEK AFTER YOUR CONTEST

Collect all outstanding bills and submit the Financial Report to the IHSA office.

**The entries you receive from the schools should be kept at your school until the end of the school year.**

REMINDER: Please complete and send the Contest Financial Report to the IHSA office.

The following is intended to be used as a guide in the planning of a music contest, and would have to be tailored to fit a particular host school's facilities. If you find any of the sample materials usable for your contest, feel free to duplicate them or modify and reproduce them as needed. Keep in mind that because of the many students and teachers involved, problems are going to arise which cannot be covered in an outline such as this and you, as the manager, must be prepared to make decisions on them. You can only do this by being thoroughly familiar with the IHSA Music Contest Rules Book. Feel free to contact the IHSA office in Bloomington at (309) 663-6377.

### I. PRE-CONTEST PREPARATION

Items to be considered immediately upon finding that you have been assigned the responsibility of running a music contest.

### Facilities

1. Select your contest committee from the music teachers in the schools that will be assigned to your contest. Try to enlist the aid of the contest manager from the previous year in your area. His/her advice can be quite valuable.
2. Ascertain potential adjudicators and hire approximately the number that you will need. Remember that nearly thirty other contest managers will be doing the same, and good judges are not as easy to find as you might imagine. Recognize the fact that the most difficult categories to fill are flute, double reeds, and percussion, and look for those immediately. The IHSA will provide a list of adjudicators that will help upon request. The IHSA provides a sample adjudicator contract. You may duplicate it, making changes/adaptations, if necessary, to fit your individual contest situation. Obtain your judges from as close to your contest site as possible to minimize travel costs.
3. Survey your building(s) for the most logical arrangement of contest rooms, including warm-up and home room areas. If possible, avoid having contest rooms back to back. A vacant room between contest rooms will act as a buffer zone. If this is not possible in some areas, arrange to set up the rooms so that the contestants are as far away from each other as possible. Have school maps available. It is also best to try to set up areas as follows:
  - a. Vocal rooms area
  - b. Woodwind rooms area
  - c. Brass rooms area (isolate from others)
  - d. Percussion rooms area (isolate, but use regular room)  
Avoid use of gym
  - e. String rooms area
  - f. Warm-up rooms (as many as possible)

The music department can often act as a warm-up area for a large number of entries. While the ultimate would be a warm-up room for each contest room, this is very difficult to follow. Approach it as closely as possible. Avoid using a gym for any type of contest room, if possible. Your gymnasium is usually the most logical place for a combined home room. (The percussion contest is sometimes placed in a gymnasium, but it should be remembered that percussionists deserve the same type of room as given to the other entries.) The bleachers can be divided into sections and schools can be assigned to a particular section depending upon the number of entries.

4. Piano Rental: Contact the host from last year to see who they rented from and how many pianos were needed. Try local music stores for possible rental. Start early on acquiring pianos, especially if another contest is near your school. You may find that rental, transportation and tuning of pianos can be worked out as a package with the company, or you may have to deal with each process individually. Regardless, pianos will be a substantial expense, so start early and shop diligently to obtain the best possible deal. Consider contacting local churches, neighboring Jr. High and Elementary schools to borrow pianos.

The use of electronic pianos is strongly recommended in most practice and contest rooms. Technology has advanced a great deal in this area and electronic pianos are not only very practical in most cases, but they can also save contests a considerable amount of money.

## II. THE CONTEST

When the school assignments are posted on the IHSA website:

School codes are assigned automatically by the electronic entry program.

### **When individual school information arrives:**

#### 1. Check information:

- a. Double check the information sheet supplied by each attending school.

### **After the entry deadline and you utilize the manager's software program:**

- b. Check for violations of contest rules. (Maximum number of soloists or ensembles, personnel violations, etc.)
  - c. Check the amount due from each school and see that the proper fees are paid. Event and penalty fees are explained in Article IV of the Music Rules Book. (You are responsible for collecting the entire amount shown on the form supplied by the IHSA.)
2. CHECK FOR STUDENTS WITH MULTIPLE ENTRIES!
3. Dealing with late entries:

The IHSA approved penalties for those schools whose entry information arrives after the approved deadline. Those penalties are listed in the Music Rules Book (Article IV) and are as follows: Information 2 days late \$50 penalty; 3 days late \$100 penalty; and information more than 3 days may not be accepted (discretion of the manager). You are to use the form in your Managers Manual to indicate schools that should be assessed this penalty. Site Managers will be responsible for the collection of these fines. Please reflect this amount on your Financial Report.

## III. PREPARING THE ROOM SCHEDULES AND THE CONTEST PROGRAM

1. Follow directions in the information provided in the Managers Program.

**IT IS VERY IMPORTANT that you send programs to each entered school at least two (2) weeks before contest day.** Please make sure your schedule is complete two weeks before contest and is available online. Use the e-mail system on the manager's web site to announce when the schedule is available to the schools attending your contest. This information is needed to facilitate planning for transportation, personal schedules, etc. (IF YOU DO NOT HAVE THE COMPLETE PROGRAM READY AT THIS TIME, PLEASE AT LEAST SEND EACH SCHOOL A COPY OF ITS STUDENTS' SCHEDULES.)

2. Extra copies of the individual room schedule will be needed for posting of results, and for office use.

## IV. PREPARING ADJUDICATOR ENVELOPES

1. Prepare a large manila envelope with the room number and adjudicator's name for each contest room.
2. Insert judges ballots produced by the managers program in the proper adjudicator's envelope.

3. Include a copy of the room schedule, scratch paper, and pencils. Also, it would be a good idea to place a copy of the rules for the contest or at least a copy of the page entitled "Penalties".

## V. CONTEST OFFICES

1. Main office — This will be an office designated as the "Contest Office" and should be manned by the person or persons with an adequate knowledge of the contest set-up and the IHSA Rules Book to answer any questions that may (and will) come up. Cancellations, substitutions, etc., are handled here.

Individual school envelopes containing the adjudicator's sheets are given out from this office at the end of the day. Lost and found is also handled here

This area needs to be large and have plenty of room to adequately complete the many aspects of the contest. If possible, divide the office into five areas:

2. The first three offices would be used as processing rooms for vocal, wind/percussion, and strings, respectively.
3. In each of the above mentioned rooms you will need:

Personnel: Three or four adults in each room.

Supplies: Computer with internet access the manager's software for tabulating results online. Two copies of the official schedule for each room.

Procedure:

- a. The adjudication sheets will be brought to the contest offices by the contest room clerks. They are immediately checked for the following:
  - 1) Accuracy in addition. (Final numerical score determines rating.) Errors are referred to the judges for correction.
  - 2) Completion. All sheets must have written comments by the judge. Blank sheets are to be returned to the judge to be completed.
- b. Enter ratings into the Managers Program as per instructions in the manual.
- c. After the adjudication sheets are processed by one of the other offices, they are brought to this room for final processing. The individual sheets are taken to the proper school envelope, the rating recorded on the sheet on the front of the envelope, and the adjudication form placed in the school's brown envelope.

## VI. CONTEST WORKERS

To run a successful contest, you will need a great deal of help. If you have been assigned a contest, it is assumed that your administration will give you its full help and support in this endeavor. Its approval and endorsement will help when working with other faculty, custodial and cafeteria staff. The last two groups are integral to a successful contest. Contact your chief custodian and cafeteria supervisor early. Do not come to them the week of the contest and ask for the impossible. Equipment will have to be moved and food ordered if you plan to use the cafeteria. SEE THESE PEOPLE EARLY!

A parent booster group can serve as a reservoir of adult help for contest. Adults should be used as:

1. Hall monitors
2. Warm-up room monitors
3. Contest office workers
4. Information booth attendants
5. Parking lot attendants (especially when the buses arrive)
6. Concession/Cafeteria workers (it is best to use many of the regular cafeteria staff, since they will know the kitchen, where supplies are, and have the keys to everything). Student workers can also be helpful on contest day. Selected music students, not necessarily involved in the contest, can serve as:

**Contest room chairman:** Locate and announce contestants. Keep the contest going. Close door during performances.

**Room Clerk:** Assist the judge, get contestants' music to the judge and return it after the performance. Keep pencils sharpened. Post results outside the door approximately every 30 minutes. Take adjudication sheets to the office. This does work if the students are properly instructed.

**Timekeeper:** Indicate to the judge and contestant when allotted time has elapsed. Assist the judge in the clerk's absence from the room.

**Information booth/program sellers:** The students will know the building and can really help here.

## **VII. INSTRUMENT REPAIR**

Your local music dealer may be kind enough to supply a repairman for the day. His name in the program may serve as payment for the day. The IHSA does not underwrite this cost.

## **VIII. NURSE'S STATION**

Try to have this office close to the main office if you feel a nurse on duty is necessary. If there is an emergency, the contest manager may be needed to make a major decision.

## **IX. EDUCATING THE CONTEST WORKER (STUDENT AND ADULT)**

Once the contest workers have been secured and scheduled, set up a general meeting for all workers the week of contest. At this time, many last minute questions can be answered. This will give the adults an opportunity to see the area they will be working in. At this meeting, expectations and work responsibilities can be discussed and questions answered. It would also be a good idea to have name tags for the workers that will indicate they are a person in authority in the area they are working.

## **X. CONTEST SET-UP THE NIGHT BEFORE**

1. Decide what equipment you need in the various rooms. If you have to move anything from a room, write it down on the chalkboard in the specific room. This will serve as a reminder of what has been moved.
2. Adjust the rooms for best contest performance.
3. Get the needed stands and pianos in the various rooms. Double check percussion needs.

## **XI. CONTEST FOLLOW-UP**

1. Return all equipment to the proper place at the close of the contest. Get a large crew of workers.
2. Fill out all the needed forms for the IHSA and fax to the IHSA office at 309-663-7479.
3. Pay all bills and finalize the financial report to the IHSA.
4. Please DO NOT SEND the Entries to the IHSA office. Retain these until the end of the school year.

## **COMMON SENSE PREVAILS**

Following is a summarized list of suggestions from previous contest managers which you may find to be of help in making your contest run as smoothly as possible.

1. Assign rooms carefully. Consider: space needs, equipment needs, noise pollution and traffic patterns.
2. Designate someone to be your assistant manager — YOU WILL NEED ONE! To best utilize an assistant: a. Keep him/her fully informed of all contest plans. b. Give him/her authority to make decisions.
3. **IT IS VERY IMPORTANT that you mail or e-mail and make available online programs to each entered school at least two (2) weeks before contest day.** This information is needed to facilitate planning for transportation, personal schedules, etc. (IF YOU DO NOT HAVE THE COMPLETE PROGRAM READY AT THIS TIME, PLEASE AT LEAST SEND EACH SCHOOL A COPY OF ITS STUDENTS' SCHEDULES.)

## **ON CONTEST DAY:**

1. Schedule enough support workers so that each one is able to take breaks several times during the day. Increases morale and decreases errors.
2. Schedule workers' meetings so they can then attend the judges' meeting and be introduced to the judge(s) they will work with throughout the day. This provides opportunity for getting acquainted and discussion of how each judge prefers to handle details, etc.
3. Have someone with authority in the Contest Headquarters Room at all times to work with school music directors wanting to see ratings, points earned, etc.
4. Appoint one person to do nothing but post results.
5. Use chalkboards in contest rooms! They are great for judges' names, assigned workers, room inventories, time schedules, etc.
6. Obtain a Master Key if you don't already have one. There will be at least one door that needs to be locked/unlocked and you won't be able to find a custodian.
7. Make a telephone available for incoming calls and have a knowledgeable person on duty to answer it. Publish this phone number on the program schedules, sent in advance, to the music directors.
8. Have several persons available to meet the buses arriving from the various schools. They are most helpful, especially to first time visitors to your school, in giving directions to contest headquarters, homerooms, etc. YOU'LL EARN LOTS OF PR POINTS!



## **IHSA Online Music Program Information for Managers**

You will be directly emailed login information to manage your music contest. You will also receive a more detailed user's manual via email as the contest setup period approaches.

The online music program will come pre-loaded with all events assigned to your site. You will then begin the process of scheduling your contest. Here is a basic overview of those steps.

1. **Selecting Judges:** Judges will be selected from a list of all judges that have completed the online rules certification process. You will then send out contracts, select which students they will be judging, and assign them the physical room they will be judging in.
2. **Scheduling the performance times for each entry:** The online program will do this for you, with the option to move entries earlier or later. The program will warn you if your adjustment creates a conflict for a student or accompanist.
3. **Printing schedules for the schools in attendance.** Schedules for judges and accompanists will also be available for viewing and printing.
4. **Printing adjudication sheets for each entry,** probably directly from your web browser.
5. **You will enter all ratings online during the day of the contest,** and results will tabulate automatically.
6. **Print lists for each school in attendance for use on contest day as comment sheets are completed and collected for each school.**
7. **Print Medal Order Forms and final results list for each school when they have completed their day at your contest.** Make sure you have access to a printer (and perhaps a backup) on the day of the contest – along with plenty of paper! Also, make sure the computers you are using can print to the printer!
8. **The Sweepstakes sheet can be printed after the contest.**
9. **Print a copy of the IHSA Tentative Budget and Financial Report to complete.**

The software is web-based so you will be able to use MULTIPLE computers.

If you have any questions about the online judge certification, music registration, scheduling, tabulation, or results analysis programs you can contact:

Ben Stewart  
musicsupport@tourneywire.com



**2016**

**I H S A <sup>®</sup> Music Solo & Ensemble**



# Medal Order Form

**Deadline for accepting 2015-16 orders is June 15, 2016**

Participating School	
Contest Site	
Contest Manger	

For Office Use Only
Order Number

Awards	
Division I Medals (Band & Vocal)	Quantity _____ (No Charge)
Division II Medals (2 <sup>nd</sup> Place) The Music Solo & Ensemble computer program will automatically calculate the number you are entitled to. Payment must be enclosed with this form to process Division II orders.	Quantity _____ x \$1.70 = _____

Total Amount Enclosed: \$ \_\_\_\_\_  
 Division II orders will not be processed unless payment is enclosed with this form.  
 Send this order form with payment to:

A & M Products c/o Sally West  
 575 Elm Place  
 P. O. Box 266  
 Princeton, IL 61356  
 Phone: 815-875-2667  
 Fax: 815-879-0400

\_\_\_\_\_  
Please Print Principal's Name

\_\_\_\_\_  
Principal's Signature

### Return Label Information

Please type or print legibly. This is your mailing label.  UPS must have street address to deliver; include Zip+4
--

Attn.: _____
School: _____
Street Address: _____
City and Zip + 4: _____

## School Information:

Please read the entire Trademark Use and Royalty Policy for full disclosures.

- By virtue of membership, schools are granted a license to use the IHSA Trademarks on or in connection with IHSA State Series Events. Member schools may produce their own programs or merchandise in accordance with the terms of the Trademark Use and Royalty Policy.
- Any writing or merchandise produced in connection with IHSA State Series Events must conspicuously display the IHSA name and at least one logo.
- Member schools contracting with an outside vendor to have programs or merchandise produced in connection with IHSA State Series Events are required to use IHSA licensed vendors.
- Member schools advancing to an IHSA State Final and choosing to have merchandise produced in connection with that event, must use Minerva Sportswear. The IHSA has a contract with this company to be the exclusive IHSA State Final Merchandise Vendor.
- A member school may use any IHSA Licensed Vendor. To see the approved list, visit the IHSA website at <http://www.ihsa.org/Resources/Merchandise/LicensedVendors.aspx>.

## Vendor Information:

Please read the entire Trademark Use and Royalty Policy for full disclosures.

- Any printed material or merchandise produced in connection with IHSA State Series Events, must conspicuously display the IHSA name and at least one logo.
- IHSA marks and logos can only be utilized by those who are granted a license by the IHSA.
- Member schools contracting with an outside vendor to have programs or merchandise produced in connection with IHSA State Series Events must use an approved IHSA licensed vendor.
- IHSA licensed vendors can sell licensed material to any IHSA member school.
- IHSA licensed vendors cannot produce merchandise in conjunction with an IHSA State Final. The IHSA has an exclusive State Final Merchandise Vendor contract.
- Licensed publication vendors pay the IHSA a 5% royalty of gross advertising sales, and licensed merchandise vendors pay the IHSA an 8% royalty of gross merchandise sales (based on sale of the finished product) - Royalty Report.
- For unlimited events, vendors can be licensed by the IHSA and utilize the IHSA name and logos for an entire year for a \$500 annual fee; or
- For limited events, vendors can be licensed by the IHSA and can utilize the IHSA name and logos for a single event, up to three events in a year, for \$50 per event or \$100 for three events.

Applying to be an IHSA Licensed Vendor (unlimited events):

1. Submit a completed Licensed Vendor Application for approval;
2. Once approved, sign the IHSA Vendor License Agreement; and
3. Pay the annual licensing fee of \$500.

Applying to be an IHSA Licensed Vendor (limited events):

1. Contact the IHSA office for approval;
2. Once approved, sign the IHSA Limited Use Vendor License Agreement; and
3. Pay the single event fee of \$50 or \$100 for three events.

For additional information regarding Licensing and Royalty, contact Brandi Waters at 309-663-6377 ext. 125, or visit the IHSA website at <http://www.ihsa.org/Resources/Merchandise/LicensedVendors.aspx>.

**Royalty Report:** For a downloadable pdf of the Royalty Report go to [http://www.ihsa.org/documents/forms/State\\_Tournament\\_Series\\_Royalty\\_Report.pdf](http://www.ihsa.org/documents/forms/State_Tournament_Series_Royalty_Report.pdf)

Click on link for downloadable form

<http://www.ihsa.org/documents/forms/2015-16/15-16SoloEnsembleAdjudicatorContract.pdf>



Illinois High School Association  
2715 McGraw Dr., Bloomington, IL 61704  
Phone: 309-663-6377  
Fax: 309-663-7479

## Music Solo/Ensemble Adjudicator Contract

I  hereby agree to judge in the  
IHSAA State Music Contest to be held at  High School on Saturday, March 5, 2016.

I understand that my fee is to be a flat rate of \$30 per hour plus IHSAA mileage which is \$.30 per mile in excess of 70 miles round trip.

Name:   
Signature:   
Address:   
City:  Zip Code:   
Home Phone:   
Business Phone:   
E-mail:   
The above contract extended by:  Contest Manager  
School Phone:   
Home Phone:

### MAIL OR FAX ONE COPY TO:

Manager's Name:   
Mailing Address:   
Fax Number:



## INSTRUCTIONS TO SOLO/ENSEMBLE ADJUDICATORS

(Distribute to all adjudicators by mail and/or e-mail as soon as hired and again at the judges' meeting before your contest.)

On behalf of the Illinois High School Association, we wish to thank you for enriching the educational experience by adjudicating solo and ensemble performances at the IHSA Music Contest.

It is our goal to provide common instructions, which will enable all contest centers throughout the state to operate with consistency and fairness for the student participants. **In order to move this process forward you must have registered as a judge and also taken the 30 minute phase one judges tutorial. If you have not registered, please go to <http://www.tourneywire.com/music> and follow the instructions.** Give close attention to the following items. Adherence to these suggestions will help make this contest day more pleasant for you and more positive for the students whose performances you evaluate.

1. **Prior to contest day, download and print all sample judging sheets and rules if you have not done so. In addition, you should have registered as a judge and have taken phase one of the judges' tutorial.**
2. **Begin your day by checking with the contest manager and obtaining any special instructions you may need.** Then, before you leave the contest site at the end of the day, check again with the manager to be sure there are no questions relative to any of the judging you have done that need resolution. This little extra communication will help everyone involved.
3. **Be sure to review the provisions of the IHSA Music Contest Rules Book, provided to you by the contest manager, before the contest begins.** Many of the rules in this book pertain to contest administration and management. However, the provisions of Solo/Ensemble Rules Articles VIII through XI in the Music Rules Book and the Instructions to Adjudicators on Page 1 of the 2015-2016 Music Rules Book are especially applicable to your judging assignment, and you should become familiar with them.
4. **If any questions relating to the contest rules or administrative procedures should arise during the contest day, consult with the contest manager and, if necessary, the contest advisory committee, for resolution.** The manager and committee are the final decision making authorities for any disputes.
5. **Use the judging ballots provided by the IHSA Office.** Complete each ballot in its entirety, utilizing the point scale printed on the form in determining the rating for each performance. It is recommended to bring a calculator to check your scores. Instrumental soloist will perform two scales and one chromatic which are listed in your rules book. Vocal soloists are all required to perform 2 scales and three triads. Vocal soloists will be required to sing scales and triads up and down and from memory. Also, vocal solos must be memorized. **Therefore, for Vocal Solos, use the category on the adjudication form marked Scales for the tonal skills and the category marked Performance Factors for memory.** Percussion soloist will perform rudiments or scales depending on the category. (See individual percussion requirements.)
6. **Note the school enrollment classification of each performer.** Do not expect that a Class D school's entry will perform the same standard as a Class B school's entry. Remember that these students are high school students and should be evaluated by a realistic, as opposed to an idealistic, standard of excellence.

7. **Write critiques of each performance which contribute to the educational experience of the students.** Be sure to indicate those elements of the performance that have a decided positive or negative impact on your evaluation. Managers will insist that they obtain written critiques from you for every performance you adjudicate. **PLEASE DO NOT give undue emphasis to your personal likes, dislikes or preferences of music literature in your evaluation of performances. Focus your evaluation upon how well the student performs the chosen literature. (Refer to Judges Tutorial)**
8. **Be sure the points you award justify the rating assigned.** You may use decimal points instead of whole numbers, for example 4.5. You will not be allowed to round up final scores. You are not limited as to the number of ratings you may award in any category, but just make certain the points earned by each contestant confirms that the rating assigned is warranted. The code for assignment of points in the various rating categories, contained on the judging ballots, describes the kinds of performances deserving of the different ratings. Consult this code, then base your judgment upon the actual achievement of the competitor as opposed to any desire to encourage or express sympathy for an honorable attempt.
9. **Instrumental soloists must perform three (3) scales.** Follow instructions in Rules VIII—A - 8, 9, 10, 11 and 12 for these assignments.
10. **Instrumental soloists are not required to memorize.** No penalty should be assessed for use of music, nor should any bonus be awarded for memorization
11. **Vocal soloists are required to perform solos and tonal skills from memory.** All vocal soloists will be required to perform five vocal tonal skills. The one major scale, one minor scale and three triads will be performed from memory. Students must sing up and then back down each tonal skill. The student will select the starting pitch. **Therefore, for Vocal Solos, use the category on the adjudication form marked Scales for the tonal skills and the category marked Performance Factors for memory.**
12. The rules pertaining to the use of photocopied music are Solo/Ensemble Article VIII-A-4 and Solo/Ensemble Article VIII-B-3 of your IHSA Music Rules Book. Note that if a photocopied score is provided to the judge it must be accompanied by written evidence documenting “emergency use” as defined in Solo/Ensemble Rules VIII-A-4 and/or VIII-B-3.
13. Best of the Day Award – Throughout your day of judging keep track of the truly outstanding events, because at its conclusion you will be asked to pick your outstanding event for the Best of the Day Award. Your Contest Manager will give you a certificate to sign, which will be sent to this performer(s). This Award represents the highest achievement of performance in your Contest room that day. Please do not leave the Contest site without filling out the Certificate supplied by the IHSA.





# IHSA Music PERCUSSION SOLO/ ENSEMBLE Adjudication Form

Program/Event # \_\_\_\_\_ Room \_\_\_\_\_ Order of Appearance \_\_\_\_\_ Time \_\_\_\_\_

Event \_\_\_\_\_ Student Name \_\_\_\_\_

School Name \_\_\_\_\_ Class \_\_\_\_\_ School Code \_\_\_\_\_

## SCORE      AREA OF CONCERN AND COMMENTS

____.____	<b>Tone Quality</b> balance, head tension, stick choice
____.____	<b>Technique</b> rudiments, hand positions, pedaling, dampening, stick/mallet control, intonation
____.____	<b>Interpretation</b> dynamics, tempo, accents, style, phrasing, expression, finesse and articulation
____.____	<b>Accuracy</b> number of stops, correct rhythm, correct tempo, pitch (tympani)
____.____	<b>Performance Factors</b> choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms
____.____ <b>Ensemble Total</b> Circle rating	<b>ENSEMBLE RATING Table -- 25 pts 5 categories --- Do not round up</b> Division I (Superior) = 25 to 22.0 = 5 - A superior performance - outstanding in nearly every detail Division II (Excellent) = 21.9 to 18.0 = 4 - An excellent performance — minor defects Division III (Good) = 17.9 to 13.0 = 3 - A good performance -lacking finesse and/or interpretation Division IV (Fair) = 12.9 to 9.0 = 2 - A fair performance — basic weaknesses Division V (Poor) = 8.9 to 5.00 = 1 - A poor performance — unsatisfactory
____.____	<b>SOLO PERFORMANCE FACTORS ONLY</b> <b>Mallet</b> Scales from memory <b>Snare/Multi-Perc.</b> Rudiments from memory <b>Tympani</b> Scale and Intervals from memory
____.____ <b>Solo Total</b> Circle rating	<b>SOLO RATING Table ---- 30 pts 6 categories --- Do not round up</b> Division I (Superior) = 30 to 27.0 = 5 - A superior performance - outstanding in nearly every detail Division II (Excellent) = 26.9 to 22.0 = 4 - An excellent performance — minor defects Division III (Good) = 21.9 to 15.0 = 3 - A good performance -lacking finesse and/or interpretation Division IV (Fair) = 14.9 to 10.0 = 2 - A fair performance — basic weaknesses Division V (Poor) = 9.9 to 6.00 = 1 - A poor performance — unsatisfactory

Signature of Adjudicator \_\_\_\_\_



# IHSA Music PIANO-HARP Adjudication Form

Program/Event # \_\_\_\_\_ Room \_\_\_\_\_ Order of Appearance \_\_\_\_\_ Time \_\_\_\_\_

Event \_\_\_\_\_ Student Name \_\_\_\_\_

School Name \_\_\_\_\_ Class \_\_\_\_\_ School Code \_\_\_\_\_

## SCORE      AREA OF CONCERN AND COMMENTS

____ . ____ ____ . ____	<b>General effectiveness,</b> beauty, tone/touch-control
____ . ____ ____ . ____	<b>Technique</b> finger dexterity, note accuracy, pedaling
____ . ____ ____ . ____	<b>Interpretation, Musicianship</b> style, tempo, phrasing, dynamics, sensitivity, balance-melody to accompaniment
____ . ____ ____ . ____	<b>Rhythm</b> accuracy of note and rest values, duration, pulse, steadiness, correctness of meters
____ . ____ ____ . ____	<b>Performance Factors</b> Choice of literature, appropriate appearance, poise, posture, general conduct
____ . ____ ____ . ____	<b>Scales by memory</b>

____ . ____ <b>Total</b> Circle Rating Do Not Round Up	Division <b>I</b> (Superior) = 30 to 27.0 = <b>5</b> - A superior performance - outstanding in nearly every detail Division <b>II</b> (Excellent) = 26.9 to 22.0 = <b>4</b> - An excellent performance — minor defects Division <b>III</b> (Good) = 21.9 to 15.0 = <b>3</b> - A good performance -lacking finesse and/or interpretation Division <b>IV</b> (Fair) = 14.9 to 10.0 = <b>2</b> - A fair performance — basic weaknesses Division <b>V</b> (Poor) = 9.9 to 6.00 = <b>1</b> - A poor performance — unsatisfactory
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**Signature of Adjudicator** \_\_\_\_\_



# IHSA Music SMALL ENSEMBLE Adjudication Form

Program/Event # \_\_\_\_\_ Room \_\_\_\_\_ Order of Appearance \_\_\_\_\_ Time \_\_\_\_\_

Event \_\_\_\_\_ Student Name \_\_\_\_\_

School Name \_\_\_\_\_ Class \_\_\_\_\_ School Code \_\_\_\_\_

## SCORE      AREA OF CONCERN AND COMMENTS

____.____	<b>Tone Quality</b> resonance, control, clarity, focus, consistency, warmth
____.____	<b>Intonation</b> accuracy to printed pitches
____.____	<b>Rhythm</b> accuracy of note and rest values, duration, pulse, steadiness, correctness of meters
____.____	<b>Balance, Blend</b> likeness of qualities, awareness of ensemble, accompaniment
____.____	<b>Technique (facility/accuracy)</b> artistry, attacks, releases, control of ranges, musical and/or mechanical skill
____.____	<b>Interpretation, Musicianship</b> style, phrasing, tempo, dynamics, emotional involvement
____.____	<b>Diction - Vocal</b> <b>Bowing – Strings</b> <b>Articulation – Winds</b>
____.____	<b>Performance Factors</b> Choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression, <b>vocal memory</b>
____.____	<p>Division I (Superior) = 40 to 36.0 = <b>5</b> - A superior performance - outstanding in nearly every detail</p> <p>Division II (Excellent) = 35.9 to 28.0 = <b>4</b> - An excellent performance — minor defects</p> <p>Division III (Good) = 27.9 to 20.0 = <b>3</b> - A good performance -lacking finesse and/or interpretation</p> <p>Division IV (Fair) = 19.9 to 12 = <b>2</b> - A fair performance — basic weaknesses</p> <p>Division V (Poor) = 11.9 to 8.00 = <b>1</b> - A poor performance — unsatisfactory</p>
____.____	<p><b>Total</b></p> <p>Circle Rating      Do Not Round Up</p>

Signature of Adjudicator \_\_\_\_\_



# IHSA Music SOLO Adjudication Form

Program/Event # \_\_\_\_\_ Room \_\_\_\_\_ Order of Appearance \_\_\_\_\_ Time \_\_\_\_\_  
 Event \_\_\_\_\_ Student Name \_\_\_\_\_  
 School Name \_\_\_\_\_ Class \_\_\_\_\_ School Code \_\_\_\_\_

## SCORE      AREA OF CONCERN AND COMMENTS

____.____	<b>Tone Quality</b> resonance, control, clarity, focus, consistency, warmth										
____.____	<b>Intonation</b> accuracy to printed pitches										
____.____	<b>Rhythm</b> accuracy of note and rest values, duration, pulse, steadiness, correctness of meters										
____.____	<b>Technique (facility/accuracy)</b> artistry, attacks, releases, control of ranges, musical/mechanical skill										
____.____	<b>Interpretation, Musicianship</b> style, phrasing, tempo, dynamics, emotional involvement										
____.____	<b>Diction - Vocal                  Bowing – Strings                  Articulation – Winds</b>										
____.____	<b>Performance Factors</b> Choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression, <b>vocal memory</b>										
____.____	<b>Scales</b> Fingerings, Key, Tone, Intonation-, Rhythm, Tempo, (Memory-EVERYONE)  <b>Instrumental and Strings</b> Two Scales One Chromatic  <b>Vocal</b> One Major Scale - One form of Natural/Harmonic/Melodic Minor One Major Triad - Two from the forms of Min./Dim./Aug.										
____.____	<table style="width: 100%; border: none;"> <tr> <td style="width: 15%;"><b>Total</b></td> <td>Division I (Superior) = 40 to 36.0 = <b>5</b> - A superior performance - outstanding in nearly every detail</td> </tr> <tr> <td>Circle Rating</td> <td>Division II (Excellent) = 35.9 to 28.0 = <b>4</b> - An excellent performance — minor defects</td> </tr> <tr> <td>Do Not Round Up</td> <td>Division III (Good) = 27.9 to 20.0 = <b>3</b> - A good performance -lacking finesse and/or interpretation</td> </tr> <tr> <td></td> <td>Division IV (Fair) = 19.9 to 12 = <b>2</b> - A fair performance — basic weaknesses</td> </tr> <tr> <td></td> <td>Division V (Poor) = 11.9 to 8.00 = <b>1</b> - A poor performance — unsatisfactory</td> </tr> </table>	<b>Total</b>	Division I (Superior) = 40 to 36.0 = <b>5</b> - A superior performance - outstanding in nearly every detail	Circle Rating	Division II (Excellent) = 35.9 to 28.0 = <b>4</b> - An excellent performance — minor defects	Do Not Round Up	Division III (Good) = 27.9 to 20.0 = <b>3</b> - A good performance -lacking finesse and/or interpretation		Division IV (Fair) = 19.9 to 12 = <b>2</b> - A fair performance — basic weaknesses		Division V (Poor) = 11.9 to 8.00 = <b>1</b> - A poor performance — unsatisfactory
<b>Total</b>	Division I (Superior) = 40 to 36.0 = <b>5</b> - A superior performance - outstanding in nearly every detail										
Circle Rating	Division II (Excellent) = 35.9 to 28.0 = <b>4</b> - An excellent performance — minor defects										
Do Not Round Up	Division III (Good) = 27.9 to 20.0 = <b>3</b> - A good performance -lacking finesse and/or interpretation										
	Division IV (Fair) = 19.9 to 12 = <b>2</b> - A fair performance — basic weaknesses										
	Division V (Poor) = 11.9 to 8.00 = <b>1</b> - A poor performance — unsatisfactory										

**Signature of Adjudicator** \_\_\_\_\_



## TENTATIVE BUDGET INFORMATION

SITE MANAGERS PLEASE NOTE: A tentative budget expense form is enclosed and must be completed and returned to the IHSA Office for review and approval before **February 12, 2016**. Please fax a completed copy of the budget form to the Illinois High School Association at (309) 663-7479 by the deadline of **February 12, 2016**. **If the IHSA does not contact you then your tentative budget is approved. If there are concerns the IHSA will contact the manager directly.**

The Illinois High School Association Board of Directors does not approve expense items that are of a permanent nature and may be retained for further use by the host school. The IHSA does not underwrite the cost of cafeteria personnel. If you are planning to have the school cafeteria/concessions open for services of any kind, it must be a self-supporting venture.

The IHSA does not approve expenses for hospitality areas. Any volunteer/judge/director hospitality area may not be reflected on the IHSA budget.

Judges for the Solo/Ensemble contest shall be compensated at a rate of \$30 per hour plus IHSA mileage. Any judge who drives more than 70 miles round trip to the site of a State Final Music Contest shall be reimbursed a travel allowance of \$.30 per mile in excess of 70 miles round trip. Reimbursement shall be directly from the IHSA office, upon the judges' submission of a travel report form to be provided by the IHSA through the contest managers.

A handwritten signature in black ink that reads 'Shaunda L. Brown'. The signature is written in a cursive style with a large, looping 'S' at the beginning.

Shaunda Brown,  
Assistant Executive Director  
Illinois High School Association



Click on link for downloadable form

<http://www.ihsa.org/documents/forms/2015-16/15-16SoloEnsembleTentativeBudget.pdf>



Illinois High School Association  
2715 McGraw Dr., Bloomington, IL 61704  
Phone: 309-663-6377  
Fax: 309-663-7479

## 2015-16 Tentative Budget for IHSA Music Solo and Ensemble Contest

**Solo and Ensemble Contest to be held at:**  **High School**

Address City Zip Code

### ESTIMATED EXPENDITURES

**JUDGES EXPENSES:** Number of Hours Judged  x Judges Hourly Rate  Total Judge Expense \$

#### PIANO EXPENSES:

**Total number of pianos needed for contest:**

Number rented:	<input type="text"/>	@	\$ <input type="text"/>	each	=	\$ <input type="text"/>	<input type="text"/>
Transportation Charges:	<input type="text"/>	@	\$ <input type="text"/>	each	=	\$ <input type="text"/>	<input type="text"/>
Tuning Charges:	<input type="text"/>	@	\$ <input type="text"/>	each	=	\$ <input type="text"/>	<input type="text"/>
<b>Total Piano Expenses</b>							\$ <input type="text"/>

#### OTHER EXPENSES (Itemize):

Custodial	\$	<input type="text"/>
Secretarial	\$	<input type="text"/>
Supplies	\$	<input type="text"/>
Security	\$	<input type="text"/>
Miscellaneous	\$	<input type="text"/>
<b>Total Other Expenses</b>		\$ <input type="text"/>

**Total Piano and Other Expenses** \$

**Manager's Stipend** \$

**GRAND TOTAL OF ESTIMATED EXPENSES** \$

\_\_\_\_\_  
Signature of Manager

\_\_\_\_\_  
Signature of Principal/Official Representative

Mail one copy of this tentative budget to the Illinois High School Association, 2715 McGraw Drive, Bloomington, IL 61704 or fax it to (309) 663-7479, on or before February 12, 2016, and keep one copy for your files.

Click on link for downloadable form

<http://www.ihsa.org/documents/forms/2015-16/15-16SoloEnsembleRptJudgeFeesExpense.pdf>



## Report on Judges Fees and Expenses

Illinois High School Association  
2715 McGraw Dr., Bloomington, IL 61704  
Phone: 309-663-6377  
Fax: 309-663-7479

**Solo and Ensemble Contest to be held at:**  **High School**

Address City Zip Code

Date contest held:

Name and Address of Judge Be sure to fill in complete address and events judged	Wind	String	Percussion	Vocal	Flat Fee of \$30 per hour	Number of Hours Judged	Total
<b>Example:</b> John Doe 2715 McGraw Dr. Bloomington, IL 61704 H: 309-663-6377 W: 309-663-7479 email: Jdoe@aol.com		X			\$30	6	\$180





Click on link for downloadable form

<http://www.ihsa.org/documents/forms/2015-16/15-16SoloEnsembleFinancialRpt.pdf>

# 2015-16 Financial Report for IHSA Music Solo and Ensemble Contest

Illinois High School Association  
2715 McGraw Dr., Bloomington, IL 61704  
Phone: 309-663-6377  
Fax: 309-663-7479

**Solo and Ensemble Contest to be held at:**

**High School**

Address

City

Zip

## RECEIPTS

<b>Number of Solos</b>	<input style="width: 80%; height: 20px;" type="text"/>	@ \$8.00 each = \$	<input style="width: 80%; height: 20px;" type="text"/>	
<b>Number of Ensembles</b>	<input style="width: 80%; height: 20px;" type="text"/>	@ \$15.00 each = \$	<input style="width: 80%; height: 20px;" type="text"/>	
<b>Number of Ensembles</b>	<input style="width: 80%; height: 20px;" type="text"/>	@ \$20.00 each = \$	<input style="width: 80%; height: 20px;" type="text"/>	
<b>Late Entry Penalty Fees</b>		\$	<input style="width: 80%; height: 20px;" type="text"/>	
<b>TOTAL RECEIPTS</b>			\$	<input style="width: 80%; height: 20px;" type="text"/>

**IMPORTANT:** IHSA Entry Policy now states that those schools officially entered and listed on the Music Assignment Sheets that do not submit any entries to the contest manager must pay a \$100.00 penalty fee for contest withdrawal. Please be sure to list below any school listed on the Assignment Sheet for your contest that did not send any final entries/fees to you. Our office will then pursue collection of the penalty fees.

<b>School</b>	<input style="width: 95%; height: 20px;" type="text"/>	<b>City</b>	<input style="width: 95%; height: 20px;" type="text"/>
<b>School</b>	<input style="width: 95%; height: 20px;" type="text"/>	<b>City</b>	<input style="width: 95%; height: 20px;" type="text"/>
<b>School</b>	<input style="width: 95%; height: 20px;" type="text"/>	<b>City</b>	<input style="width: 95%; height: 20px;" type="text"/>

## EXPENDITURES

<b>A. JUDGES FEES (per attached Report I)</b>		\$	<input style="width: 95%; height: 20px;" type="text"/>
<b>B. MANAGER'S STIPEND</b>		\$	200.00
<b>C. PIANO EXPENSES</b>			
<b>Total Number Of Pianos Needed For Contest</b>	<input style="width: 80%; height: 20px;" type="text"/>		
<b>Number Rented</b>	<input style="width: 80%; height: 20px;" type="text"/>	@ \$	<input style="width: 80%; height: 20px;" type="text"/>
<b>Transportation Charges</b>		= \$	<input style="width: 80%; height: 20px;" type="text"/>
<b>Tuning Charges</b>		= \$	<input style="width: 80%; height: 20px;" type="text"/>
<b>Total Piano Expenses</b>		\$	<input style="width: 80%; height: 20px;" type="text"/>
<b>D. OTHER EXPENSES</b>	<input style="width: 95%; height: 20px;" type="text"/>	= \$	<input style="width: 80%; height: 20px;" type="text"/>
	<input style="width: 95%; height: 20px;" type="text"/>	= \$	<input style="width: 80%; height: 20px;" type="text"/>
	<input style="width: 95%; height: 20px;" type="text"/>	= \$	<input style="width: 80%; height: 20px;" type="text"/>
<b>Total Other Expenses</b>		\$	<input style="width: 80%; height: 20px;" type="text"/>
<b>TOTAL ALL EXPENSES (A, B, C, D)</b>			\$ <input style="width: 80%; height: 20px;" type="text"/>

**NET INCOME (DEFICIT)** \$

**40% Of Net Income to Host School** \$

**60% Of Net Income to IHSA** \$

Signature of Manager \_\_\_\_\_

Signature of Principal \_\_\_\_\_