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I. Purpose and Philosophy

- A. This manual has been prepared to provide a better understanding of the administration of SLSMEA sponsored events. It will serve as a guide to participating schools and will provide for greater consistency. The regulations in the manual shall be considered official unless changed by a vote of the SLSMEA executive board or membership.
- B. Interscholastic activities are intended to supplement the secondary school curricular program. These activities can provide the student with educational experiences and learning outcomes that contribute toward the development of good citizenship. This can be accomplished only when the emphasis is placed upon teaching “through school activities”.
- C. Evaluative music events have several purposes, but there are two primary purposes that justify them and cause them to be desirable. They are:
 - 1. to provide opportunities to demonstrate before the public the best knowledge, skills, and emotional patterns taught through a particular activity, and
 - 2. to evaluate the best that is taught in a school in comparison with the best taught in other schools, against a common standard.
- D. The values derived from having students of one school listen to and observe the performance of those from other schools are strongly emphasized. All music educators are well aware of the critical nature of the student, but they are also aware of the receptiveness of students who are conscious of a performance well done. These tenets have been the motivating force behind the SLSMEA music festivals.

Many of our member schools that do not enter the SLSMEA festivals have music programs in their schools. No pressure or influence is used by the St. Louis Suburban Music Educators Association to encourage these schools to enter the SLSMEA festivals. This is a local matter to be determined by the local school. It is the opinion of the SLSMEA executive board that when the programs in these schools are sufficiently developed and there is a desire to evaluate them in comparison with other schools, these schools will enter the SLSMEA festivals.

II. General Festival Information

A. THE SLSMEA MUSIC FESTIVAL IS DIVIDED INTO TWO DIVISIONS

1. Solos and Small Ensembles
2. Large Groups
 - a. Band
 - b. Choir
 - c. Orchestra

B. DATES – TIMES – LOCATIONS

The solo and small ensemble festival shall be held on the date(s) made available by the host center(s).

The large group festivals shall be held on released time. The band festival will be scheduled during the first week of March. The choir festival will be scheduled during the second week of March. The orchestra festival will be scheduled during the second week of March. Dates are set to avoid conflicts with state-mandated assessment testing and spring breaks. This schedule may be altered by action of the SLSMEA executive board when factors deem necessary.

Festival centers for large groups are determined according to the availability of facilities. Any school wishing to act as a host center should contact the festival chair.

C. DEADLINES FOR ALL ENTRIES

All entries for SLSMEA music festivals must be submitted to the festival chair 30 days prior to the first day of the beginning of the festivals.

D. CHANGES IN THE MUSIC FESTIVAL HANDBOOK

The SLSMEA executive board or the general membership of the SLSMEA shall vote on all policy changes in the SLSMEA Music Festival Handbook.

E. CLASSIFICATION OF SCHOOLS

The classification of schools according to the number of students attending has been eliminated.

III. Solo and Small Ensemble Festival

A. ELIGIBILITY

1. Any student, grades 6-8, within the St. Louis suburban area, whose school district is a full member of the Cooperating School Districts of Greater St. Louis Incorporated, may enter this festival. **Sixth grade students** may enter in only small ensembles **if they are included in the middle school.**
2. Students participating in the festival must be enrolled in and doing regular work in the school which they represent.
3. No ensemble groups may consist of students from more than one school.
4. **All student participants must be members of their school bands, choirs, or orchestras.** Schools not maintaining band, choir, or orchestra organizations may enter soloists and small ensembles provided they satisfy the other eligibility requirements and are approved by the school music instructor.

B. ENTRANCE REGULATIONS

1. All participants must meet the eligibility requirements as set forth in this handbook.
2. There are not limits as to the number of solos and small ensembles that may be entered from an individual school.
3. Music instructors are not to enter probable events and should review Section VI, part E (duties of the music instructor) for guidelines on selecting and entering events.
4. An individual student in grades 7-8 is allowed to participate in a maximum of three events as follows:
 - a. two solos of differing media and one small ensemble
 - b. one solo and two small ensembles
 - c. three small ensembles
5. An individual student in grade 6 may be entered only as part of a small ensemble **if the sixth grade is included in the middle school.** Participation of the individual sixth grade student is limited to two small ensemble events. A sixth grade student cannot participate as a soloist.
6. Piano solo entries will not be accepted at the middle grades solo and small ensemble festival.

7. There are no restrictions on accompanists. Anyone may serve as an accompanist, whether connected with the school or not. Each school must have a sufficient number of accompanists, however, so as to allow for the scheduling of the school's events without causing conflicts in the scheduling. Instructors should follow the instructions on the entry forms carefully when listing accompanists.

C. TIME LIMITS

1. Solos and small ensembles are allowed seven minutes for each entry, with no more than five minutes of actual performance. Performances should be long enough for the adjudicator to hear the soloist or group adequately demonstrate their ability. Vocal small ensembles and all instrumental performances should plan to be at least two and one half minutes in length, and vocal solo performances should have two minutes of actual singing. (exception: Because of problems with equipment set-up, etc., percussion events will be allowed a maximum scheduled time of nine minutes.)
2. Small conducted ensembles are allowed fourteen minutes for each entry, with no more than ten minutes of actual performance. No more than four minutes will be allowed for the setting up and tuning of small conducted ensembles.

D. SELECTION OF MUSIC

1. The selection of music for all solos and small ensembles is the option of the music instructor. There are no required selections. However, music to be performed should be serious in nature (not "popular" music), or be of comparable quality. If more than one selection is performed, the selections should be of contrasting style and/or represent different eras of compositional development.
2. The same group or soloist may not repeat music selections performed in prior years this year.

E. MEMORIZATION

1. Instrumental soloists may use their music, with no lowering of the final rating. The soloist, accompanist, and adjudicator must all have published music; no photocopies are allowed.
2. Vocal soloists must memorize their music, or the final rating will be lowered one step.

F. ACCOMPANIED SOLOS AND SMALL ENSEMBLES

All solos and small ensembles will be performed with accompaniment unless the score does not prescribe an accompaniment. Failure to perform with accompaniment will result in lowering the final rating one step.

G. MUSIC SCORE FOR THE ADJUDICATOR

Each soloist and small ensemble must furnish the adjudicator with a **published** solo part or conductor's score, with each measure numbered. The soloist's name and school name should be clearly printed on the cover. If a soloist does not perform from memory, both the soloist and the adjudicator must have a published score; no photocopies will be allowed unless accompanied by written permission from the publisher. Verification that the music is on order is not sufficient to allow the use of photocopies. Only the music publisher can grant permission for a photocopy to be made. Use of an illegal photocopy will result in disqualification.

H. EVENTS

1. Vocal events – Entries in only the events listed below shall be accepted by the festival chair for the middle grades solo and small ensemble festival.

a. SOLOS (grade 7-8 only)

Girls' Vocal Solo

Boys' Vocal Solo

All vocal soloists should spend at least two minutes actually singing (one selection is acceptable). If the selection does not last at least two minutes, the student may be asked to sing the selection a second time.

b. SMALL ENSEMBLES – A vocal small ensemble is defined as a group of two (2) to sixteen (16) performers. This shall include madrigal groups, but not pop, swing, jazz, or show choirs. Vocal small ensembles may not be conducted.

2. Instrumental events – Entries in only the events listed below shall be accepted by the festival chair for the middle grades solo and small ensemble festival.

a. SOLOS (grades 7-8 only)

Piccolo	Soprano Saxophone	Snare Drum
Flute	Alto Saxophone	Multiple Percussion
Oboe	Tenor Saxophone	Timpani
English Horn	Baritone Saxophone	Mallet Percussion
E flat Clarinet	Cornet/Trumpet	Violin
B flat Clarinet	French Horn	Viola
Alto Clarinet	Mellophone	Cello
Bass Clarinet	Trombone	String Bass
Bassoon	Baritone	Harp
	Tuba	

- b. SMALL ENSEMBLES – An instrumental small ensemble is defined as a group of two (2) to eight (8) performers. This shall not include pop, swing, jazz, or show ensembles. Small ensembles must be performed as instrumented by the composer or authorized arranger.
- c. CONDUCTED SMALL ENSEMBLES – An instrumental conducted small ensemble is defined as a brass choir or woodwind choir of twenty (20) or less performers, and may be conducted. This shall not include pop, swing, jazz, show ensembles, or string orchestras. Conducted small ensembles must be performed as instrumented by the composer or authorized arranger.

I. **STUDENT/APPRENTICE TEACHERS**

Student/apprentice teachers shall be allowed to conduct small instrumental ensembles at the solo and small ensemble festival provided the cooperating teacher is in attendance.

J. **CANCELLATION – LATE APPEARANCE – SUBSTITUTION**

1. Notice of cancellation of events(s) should be given to the festival chair in writing (mail, FAX, e-mail) **as soon as** it is known that the participant(s) cannot appear.
2. A scheduled soloist or small ensemble not present at the assigned time will perform at the end of the day **or** at the discretion of the judge and the room chair.

3. A substitution for a cancellation may be allowed in a like classification providing:
 - a. The festival chair is notified, **in writing**, at least one week prior to the event. Like classification refers to the same instrument, same voice, or same ensemble type.
 - b. The festival chair approves the request.
 - c. **The festival chair, and only the festival chair, has the authority to alter a scheduled event, regardless of the nature of the desired change.** Substituting, for any reason, **IS NOT** an option of the music teacher.
4. **Teachers are urged to use discretion in entering “probable” participants and events.**
5. Effective with the 2008 festival, cancellation fees are no longer assessed for solo and small ensemble events that cancel or do not appear.

K. **ENTRY FEE**

The entry fee for each solo and small ensemble entry for the 2009 solo and small ensemble festival is \$10.00 per entry. Payment should be made by check made out to SLSMEA and sent to:

Jack Scheurer
SLSMEA Festival Chair
204 Sappington Drive
Columbia, Missouri, 65203-1649

Payment must be received prior to the date of the festival. That date for 2009 is April 4.

IV. Large Group Festival

A. ELIGIBILITY

1. Any student in middle school/junior high school grades 6-8, within the St. Louis suburban area, whose school district is a full member of the Cooperating School Districts of Greater St. Louis Incorporated, may enter this festival.
2. Students participating in the festival must be enrolled in and doing regular work in the school which they represent.
3. The combining of large performing groups (band, choir, or orchestra) from two or more schools shall not be allowed unless they meet on a regularly scheduled basis throughout the school year.
4. All participants must be regular members of the organization entered, with the exception of accompanists for vocal events.

B. ENTRANCE REGULATIONS

1. Vocal events
 - a. Middle schools/junior high schools grades 6-8 may enter 3 large vocal groups.
 - b. Middle schools/junior high schools grades 7-8 may enter 2 large vocal groups.

Additional large group vocal entries may be made **if** there is time available and at the discretion of the festival chair.

2. Instrumental events
 - a. Middle schools/junior high schools with an enrollment of 800 students and under may enter
 - 1 band
 - 1 orchestra

- b. Middle schools/junior high schools with an enrollment of 801 students and over may enter

2 bands
2 orchestras

Additional large group instrumental entries may be made **if** there is time available and at the discretion of the festival chair.

C. **TIME LIMITS**

1. Middle school/junior high school choir – 12 minutes
2. Middle school/junior high school band – 20 minutes
3. Middle school/junior high school orchestra – 20 minutes

These times are **TOTAL TIMES**. Time for movement on and off the stage, as well as tuning, should take place within the allotted time. Groups still performing at the end of their allotted time will be stopped.

D. **SELECTION OF MUSIC**

The selection of music for all groups is the option of the individual director. There are no required selections, however music to be performed should be selected from current national lists, or be of comparable quality. If more than one selection is performed, the selections should be of contrasting style and/or represent different eras of compositional development. Musical selections performed last year cannot be repeated by the same group this year.

E. **MUSIC SCORES FOR THE ADJUDICATOR**

Each of the three adjudicators for band, choir, and orchestra shall be furnished a **published score** for each selection. Photocopied scores will be allowed only when accompanied by a letter from the music publisher indicating approval that a copy can be made. Verification that the music is on order is not sufficient to allow the use of photocopies. Only the music publisher can grant permission for a photocopy to be made and used. Use of illegal photocopies will result in disqualification. Each measure of the adjudicators' scores must be numbered.

F. **STUDENT/APPRENTICE TEACHERS**

Student/apprentice teachers shall be allowed to conduct groups at large group festivals, provided that the cooperating teacher is in attendance.

G. CANCELLATIONS

If for any reason a scheduled performance of a large group must be cancelled:

1. Contact the chair responsible for the center to which you have been assigned, and
2. Contact the festival chair, in writing, explaining why it was necessary for the performance to be cancelled.
3. Cancellation fees for large groups were approved by the membership in 1990. Any large group canceling after the deadline will be assessed a cancellation fee equal to the MSHSAA music event entry fee. The 2009 cancellation fees are listed on page 20. The cancellation fee will be automatic, but may be appealed to the SLSMEA executive board through the festival chair. The request for fee waiver should be sent to the festival chair immediately upon receipt of the fee statement (verbal requests cannot be processed). Failure to pay the cancellation fee will result in the indefinite loss of all festival privileges for the offending program.

V. Ratings for Solos, Small Ensembles, and Large Groups

A. STANDARDS FOR RATINGS

Adjudicators for solo and small ensemble festival, as well as the large group festivals, shall be guided by the following standards for ratings:

RATING I. SUPERIOR. This rating represents the finest performance for the event and the middle school/junior high school age performer; worthy of the distinction of being recognized as among the very best.

RATING II. EXCELLENT. This rating reflects an unusual performance in many respects but not worthy of the highest rating due to minor defects. Yet it is a performance of distinctive quality. The player or group in this division usually shows the result of sound, fundamental training, but the performance lacks the polish and finesse necessary to qualify for a division I rating.

RATING III. GOOD. This rating is awarded for a good performance, but one that is not outstanding. The performance shows accomplishment and marked promise, but is lacking in one or more essential qualities. This division indicates much room for improvement in many fundamental areas listed on the adjudicators' comment sheet.

RATING IV. FAIR. This rating describes a performance that shows some obvious weaknesses. These may reflect handicaps in the way of

instrumentation or lack of rehearsal time. This classification represents a performance that is generally weak and uncertain. There are numerous errors and the performance reveals basic weaknesses in most of the fundamental factors listed on the comment sheet. The judge's comments should contain helpful suggestions for improvement.

RATING V. WEAK. This rating indicates a performance that reveals much room for improvement. The director should check his methods, instrumentation, etc., with those of more mature individuals and organizations. Even the most critical judges rarely use this division. It indicates a performance in which the players reveal almost a complete lack of preparedness and understanding. In some cases this may be due to immature students attempting music which is far too advanced for them. In others, it may be due to an accumulation of careless and playing habits, which only tend to become accentuated and more noticeable as the player becomes older.

B. DETERMINING FINAL RATINGS FOR LARGE GROUPS

The evaluation of each of the three judges for large groups shall count one third in determining the final rating.

1. Each adjudicator shall give ratings as follows: Rating I, Rating II, Rating III, Rating IV, and Rating V.
2. The following points shall be assigned each adjudicator's rating to determine the final rating for large ensembles: Rating I – one point, Rating II – 2 points, Rating III – 3 points, Rating IV – 4 points, and Rating V – 5 points.
3. The following scale shall determine the final rating for large groups from the ratings given by the individual adjudicators:

Rating I ----- 3 through 4 points
 Rating II ----- 5 through 7 points
 Rating III ----- 8 through 10 points
 Rating IV ----- 11 through 13 points
 Rating V ----- 14 through 15 points

NOTE: Pluses and minuses shall not be considered in determining the final rating.

VI. Delegation of Responsibilities

A. DUTIES OF THE FESTIVAL CHAIR

A music educator selected by the SLSMEA executive board and employed by the SLSMEA, shall be designated festival chair. The duties of the festival chair shall be:

1. the enforcement of the rules and regulations of the festival as set forth in this handbook;
2. the distribution of all festival information on the SLSMEA website;
3. the distribution of all entry forms on the SLSMEA website;
4. the distribution of all schedules;
5. the distribution and collection of all adjudication forms, including DNA;
6. to provide completed adjudication forms and necessary materials for the adjudicators;
7. to accept the sole responsibility for any and all final decisions regarding entries, cancellations, and substitutions;
8. to release completed adjudication sheets only to school music instructor(s);
9. to post ratings for all events, as assigned by the adjudicators, and maintain a complete master list of all the ratings;
10. to acquire the locations for solo and small ensemble festival and large group festivals;
11. to provide the large group festival center hosts with the names of participating schools assigned to their centers, a list of the rules and regulations, and instructions pertaining thereto;
12. to submit a festival report to the SLSMEA each year, including recommendations to improve events;
13. to send schedules to the participating schools so they will be in the hands of music instructors prior to the festival;
14. to honor specific requests for performance time(s) only if notified in writing by the music instructor, indicating a valid reason for the request (a preference not to perform early or late in the day will not be considered a valid reason);

15. to impress upon the timekeepers, judges' assistants, and judges the importance of following the printed schedule;
16. to acquire and assign adjudicators for all festivals, and arrange for accommodations and other related courtesies;
17. to advise the adjudicators of the events they are to judge, and send each adjudicator a copy of the schedule when it is available;
18. to meet with adjudicators prior to their first scheduled event for the purpose of discussing and interpreting their duties as stated in the handbook;
19. to determine festival centers and assign participating schools to an appropriate center;
20. to keep the festival handbook up-to-date;
21. to list the name and home town of each adjudicator on the schedule of events;
22. to specify a definite time for each entry;
23. to provide piano(s) for accompanists;
24. to distribute and collect adjudicator evaluation forms from participating directors;
25. to collect entry fees for solo and small ensemble events;
26. to determine large group cancellation fees and late entry fees due from each school, mail fee assessment statements, and collect money.

B. DUTIES OF THE SOLO AND SMALL ENSEMBLE HOST SCHOOL CHAIR

The duties of the solo and small ensemble host school chair shall be:

1. to acquire a room chair for each room scheduled to be used;
2. to provide all physical facilities necessary, including adjudicator stations, adjudicator lunches, and student lunch arrangements;
3. to provide information for participating students concerning room location and first aid availability.

C. **DUTIES OF THE ROOM CHAIR**

The solo and small ensemble host school chair should acquire a room chair for each room scheduled to be used. The room chair should:

1. keep the events scheduled running smoothly and **ON TIME**;
2. announce each event if the performers do not, including the name of the soloist or small ensemble, their school, and the title and composer of their selection(s);
3. stop the soloist or small ensemble after they have reached the time limitation;
4. turn completed adjudication forms in to the festival chair (or his assistant) as instructed, including DNA's;
5. maintain room control at all times; the room chair should not allow spectators to enter the room after the event has been announced;
6. return the soloists' or small ensembles' scores, which they have given the judge, to the participant(s) immediately upon completion of their performance;
7. permit no substitution of any event without written approval of the festival chair.

D. **DUTIES OF THE LARGE GROUP HOST CHAIR**

The large group host chair is that person who has accepted the responsibility to host a large group festival center. The large group host chair shall:

1. tell each participating director assigned to the center the time and place of his/her group's performance;
2. be responsible for all physical arrangements necessary for the efficient conduct of the festival at his/her center, including such items as chairs, music stands, parking, choral risers, podium, piano, public address system, adjudicator tables and chairs, etc.;
3. acquire adjudicator forms from the festival chair and have them prepared for the adjudicators' use;
4. communicate with the adjudicators to give them directions to the center;
5. see that the time schedule is followed;

6. follow the guidelines and instructions provided by the festival chair for a successful festival center.

E. **DUTIES OF THE MUSIC INSTRUCTOR**

1. Return all properly completed entry forms to the festival chair **ON TIME**.
2. Enter only those students who are capable of quality performances.
3. Approve all music entered.
4. Furnish the adjudicator with a published score with each measure numbered and the name of the school printed on the cover of the score.
5. Arrange for adequate supervision of students attending the festivals.
6. Attend as many of the events as possible in which you have students participating.
7. Be available to assist your students. Help them find the correct performance room; get to the assigned room on time; get music scores to the room chair; assist with tuning; etc.
8. Assist with supervision if your events are over, or if you have time before they begin.
9. Bring your students to the festival, and stay with them. In the event that you are unable to attend the entire festival, arrange to have a certified member of your instructional staff accompany your students.
10. Enter only those students who can be trusted to behave in a manner appropriate for our music festivals.
11. Pick up your adjudication forms from the festival center before leaving. If you must leave before all the forms are in, they will be mailed to you.
12. Supply the host chair with information requested as soon as possible after receiving the request for it.
13. Follow instructions regarding parking, performance times, and supervision.
14. Be on time and in the proper place.
15. Prepare students regarding behavior and festival philosophy

16. Take care of payment of solo and small ensemble entry fees by the festival date, and festival cancellation fine assessments as soon as possible after receiving notification.

Careful planning, flexibility, and adaptation are essential components of a successful music festival experience.

F. EXPECTATIONS OF MUSIC STUDENTS

Students should be reminded that in addition to their own performance, the festival also has value derived from having students from one school listen to and observe performances of those from other schools. The participating students should:

1. conduct themselves in an orderly manner at all times;
2. show respect for others' performance efforts;
3. show respect for the campus and other people's property;
4. help keep the campus clean;
5. keep from setting things such as cases, books, etc., on the pianos;
6. be in their assigned rooms fifteen (15) minutes before their scheduled performance time(s);
7. furnish the adjudicator with a published score of the music being performed, with each measure numbered and the name of the school printed on the cover of the music.

G. DUTIES OF THE ADJUDICATORS

1. Each adjudicator is employed to aid in a program of music education. The result of adjudication can either be a help or a hindrance. Care should be exercised in the wording of comments so that they are detailed, constructive, and helpful. Adjudicators shall avoid the use of sarcastic remarks. The adjudicators' comments shall be detailed enough to justify the ratings given, and provide students and directors with sufficient suggestions to improve their performances.
2. The adjudicators must keep in mind that they are judging middle school/junior high school students, and not college or professional groups.

3. The adjudicators will be expected to give their full attention to the performing group, and to give their undivided attention to judging the selection being performed. No person is to converse with an adjudicator while he/she is carrying out his/her duties as an adjudicator.
4. Adjudicators shall be guided by the standards for the ratings listed in Section V. They shall not be bound to any number of I ratings to be given in an event, nor shall they be bound to give a I rating in any event. Only those superior performances that are considered sufficiently outstanding that they will rank favorably in comparison with other superior performances should receive a I rating. Adjudicators should mark all areas of the adjudication sheet, as well as assign a rating.
5. In large group festivals, in which three judges are used, the judges should not confer in assigning a rating.
6. Adjudicators should not make substitutions or alterations in the printed festival schedule without the written permission of the festival chair.
7. The adjudicator must allow a performer to complete his/her entire performance as long as the performance does not exceed the time allotted for the performance.
8. Adjudicators shall not criticize students for choice of uniform or dress.
9. Written comments from the adjudicators concerning the different phases of the festival will be welcomed. Adjudicator reactions to the students, directors, room managers, assistants, schedule, and general arrangements can aid in improving these events. Comments should be sent to the festival chair.

The attention of the adjudicators is called to the penalties provided in Section VII.

VII. Violations and Penalties

A. LATE ENTRIES

Late entries will be accepted only under extenuating circumstances, and with the payment of a late entry fee, as approved by the SLSMEA executive board in 2004. The late entry fee for 2009 is \$15.00. The festival chair will contact the directors submitting the late entries and inform them if their late entries have been accepted. No late entries will be considered after the deadline for making changes to the schedule (normally 9:00 a.m. the Tuesday prior to the festival).

B. TIME LIMITS

The room chair or festival center host will stop any student or group that exceeds the allotted time. There will be no other penalty.

C. USE OF THE SAME MUSIC TWO CONSECUTIVE YEARS

Any student or group entering the same music for two (2) consecutive years will be considered ineligible. Entries will not be accepted.

D. STUDENT CONDUCT

Any student who violates any of the festival rules and must be disciplined by the festival chair while participating in a SLSMEA sponsored event may not be entered the following year.

E. ENTRY FORMS

Entry forms and computer submissions that are not properly filled out or do not contain complete information will not be accepted.

F. DISQUALIFICATION

Performances shall be disqualified if any of the following conditions apply:

1. No score is provided
2. An unauthorized score copy is provided, or photocopied music is used. This includes a soloist who does not perform from memory, but gives the adjudicator the published music and uses an illegal copy to perform from, or a piano accompanist who plays from an illegal copy. Verification that the music is on order is not sufficient to allow the use of photocopies. Only the music publisher can grant permission for a photocopy to be made and used.
3. A vocal small ensemble is in excess of sixteen (16) members, an instrumental small ensemble is in excess of eight (8) members, or an instrumental small conducted ensemble in excess of twenty (20) members.
4. An ineligible student performs in an event.
5. A student or school representative shows disrespect toward an adjudicator.

G. RATING LOWERED ONE STEP

Performances shall have the rating lowered one step if any of the following conditions apply:

1. A piano accompaniment is not used when one is called for in the score, or an accompaniment is used on an a cappella selection or when the accompaniment is marked "for rehearsal only".
2. A vocal soloist performs with music
3. Measures of the music score provided adjudicator(s) are not numbered.

H. CANCELLATION FEE

An automatic cancellation fee will be assessed to any large group that is **canceled after the entry deadline**. See Section IV, part G, for details.

THE 2008-2009 CANCELLATION FEES ARE AS FOLLOWS:

Band ----- \$55.00
Choir ----- \$55.00
Orchestra ----- \$55.00