IESA

2024-2025
Music Terms and Conditions

Note for all Illustrations listed in the Music Terms and Conditions: The examples are provided for illustrative purpose only and are neither binding nor to be construed as having the effect of the By-Laws or Constitution of the organization. In the event of a conflict, whether actual or believed, between an illustration contained in this document and any by-law or constitutional provision then in effect, the by-law or constitutional provision, as interpreted by the Board of Directors pursuant to Section 1.052 of the Constitution of this organization, shall control. Official ruling shall be requested only by the principal of a member school and shall be provided in writing by the Executive Director. Only a ruling from the Executive Director is binding on the IESA.

I. THE ACTIVITY OF MUSIC

The Association shall conduct annual music Solo & Ensemble and Organization contests. The IESA administrator for music shall divide all participating schools into state areas as may be found necessary. [4.120 & 4.130]

II. STATE CONTEST SITES AND DATES

A. 2024-2025 Calendar

Music Solo & Ensemble	Week	2024-2025
Host Deadline	31	Jan. 29, 2025
Entry Deadline (Thurs.)	31	Feb. 6, 2025
Participant Information Entry Deadline (Wed.)	32	Feb. 14, 2025
State Recommended Dates (Sat.)	37-41	March 22, 29, April 5, 12, 2025
Contest Date 1	37	March 22, 2025
Contest Date 2	38	March 29, 2025
Contest Date 3	39	April 5, 2025
Contest Date 4	41	April 12, 2025
Music Organization	**Week**	**2024-2025**
Host Deadline	31	Jan. 29, 2025
Entry Deadline (Thurs.)	31	Feb. 6, 2025
Participant Information Entry Deadline	39	March 24, 2025
State Contests (Fri., Sat.)	43	May 2, 3, 2025
Contest Date 1	43	May 2, 2025
Contest Date 2	43	May 3, 2025

B. State Contest Sites

State contests will be held at a host school within each of the contest areas. The contest host will determine scheduling. Contest hosts and area designations will be posted to the IESA website. (www.iesa.org)

HOST DEADLINE: Each area must have a host by the January 29 deadline. If there is not a host by that date, then the area will not have a contest.

AREA TRANSFERS: To alleviate the stress on areas that have hosts:
1. Schools will not be allowed to request an area change/reassignment after Sept. 15
2. Schools in areas without a host will not be allowed to transfer from an area with a host.

Schools serving as a host must have signage in accordance with the Concealed Carry, Act 430 ILCS 66. This includes an IESA event that is held on your school property and IESA events help off-premise (i.e. a park).

III. ENTRY FORMS AND ONLINE ENTRIES

A.   Entry Fees

INITIAL ENTRY DEADLINE: Schools must pay their entry fees by the initial entry deadline of February 6.
Those entries postmarked after will be considered late and will be required to pay late entry fees.

***NOTE: There will only be one deadline for both Solo & Ensemble and Organization. No entries will be accepted by the IESA Office after Feb. 6 for Solo & Ensemble and Organization. Please check all your entries prior to submitting to the IESA Office.

S&E Fees			Org Fees	
Piano Solo	$10.00		Orchestra	$65.00
String Solo	$10.00		Choir Chimes	$65.00
Percussion Solo	$10.00		Jazz Band	$65.00
Brass Solo	$10.00		Jazz Choir	$65.00
Woodwind Solo	$10.00		Concert Band	$65.00
Vocal Solo	$10.00		Show Choir	$65.00
Piano Duet	$15.00		Chorus	$65.00
Mixed Instrumental Ensemble	$15.00			
String Ensemble	$15.00			
Percussion Ensemble	$15.00			
Woodwind Ensemble	$15.00			
Brass Ensemble	$15.00			
Choir Chime Ensemble	$15.00			
Vocal Ensemble	$15.00			
Choir Chime Choir	$27.00			
String Choir	$27.00			
Instrumental Choir	$27.00			
Vocal Choir	$27.00			

All entries must be submitted on-line through the IESA Member Center Login. At the completion of the registration process, an invoice will be generated. Forward the invoice and your school check to the IESA Office by the initial entry deadline to avoid penalties.

B. Contest Participant Information

ONLINE ENTRY OF CONTEST PARTICIPATION INFORMATION: All schools who wish to enter students into the IESA State Music Contests must register their participants on-line during the appropriate time frame.

On-line contest participant information includes student name(s), year in contest, grade, accompanist and selection(s).

1) Schools will be able to enter contest information for all paid categories and events. Contest participant information cannot be entered by schools until paid registration has been received and processed by the IESA office.
2) Participant information must be entered on-line for all schools that registered and paid for music. Contest Participant information must be completed by the appropriate deadline.
    a. **S&E Contest:** Entries of Contest participant information ends February 14, 2025.
    b. **Organization Contest:** Entries of Contest participant information ends March 24, 2025.

3) After the participant deadline, all event changes must include a $25.00 fee made payable to the host school. Participant name changes within an entry or the elimination of an entry will continue to be accepted by hosts with no penalty.

Note: If schools fail to enter their information online by the posted deadline, the host school is under no obligation to accept the entries from the school. No school shall be allowed to participate in a music contest if the host school has not received their online entries at least 15 calendar days prior to the contest date.

Note: Upon receipt of your password mailing from the IESA office, it is recommended that you check the number of entries you have ordered with the number of participants you have attending contest.

IV. ELIGIBILITY

A. Eligibility

To enter any IESA activity, a student must be eligible under all the eligibility rules and conditions of competition of the IESA. These include but are not limited to:

1.   Attendance
Students must attend member schools and may only represent in competition the school they actually attend.

In music organization events, students from more than one member school may participate together in an event entered by one member school.

Q. Must a contestant be in school on the day he or she desires to participate in an interscholastic activity?
A. The contestant is not required to do so by Association rules. Many schools maintain local policies of this sort which would determine if he or she would be permitted to play.

Q. What is the definition of "the school which they actually attend"?
A. "The school which they actually attend" shall be viewed as the school at which a student is enrolled and permanent records are kept. The only exceptions to this definition would be students who are classified as tuition, special education, or a feeder school.

Q. Could a member school which is not in attendance due to a "strike" participate in an interscholastic contest?
A. A school shall not engage in an interscholastic activity unless 51% of the school's students are in attendance and the minimum program required by state law is being offered. This is in conformity with policy established by the Illinois State Board of Education. See By-Law 2.010 for a further exception to this answer.

Q. May students from feeder elementary schools participate in a music solo and ensemble, speech contest, as representatives of their junior high school which is an IESA member?
A. Yes. Students who attend a feeder school to their middle school or junior high school may represent the feeder grade school or they can represent the middle/junior high school in these activities. Each feeder school must be an IESA member school. If the feeder school students will be representing the middle/junior high school, the entries must be sent in with the middle/junior high school entries. If the student is going to present the feeder grade school, then the entries must be received from the feeder school.

2.   Scholastic Standing
- All contestants shall be in grades five through eight and shall not have passed eighth grade standing.
- A student shall be doing passing work as determined by the local school district in all school subjects and the school shall certify compliance with this by-law. Use of a player, contestant, or participant shall be deemed such certification.
- For all IESA activities, athletic as well as non-athletic, passing work shall be checked weekly to govern eligibility for the following Monday through Saturday. For fall activities, the first eligibility check shall be made following the first full week of attendance at the beginning of the school year. During the succeeding weeks of the school year, the eligibility check shall begin the week prior to the first contest in an activity.

- The eligibility check shall be the same day each week unless school is not in session; then it must be taken on the last day of student attendance that week.

- Grades shall be cumulative for the school's grading period.

Note: The IESA recommends that directors start to track the grades of their students in January so there are no surprises at contest time.

Q: We are in the 5th week of our nine week grading period. During our weekly grade check we discovered that we have a student who is receiving 4 A's and one F in all subjects. Is that student eligible to participate?
A: No. Since grades are cumulative for a grading period and the student is not passing all subjects, the student is ineligible for the following week. When the grade check is taken the following week and if the student is now passing all five subjects, then the student will regain eligibility.

Q: When a student is ineligible for a given week because of grades, may that student participate in practices held during the week of ineligibility?
A: This is a local school decision.

Q: Our teacher's grades are due to the office by 3:00 p.m. each Thursday to determine grade eligibility for the following week. One of my teachers reported a failing grade for a student when he turned in grades. On the following Monday, the teacher reported that the student who was failing turned in an extra credit report over the weekend and was now considered passing. Is this student eligible?
A: No. The student is ineligible since he was failing on the day that grades were due to the office. The fact that the extra credit project now makes the student grade eligible will help when the grade check is done the next Thursday, but the student was failing when the grade check was completed and as a result, the student is ineligible for the following week. The grade check must be done on the same day each week and cannot count grades earned or received after the check has been completed.
Situation: A new principal has come to Illinois from another state where scholastic eligibility rules differ from those of the IESA. The principal notes in the IESA rules that a student must be passing all subjects weekly to be scholastically eligible. Not understanding how to determine what "passing per week" means, the principal calls the IESA Office for an explanation.

Most important to note is that "passing per week" is determined by measuring a student's performance on a cumulative basis from the beginning of a school's grading period (usually a six or nine-week period) through the date on which the check is made. The check should not reflect only a given school week's scholastic performance; rather it should reflect the student's cumulative performance for the grading period through the date of the check. Schools are expected to conduct this weekly check in some consistent manner convenient to their individual operations. Student eligibility or ineligibility is then affected on the Monday following the date of the check.

For example, consider a school which checks eligibility every Wednesday. Records are processed through the computer and a printout of all students' scholastic standing is given to the athletic director on Thursday. The athletic director's office reviews the list and reports Thursday afternoon to the principal that a student is not passing all subjects as of this check. The principal informs the student and coaches on Friday morning that the student is not passing the required work and is thus ineligible for one week, beginning the following Monday morning. The student may play in contests held that evening or on Saturday, the next day. However, the entire next week, Monday through Saturday, the student is ineligible. The following Wednesday, the process is repeated. This time, when the report reaches the principal on Thursday afternoon, the student's record shows the student is now passing all subjects on a cumulative basis since the beginning of the grading period. Now, the principal will inform the student and coach on Friday morning that the student will become eligible again the following Monday morning. Please note that the student is not permitted to play on this Friday and Saturday because of last week's failure to meet the grade requirements. A student becoming scholastically ineligible by the weekly eligibility check must remain ineligible for one full calendar week before possibly becoming eligible again.

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3. **Use of Participants**
   Only students who are currently eligible under the rules and by-laws are eligible to participate in music contest.

   Feeder Schools:
   The Executive Director shall have discretion to authorize the use of students from member feeder schools in junior high school activities provided they meet the following conditions:

   - They are students at an elementary attendance center located in the same school district which feeds the junior high school.
   - They are not members of a grade school team in a sport, scholastic bowl team, speech chorale reading group, or music organization group which is entered in the IESA state tournament series.

- They are members of the junior high school athletic or scholastic bowl team for at least one-half of the regular season contests or regular members of the speech chorale reading group.
- Written request for use of these feeder students is submitted by the junior high school principal to the Executive Director prior to participation in any given activity.
- They are eligible under and in compliance with the requirements of these By-Laws.
- The junior high school principal assumes full responsibility for the conduct of these students during all activities in which they represent the junior high school.

B. **Specific Music Eligibility**

All students participating in an IESA music contest must be a member of the school's band, choir, or orchestra. Students may participate in contest if there is no performing group available at their school of attendance.

> *Q. May a student who does not participate in the school's band or choir and who receives piano instruction outside the school, perform a piano solo in the IESA solo and ensemble contest?*
> *A. No. Students participating in IESA music contests must be members of a school's band, choir, or orchestra.*
>
> *Q. May students from feeder elementary schools participate in a music solo and ensemble, speech contest, as representatives of their junior high school which is an IESA member?*
> *A. Yes. Students who attend a feeder school to their middle school or junior high school may represent the feeder grade school or they can represent the middle/junior high school in these activities. Each feeder school must be an IESA member school. If the feeder school students will be representing the middle/junior high school, the entries must be sent in with the middle/junior high school entries. If the student is going to represent the feeder grade school, then the entries must be received from the feeder school.*
>
> *Q. May students from feeder elementary schools participate in a music organization contest as representative of their junior high school band or choir which is an IESA member?*
> *A. Yes, as long as the feeder school is a member of the IESA.*

V. MUSIC GENERAL SOLO AND ENSEMBLE AND ORGANIZATION CONTEST REGULATIONS

A. **Original Scores: Instructors should provide an original copy of the score to each judge.**

NUMBERED MEASURES: All judges for music events shall be presented one original score of each selection being performed with the measures numbered. **Ratings shall be lowered one division if this is not done.** Music purchased and printed from an online source must be accompanied by a receipt.

Photocopied music may be provided to judges only in an "emergency." "Emergency" shall be defined as cases in which:
1.) Music is out of print with no new score available; and/or
2.) 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."

B. **Accompaniment**

All accompanists shall be limited to 20 accompaniments. If a school lists more than 20 for any accompanist, the contest host school shall schedule only the first twenty on the accompanist's list.

If accompaniment is called for in a score, it must be provided; live or recorded.

1. Additional instrumentation called for in a score is also permitted e.g. a flute solo along with a piano accompaniment for a chorus presentation. *It is recommended by the Music Advisory Committee that the additional part be performed by a student.*

2. Recorded accompaniment shall be allowed provided the following conditions are met:
   - The student (s) must use some type of sound system or Bluetooth Speaker.
   - The student and director are responsible for audio set up.
   - Setup for the recorded accompaniment should not detract from the performance time limit.
   - Any violation of the above guidelines would result in a penalty and the event's ranking being lowed a division.

   - SmartMusic can still be utilized by the schools.

C. General Selection Information

Neither a vocal nor instrumental soloist, ensemble, nor choir shall perform the same selection for both a solo and ensemble or choir. Ensembles and choirs shall not use the same selection as a chorus entry from their school. No vocal or instrumental contestant in more than one ensemble shall use the same selection.

Neither a vocal nor instrumental soloist, ensemble, nor choir shall perform any one number in two consecutive years. Schools are encouraged to limit the number of contestants using the same selection.

MINIMUM SELECTION LENGTH: All pieces performed at solo and ensemble contest must be a minimum of 32 measures long, not counting repeats OR 60 seconds in length.

Q. I have a student who would like to perform a popular contemporary piece in the IESA solo and ensemble contest. Is this allowed?
A. While there are no restrictions on the genre, the Music Advisory Committee cautions the performance of popular/contemporary pieces. Judges may categorize popular pieces as appropriate for contest and will adjudicate accordingly.

D. INDIVIDUAL LIMITATIONS:

SOLO & ENSEMBLE
- A student shall not participate in more than a total of six (6) solo and ensemble events.
- A student shall not participate as a soloist in more than one event with the same instrument or voice.

ORGANIZATION
- A vocal student may participate in one mixed chorus, either one boys or girls chorus, and one show choir.
- An instrumental student may participate in one band, one jazz band, one orchestra, and one choir-chime or hand-bell group.

E. Violations
- If the requirements for each Organization event are not met, an organization may be judged and rated but no awards shall be made.
- In case a rules infraction does not have the penalty indicated, the penalty shall be the lowering of the final rating by one division.
- Only those performances with a final Division I rating are eligible for Best of Day.

F. Organization Directors
The organization's director, a student teacher, or student director may direct all music organizations.

G. Scales - Soloists

Scales are not required; however, if performed, will be awarded as a one-point bonus on the adjudication sheet. **This bonus point option is only available for soloists and no additional points will be awarded for memorization.** Students may bring scale requirement sheets with them to read during their performance.

Instrumental:
1. Judge's choice of:
   o one of two major scales (Bb, Ab,) ascending and descending one octave. (5th-6th grade students)

- two of the four concert major scales (Bb, F, Ab, Eb) ascending and descending one octave. (7th-8th grade students)

Vocal:
1. Judge's choices of an ascending and descending one octave major scale and of a major or minor triad. (student would choose the starting pitch)

Percussion:
1. Judge's choice of:
   - one of two major scales (Bb, Ab,) ascending and descending one octave or two of the four percussion rudiments (paradiddles, 5 stroke rolls, flam taps, single drags). (5th and 6th grade students)
   - two of the four concert major scales (Bb, F, Ab, Eb) ascending and descending one octave or two of the four percussion rudiments (paradiddles, 5 stroke rolls, flam taps, single drags). (7th and 8th grade students)

Piano:
1. Judge's choice of two of three major scales both hands (C, F, G) ascending and descending.

String:
1. Judge's choice of:
   - one of two major scales (D,G) ascending and descending one octave. (5th and 6th grade students)
   - two of the four concert major scales (D,G,C,A) ascending and descending one octave. (7th and 8th grade students)

*See scale bonus sheet for additional information.

VI. POINTS OF EMPHASIS FOR CONTEST HOSTS

A. Judges' Meeting
Music contest host managers conduct the judges' meeting at the beginning of the contest. This meeting shall be mandatory for all contest judges.

B. Day-of-Contest Interpretations
At a contest site, music host managers may resolve interpretations of a judge's decision regarding rules and regulations.

C. Use of Risers
Risers shall be provided for all vocal organization by the host school.

D. Judges
Judges shall be music educators experienced in the area(s) they are assigned to judge.

Music contest hosts shall obtain judges for the contests, preferably from the approved list of judges provided by the IESA Office. Host schools shall provide the judges with complete rules for the conduct of the contest. All judges shall be well versed and experienced in the area they are to judge.
- Three judges shall be hired for organization events and one judge for all solo, ensemble, and choir events.
- Music judges shall not judge their own music students.

For Organization: There shall be three judges seated at separate tables for all organization events. The judge seated in the center shall be responsible for notifying the director to proceed with the next selection. One of the three judges will be responsible for recording and providing oral comments. The digital recording and written comments will then be forwarded to the director post-contest.

Q.	What procedure should a director follow if there is a complaint on a judge?
A.	The director should fill out a Judges Evaluation Form stating the problem and submit the form to the IESA office. These forms are provided by the IESA through the host school.

VII. SOLOS AND ENSEMBLES

The Association shall conduct annual Music Solo and Ensemble contests. The IESA administrator responsible for the activity shall divide all participating schools into state areas as may be found necessary.

A. Vocal Events

    1. Vocal Solos
      Number of performers: 1
      Selections: One to two selections performed by memory. This selection should be chosen by the vocal director as one that shall challenge the student's ability and should be a high quality of material.
      Time: 1-6 minute limit
      Violations: Final ratings shall be lowered one division if it is necessary to read any portion of the score.

    2. Vocal Ensembles
      Number of performers: Vocal ensembles, consisting of two to eight students, shall be boys, girls, or mixed,
      Selections: One or two selections by memory. Vocal directors should choose selections that shall challenge the students' abilities.
      Time: 1–6-minute limit. The time between selections does not count toward the six-minute limit.
      Required parts: Ensembles consisting of 2-5 students must sing a minimum of two parts. Ensembles consisting of more than five students must sing in a minimum of three parts. [The cover of the music will list the three parts. Ex. SSA (soprano, soprano, alto)]. An ensemble composed only of fifth and/or sixth-grade contestants may sing all selections in two parts.
      Violations: Ensembles which do not have all required parts covered shall not be judged nor rated but shall be permitted to perform.

    3. Vocal Choirs
      Number of performers: Vocal choirs, consisting of nine to sixteen students, shall be boys, girls, or mixed,
      Selections: One or two selections by memory. Vocal directors should choose selections that shall challenge the students' abilities.
      Time: 1-6 minute limit. The time between selections does not count toward the six-minute limit.
      Required parts: At least one selection must be in *three parts; a descant does not count as an independent voice. [Note: The cover of the music will list the three parts; Ex. SSA = soprano, soprano, alto.]*. If a second selection is performed, it must be in a minimum of two parts. A choir composed only of fifth and/or sixth-grade contestants may sing all selections in two parts.
      Additional information: The vocal director or student teacher may direct a choir.
      Violations: Choirs which do not have the correct number of contestants shall not be judged or rated but shall be permitted to perform.

Q. Can I transpose a piece for a vocal student to a different key?
A. Yes.

Q. I have a student who would like to accompany themselves for their vocal solo. Is this allowed?
A. Yes. A vocal solo performer could accompany themselves as long as they are using an original score.

B. Instrumental Events

    1. **Instrumental Solos Number of participants:** 1
      Selections: One selection This selection should be chosen by the band or orchestra director as one that shall challenge the student's ability.
      Time: 1-6 minute time limit.
      Bonus: One bonus point shall be given on the adjudication sheet if the selection is memorized.
      Additional information: An instrumental solo may be performed any instrument as called for in the score. Drum sets are allowed.

      For any amplified instruments, performers will be required to provide all of their own equipment for performance.

2. **Instrumental Ensembles**
   Number of performers: 2-5 students,
   Selections: One or two selections. Instrumental directors should choose selections that shall challenge the students' abilities.
   Required parts: Consisting of woodwind, or brass, or percussion including traps, or string instruments, or choir chimes, or mixed woodwind and brass. ***Ensembles shall be limited from two to five members, playing as many parts as there are members of the ensemble.***

   Time limit: 1-6 minute playing time limit. The time between selections does not count toward the six-minute limit.

   Additional information: Piano duets on one piano (*Piano Four Hands*) shall also be offered as an event.
   Violations: Ensembles which do not have all required parts covered shall not be judged nor rated but shall be permitted to perform. The accompaniment part must also be covered if an accompaniment is listed as part of the score.

3. **Instrumental Choirs**
   Number of performers: S*ix* to sixteen members,
   Required parts: Playing woodwind, brass, or percussion including traps, or string, or choir chimes, or mixed woodwind, brass, and percussion instruments. More than one student may play a part written for instrumental choirs.
   Selections: One or two selections. Music designated as instrumental choir music or at least **four-part** music must be used. Instrumental directors should make selections that shall challenge the students' abilities.
   Time limit: 1-6 minute playing time limit. The time between selections does not count toward the six-minute limit.
   Additional information: The band or orchestra director or student teacher may direct the choir.
   Violations: Choirs which do not have the correct number of contestants shall not be judged nor rated but shall be permitted to perform*.*

VIII. MUSIC ORGANIZATION

The Association shall conduct annual Music Organization contests. The IESA administrator responsible for the activity shall divide all participating schools into state areas as may be found necessary.

A. Organization Events

1. **Concert Bands**
   Number of Participants: No minimum participating number of 5th – 8th grade students
   Selections: Two or three contrasting selections, one of which must be a march.
   Time limit: 15-minute playing time limit. The time between selections does not count toward the 15-minute limit.
   Additional information: Concert Bands that consist of only 5th -6th grade students are not required to perform a march as one of the contrasting selections but may perform a march if desired. A single-voiced electronic bass or electronic keyboard may be used as a bass-lined instrument in concert bands.

2. **Jazz Bands**
   Number of Participants: A minimum of nine (9) enrolled members
   Selections: Two or three contrasting selections, one of which must be a swing-style selection.
   Time limit: 15-minute playing time limit. The time between selections does not count toward the 15-minute limit.

3. **Choir chime or hand-bell organizations**
   Number of Participants: No minimum participating number of enrolled $5^{th} – 8^{th}$ grade students
   Selections: Two or three selections
   Time limit: 15-minute playing time limit. The time between selections does not count toward the 15-minute limit.

4. **Orchestras**
   Number of Participants: No minimum participating number of enrolled $5^{th} – 8^{th}$ grade students
   Selections: Two or three selections
   Time limit: 15-minute playing time limit. The time between selections does not count toward the 15-minute limit.

5. **Boys, Girls, or Mixed Accompanied Choruses**
   Number of Participants: No minimum participating number of enrolled $5^{th} – 8^{th}$ grade students
   Selections: Two or three selections by memory, one of which shall be in three indicated voices (a descant does not count as an independent voice). [**NOTE:** The cover of the music will list the three parts; Ex. SSA = soprano, soprano, alto.] The other selection(s) must be in a minimum of two parts.
   Time limit: The performance time will be limited to 12 minutes.   The time between selections does not count toward the 12-minute limit.
   Additional information: Accompanied choruses, which have only fifth and/or sixth-grade contestants, may sing all selections in two parts.

6. **Boys, Girls, or Mixed A Cappella Choruses**
   Number of Participants: No minimum participating number of enrolled $5^{th} – 8^{th}$ grade students
   Selections: Two or three selections A Cappella by memory, one of which shall be in three indicated voices (a descant does not count as an independent voice). [**NOTE:** The cover of the music will list the three parts; Ex. SSA = soprano, soprano, alto.]
   Time limit: The performance time will be limited to 12 minutes. The time between selections does not count toward the 12-minute limit.
   Additional information: A Cappella choruses which have only fifth and/or sixth-grade contestants may sing all selections A Cappella in two parts.

7. **Jazz Choirs**
   Number of Participants: Minimum of 8 enrolled members
   Selections: Two or three selections by memory, one of which will be a "swing style" selection.
   Time limit: The performance time is limited to 15 minutes. The time between selections does not count toward the 15-minute limit.
   Additional information: There may be movement of the contestants during the performance of this event; however, jazz choirs will be judged primarily on the musical performance of the group.

8. **Show Choirs**
   Number of Participants: Minimum of 12 enrolled members
   Selections: Two or three selections by memory, one of which shall be in three indicated voices (a descant does not count as an independent voice). [**NOTE:** The cover of the music will list the three parts; Ex. SSA = soprano, soprano, alto.]
   Time limit: The performance time is limited to 15 minutes. The time between selections does not count toward the 15-minute limit.

Additional information: Show choirs which have only fifth and/or sixth-grade contestants may sing all selections in two parts. There shall be movement of the contestants during the performance of this event.

Q. Is there a maximum number of participants in any music organization?
A. No. Please indicate the total number on your online entry information.

Q. May a student participate in two different mixed choruses in an IESA contest?
A. No, only in one mixed chorus.

Q. What is the penalty if the individual limitations are violated in Organization?
A. The penalty shall be the lowering of the final rating by one division and the loss of Best of Day award chance.

IX. RATINGS

A. **Solo and Ensemble**
Ratings for music solo and ensemble contests shall be detailed on the various solo and ensemble adjudication forms as determined by the Board of Directors.

B. **Organization**
Final ratings for all music organization events shall be determined only in the following manner:

Individual Judges' Ratings	Final Rating
I - I - I, II or III	I
I - II - II or III	II
II - II - II or III	II
III - III - I, II, or III	III

X. AWARDS

A. **Solo and Ensemble**
Soloists and all members of ensembles or choirs who receive a Division I rating shall be awarded a medal. Soloists and all members of ensembles or choirs who receive a Division II or III rating shall be awarded a ribbon.

A **Best of Day Award** will be given *one per each contest room* at Solo & Ensemble Contest. A certificate will be given to each member of the entry that was awarded the Best of Day from each room at contest. The award will be determined by the adjudicator from each room. If a judge is judging two distinctly different genres (such as vocal and piano or percussion and woodwinds), then the judge may award a Best of Day to each genre. Only students who have received a DI rating are eligible for this award. The host school will log-in and add the names via their music entry center host administration. Certificates will be forwarded to the member school from the IESA office.

B. **Organization**
Music organizations earning a Division I rating at state level contests shall receive a bar award as confirmed by the host school which may be added to the school's plaque. Schools should request plain bars from the host school if they wish to do special engraving on their own. The host school will then indicate the school's request for plain bars to the IESA Office online in the host center. The school may purchase plaques directly from the IESA supplier on an order form sent to all participating schools from the IESA Office.

The IESA Office will stock a first-place state music organization medal, which may be purchased by music organizations receiving a Division I rating. The order form is included with the password mailing. The order form is also available online. Plaques must be purchased separately.

A Best of Day Award will be given for *each panel of judges* at Organization Contest. An award bar "Best of Day" will be given to the school in place of the Division I rating bar for the Organization award plaque. The award will be determined by the panel of adjudicators from each contest room. Only schools who have received a Division I rating will be eligible for

this award. The host school will notify the IESA of the Best of Day award at the same time as the Division I ratings. These bars will be sent directly to the member school from A&M Products.

> *Q. What should I do when I receive the incorrect award for a speech or music contestant?*
> *A. Contact your host school first, as they are responsible for reimbursing IESA for the awards used. It is recommended that you check your awards list prior to leaving the contest site on the competition day.*

XI. POINTS OF EMPHASIS

A. **Eligibility Check** - a weekly grade check shall be used to govern eligibility for the following Monday through Sunday. Grades shall be accumulative for the school's grading period. The IESA recommends that schools participating in music start grade checks in January.
B. **Qualified Judges** - Judges shall be music educators experienced in the area(s) they are assigned to judge.
C. **Selections** - Directors should limit the number of soloists or ensembles/choirs performing the same selection in the same contest on the same instrument. As for organization, directors should not choose a selection that was performed at a solo & ensemble contest by the same students in the same year.
D. **Scales** - Scales are not required, however, if performed, will be subtracted as a one point bonus on the adjudication sheet. ***This bonus point option is only available for soloists and no additional points will be awarded for memorization.*** Students can bring scale requirement sheets with them to read during their performance.

XII. ADJUDICATION CRITERIA

A. **Technique**
Tone quality- proper production, breath support, clarity, purity, breath control, head tone verses chest tone, appropriate tone for the style of the music

Articulation of notes- staccato, legato, accents
Intonation- accurate pitch especially in a cappella selection
Precision and Accuracy- accurate notes

B. **Rhythm**
Tempo- is the tempo appropriate for the musical composition? Is it steady and maintained? Should it be faster or slower? Scores submitted by the director should be marked carefully regarding any changes or specific indications of flexibility in the tempo whether specified by the composer of the conductor's rhythmic interpretations.

Accuracy- correct performance of rhythmic patterns, correct rhythmic proportions between quarters, eighths, triplets, and sixteenth notes

Pulse- students should know the difference between tempo and pulse. Do the students sing the rhythm like a series of accented metered measures or are they singing with the rhythm of the phrase? Do the students sing with a continuous flow of rhythmic phrases?

C. **Interpretation**
Tempo- How well are the rhythmic effects produced by changing the tempo? How skillfully do the conductor and performers employ fermatas?

Dynamics- use of dynamics regarding the manner in which the intensities are changed, use of accents and any subtleties of nuance.

Phrasing- is the accuracy of phrasing in keeping with the composer's and conductor's indications, the skill with which the conductor and performers show the relationship of the phrasing to the form of the composition?

Style- how well does the conductor and the performers understand the style of the composition? Is there a distinction between melody and the counter-melody or melodies? Is there balance between the melody and harmony parts? Are stylistic elements emphasized that are appropriate to the particular music being performed? How well is this done?

D. Musical Effect

Concept- execution, skill, interpretation effectiveness, personal projection; How effective was the group's interpretation? How effective was the personal projection of the conductor? How are the composer's feelings projected to the listener? How totally involved are the students in the performance? Do they perceive the concept of the composition as a whole and suitable relationships as part of the whole? How well are the skills of the group and conductor executed in the overall performance?

E. Performance Poise

Appearance- uniform dress is best

Stage presence- performance position, any mannerisms that may detract from the musical effect, behavior on and off stage, group discipline, group focus on conductor; Do the students project their love of music? Are they enjoying performing? Do they establish a good relationship with the audience? Do they acknowledge applause graciously?

The following criteria will be considered when determining performance ratings:

Solo & Ensemble Event	Adjudication Criteria
Piano Solo	Performer's tone (beauty, control), Technique (finger dexterity, note accuracy, use of pedals), Interpretation (mood, contrast, phrasing, tempo), Musical Effect (artistry, fluency, vitality, feeling), Rhythm (accuracy, steady tempo), Other Factors (stage presence, appearance, posture, etc.)
Piano Duet	Performer's tone (beauty, control), Technique (finger dexterity, note accuracy, use of pedals), Interpretation (mood, contrast, phrasing, tempo), Musical Effect (artistry, fluency), Ensemble effect, Rhythm (accuracy, steady tempo), Other Factors (stage presence, appearance, posture)
Percussion Solo	Use of sticks, Technique (fluency, precision), Interpretation (tempo, dynamics), Rhythm (accuracy, steady tempo), Musical Effect (artistry, fluency), Other Factors (stage presence, appearance, position at the drum, posture, etc.)
Acoustic Guitar	Tone (quality, control), Intonation (pitch accuracy, vibrato), Right Hand Technique (strumming, picking, accuracy), Left Hand Technique (fluency, note accuracy, positions), Rhythm (accuracy, steady tempo), Interpretation (general musicianship, tempo, phrasing, etc.), Other Factors (stage presence, tuning, posture, etc.)
String Solo	Tone (quality, control), Intonation (pitch accuracy, vibrato), Bowing/ Strumming, Left Hand Technique (fluency, note accuracy, positions), Rhythm (accuracy, steady tempo), Interpretation (general musicianship, tempo, phrasing, etc.), Other Factors (stage presence, appearance, posture, etc.)
String Ensemble or String Choir	Tone (quality, control), Intonation (individually, within the group), Balance, Bowing/ Strumming, Left Hand Technique (fluency, precision, positions), Rhythm (accuracy, steady tempo), Interpretation (general musicianship, tempo, phrasing, dynamics), Other Factors (stage presence, tuning, posture, etc.)
Handbell or Choir Chime Ensemble	Basic ringing/chiming technique (grip: wrist/arm/shoulder position; stroke accuracy and follow-through; should and table damp techniques), Uses of special techniques (L.V., Matellato, Vibrato, Toll Swing, other), Balance (melody predominant, all pitches present), Ensemble unity (precision, cooperation), Rhythm (accuracy, appropriate tempo, steadiness), Musicianship (phrasing, dynamics, artistry), Equipment used (appropriateness, properly adjusted and maintained, pads, table covers, etc.) Other factors (stage presence, discipline, posture, showmanship)
Handbell or Choir Chime Choir	Basic ringing/chiming technique (grip: wrist/arm/shoulder position; stroke accuracy and follow-through; should and table damp techniques), Uses of special techniques (L.V., Matellato, Vibrato, Toll Swing, other), Balance (melody predominant, all pitches present), Choir unity (precision, cooperation), Rhythm (accuracy, appropriate tempo, steadiness), Musicianship (phrasing, dynamics, artistry), Equipment used (appropriateness, properly adjusted and maintained, pads, table covers, etc.) Other factors (stage presence, discipline, posture, showmanship)

Solo & Ensemble Event	Adjudication Criteria
Woodwind and Brass Solo	Tone (quality, control), Intonation (pitch accuracy), Technique (fluency, precision, articulation), Rhythm (accuracy, steady tempo), Interpretation (expression, tempo, phrasing, dynamics), Other Factors (stage presence, appearance, posture)
Woodwind, Brass, Percussion, Mixed Ensemble	Tone (quality, blend, control), Intonation (pitch accuracy, use of sticks for percussion ensemble), Balance, Technique (fluency, precision, articulation), Rhythm (accuracy, steady tempo), Interpretation (expression, tempo, phrasing, dynamics), Other Factors (stage presence, appearance, posture)
Woodwind, Brass, Percussion Choir, Mixed Choir	Tone (quality, blend, control), Intonation (pitch accuracy, use of sticks for percussion choir), Balance, Technique (fluency, precision, articulation), Rhythm (accuracy, steady tempo), Interpretation (expression, tempo, phrasing, dynamics), Other Factors (stage presence, appearance, posture)
Vocal Solo	Performer's Tone (beauty, control), Intonation (pitch accuracy), Memory, Diction (clarity of consonants, naturalness, purity of vowels), Technique (precision, rhythm, breathing), Interpretation (expression, tempo, phrasing), Musical Effect (artistry, fluency, vitality, feeling), Other Factors (stage presence, appearance, posture)
Vocal Ensemble	Performer's Tone (beauty, control), Intonation (pitch accuracy), Memory, Diction (clarity of consonants, naturalness, purity of vowels), Balance, Blend, Technique (precision, rhythm, breathing), Interpretation (expression, tempo, phrasing), Musical Effect (artistry, fluency, vitality, feeling), Other Factors (stage presence, appearance, posture)
Vocal Choir	Performer's Tone (beauty, control), Intonation (pitch accuracy), Memory, Diction (clarity of consonants, naturalness, purity of vowels), Balance, Blend, Technique (precision, rhythm, breathing), Interpretation (expression, tempo, phrasing), Musical Effect (artistry, fluency, vitality, feeling), Other Factors (stage presence, discipline, posture)

Organization Event	Adjudication Criteria
Chorus	Tone (quality, control), Intonation (pitch accuracy), Diction (clarity of consonants, naturalness, purity of vowels), Balance, Blend, Technique (precision, rhythm, breathing), Interpretation (tempo, phrasing), Musicianship (artistry, fluency, vitality, feeling), Memory, Other Factors (stage presence, posture)
Concert Band	Tone (beauty, blend, control), Intonation (pitch accuracy), Rhythmic accuracy (steady tempo), Balance, Technique (precision, rhythm, breathing), Interpretation (expression, tempo, phrasing), Musicianship (artistry, fluency, vitality, feeling), Other Factors (stage presence, discipline, posture)
Show Choir	Tone (quality, control), Intonation (pitch accuracy), Balance, Blend, Technique (precision, rhythm, breathing), Interpretation (general musicianship, tempo, phrasing), Showmanship/Staging, Memory, Movement/Choreographic Creativity
Orchestra	Tone (beauty, blend, control), Intonation, Balance, Rhythm(accuracy, steady tempo), Technique (fluency, precision, articulation, bowing), Interpretation (expression, tempo, phrasing, dynamics), Musicianship (artistry, fluency, vitality, feeling), Other Factors (stage presence, appearance, posture)
Handbell or Choir Chime	Basic ringing/chiming technique (grip: wrist/arm/shoulder position; stroke accuracy and follow-through; should and table damp techniques), Uses of special techniques (L.V., Matellato, Vibrato, Toll Swing, other), Balance (melody predominant, all pitches present), Unity (precision, cooperation), Rhythm (accuracy, appropriate tempo, steadiness), Musicianship (phrasing, dynamics, artistry), Equipment used (appropriateness, properly adjusted and maintained, pads, table covers, etc.) Other factors (stage presence, discipline, posture, showmanship)
Jazz Choir	Tone (quality, control), Intonation (pitch accuracy), Balance, Blend, Technique (precision, rhythm, breathing), Interpretation (general musicianship, tempo, phrasing, dynamics), Diction, Continuity of Performance (consistent level of performance, smooth transitions), Performance factors (poise, general conduct, mannerisms, facial expression, vocal memory).
Jazz Band	Tone (beauty, blend, control), Intonation (pitch accuracy), Balance, Rhythmic accuracy (steady tempo), Technique (precision, rhythm, breathing), Interpretation (expression, tempo, phrasing), Musicianship (artistry, fluency, vitality, feeling), Other Factors (stage presence, discipline, posture, solos)