

VERMONT MUSIC EDUCATORS ASSOCIATION - DISTRICT II

2012 - 2013 HANDBOOK

Northeast District Music Festivals for
Middle and High Schools

Sponsored by the Newport Rotary Club

District II Website:
www.fyreandlightning.org/ne/

List of Changes from '11-'12

New for 2012 - 2013

• Pg. 7: List of Managers and Adjudicators

• Pg. 6: Middle School Festival: Friday, March 22, 6:30 p.m. [Note Concert Time!!]

• Pg. 26: March 15 (Fri.) HS - *Student Acceptance Forms, MEDICAL FORMS AND \$20.00 festival fee, Housing Forms, & Richard Croudin Scholarship Forms* all due to Anne. Checks made payable to Newport Rotary Club.

• Pg 40: \$20 participation fee

• Pg 45: INCOMPLETE QUARTETS If a school has an incomplete quartet, they will have the option to do one of the following: have the appropriate adjudicator(s) sing the missing part(s) or have another student from their school or another school sing the missing part(s). A school music teacher or any other adult may not sing in an auditioning quartet.

• Pg. 49 & 50: January 11 - Database info via email due to Bill in the following format: Copy table

Email database: Copy This Table, Paste in Email, Complete, Send to Bill by January 11th:

Last Name	First Name	Vocal Part	School	Audition Code V / I	Reason if Makeup Needed

• Pg. 52-55: The following signatures will now be found and required on the Invoice (no longer on the housing form): *Music Teacher's Signature/Date, Principal's Signature/Date*

IMPORTANT REMINDERS:

• Junior High Recommendation and High School Audition Forms must be typed /or annotated and emailed to Peter / Chris for JH and Bill for HS. MS Medical Forms and HS Acceptance Forms, Housing Forms, Medical Forms must be typed for clarity of information. Forms can be found on our website and students can download the medical forms to type in the information themselves and then get signatures. Teachers may type up the other forms and get necessary signatures as well.

• Audition Make-ups must go through the student's music director - not solely the students.

• Be sure to send BOTH a **Hard Copy** of the HS Audition Form (pg 50 and 51) **AND** the **GIVEN TABLE FOR DATABASE** to Bill for auditions. Do not just send a generic list of kids via email. THANK YOU!

• Vocal Audition Make-ups:Vocal teachers of students making up auditions are responsible for getting the quartet arranged for the make-up so that a complete quartet is heard.

HISTORY OF THE NORTHEAST MUSIC FESTIVAL

The Newport Rotary Club has been sponsoring the Music Festival for District II since World War II. When gas rationing made travel to Burlington for the All-State Festival impossible, the Rotary Club, in their commitment to "Service above Self," began their sponsorship of a festival that would include a chorus, band and orchestra. From 1943-1945, the three-day festival was held in Newport, with area students from eleven towns participating.

When World War II ended, and students were again able to attend the All State Festival in Burlington, the Rotary Club discontinued the Festival, thinking that students' needs would be met with this opportunity. After two years, in 1948, the schools in the district requested that the District Festival be revived, as it provided opportunities for students who were not involved in All State. The Rotary Club sponsorship of this event has continued since that date, some fifty-five years. Now there are three performing groups, the Concert Band, Wind Ensemble and Chorus, with concerts on Friday night and Saturday afternoon.

Richard Croudin assumed the duties of Director of the Festival in 1948, when he served as Newport City Schools' Director of Music, and held that position for thirty-one years. Mr. Croudin "retired" from school teaching in 1979, but continued teaching part time in the public schools and continues as a Rotarian, actively supporting the Festival. The Richard Croudin Music Scholarship is awarded annually to several local high school students who are pursuing further study in music.

The Rotary Club sponsorship is partly financial- purchasing music, paying stipends to conductors, accompanists and the Festival Director. The club also takes on the huge task of arranging for housing 150-160 students within the community for the three days. The club members sell tickets and serve as ushers, as well as host a "thank you" dinner for area music teachers on the first evening of the event.

The support of the Rotary Club of Newport to the entire district has created a culture in the community of immense support for music. With recent threats of budget cuts to the music program, the community rallied to ensure its continuation. Richard Croudin in particular was and continues to be an educator with the highest commitment to music and to the students of our district.

In 2003, Vermont Music Educators Association honored the Newport Rotary Club and Richard Croudin with a Special Recognition Award for their contribution to music education. In October 2007 a special concert honoring Dick was performed with community and school musicians performing his compositions.

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DISTRICT II FESTIVAL DIRECTORS

High School Festival Co-Director

(Vocal Chair)

Anne K. Hamilton

North Country Union High School

P.O. Box 725, Veterans Ave.

Newport, VT 05855

School Phone: 334-7921, ext. 3048

Fax # 334-1618

annekhamilton1@me.com

Home phone: 895-2747

Cell# 802-999-9534

High School Festival Co-Director

(Instrumental Chair)

Bill Prue

North Country Union High School

P.O. Box 725, Veterans Ave.

Newport, VT 05855

School Phone: 334-7921, ext. 3049

Fax # 334-1618

williamprue@gmail.com

Cell# 673-4856

Middle School Festival Co-Director

(Instrumental Chair)

Peter Storrings

North Country Union Jr. High School

57 Junior High Drive

Derby, VT 05829

School Phone: 766-2276, voice mail box 170

Fax # 766-2287

peterstorrings@hotmail.com

pstorrings@ncujhs.net

Home phone: 334-2456

Middle School Festival Co-Director

(Vocal Chair)

Chris Sellers

North Country Union Jr. High School

57 Junior High Drive

Derby, VT 05829

School Phone: 766-2276, voice mail box 154

Fax # 766-2287

csellers@ncujhs.net

blairhs@comcast.net

Home phone: 988-4773

Rotary Festival Music Chair

Bill Gardyne

33 Wallace Rd.

Derby, VT 05829

wgardyne1@comcast.net

Home Phone: 766-5324

Work Phone: 334-6584

Newport Rotary Club

PO Box 166

Newport, VT 05855

'12-'13 IMPORTANT DISTRICT DATES

- Nov. 16 (Fri.) Middle School Chorus Recommendations due to Chris Sellers
Middle School Band Recommendations due to Peter Storrings
- January 11 (Fri.) Sr. High Director's Audition forms due to Bill Prue via email
- Feb. 2 (SAT.) Sr. High Auditions (NCUHS) beginning at 9:00 am
Feb. 3 (Sun) Snow date for Sr. High Auditions
- Feb. 11 (Mon.) Approximate date for Audition Results
- March 15 (Fri.) HS - Student Acceptance Forms, Medical Forms, \$20.00 festival fee, Housing Forms, & Richard Croud's Scholarship Forms all due to Anne
- March 18 (Mon) High School Alternates chosen for students unable to attend HS Festival.
- March 22 (Fri) Northeast Junior High Music Festival
CONCERT 6:30 PM
- March 27 (Wed.) Snow Date for Middle School Festival
- March 29 (Fri) Lists of participants in Small Ensemble Concert due to Bill
- April 4, 5, 6 Northeast High School Music Festival

2013 NORTHEAST MUSIC FESTIVAL CONCERTS

Middle School Festival: Friday, March 22, 6:30 p.m. [Note Concert Time!!]
(snow date: March 27)

Festival Band - Conductors - TBA
Managers for both bands: TBA

Festival Chorus - Conductor: TBA / Accompanist: TBA
Manager: TBA / Co-Manager: TBA

High School Festival Adjudicators: Saturday, Feb. 2 (snow date Sunday, Feb. 3)

Flute -

Oboe & Bassoon - Andrea Brightenbach

Clarinet - Heather Finlayson

Alto Saxophones - Peter Storrings

Trumpets - Jeremiah Gallant

Horn, Trombone, Baritones, Tuba, Electric Bass - Bill Prue

Percussion - Dan Bruce

Soprano - Marty Lacasse

Alto - Jean Shields

Tenor - Talan Bryant

Bass - Alan Rowe

Database Entry / Scores Checked - Bill Prue , Jennifer Connelly, plus
Susanne Norwood, Jim Nolan, & new district teachers from Hazen and Lake Region

High School Festival: Thurs. - Sat. April 4, 5, 6

Thurs. April 4, Open Mic Night 7:00 - 8:15

Fri. April 5, 7:00:

Small ensembles from participating schools

Festival Concert Band - Manager: Andrea Brightenbach;

Co-Manager: Heather Finlayson

Sat. April 6, 2:00 p.m.

Festival Chorus - Manager: Alan Rowe & Co-Manager: Jeremiah Gallant

Wind Ensemble - Manager: Dan Bruce & Co-Manager: TBA

OTHER IMPORTANT RELATED DATES

VMEA Conference: October 8, 2012 - Burlington, VT Sheraton Conference Center

New England Auditions: Sat., Dec. 1 - Hartford High School

All-State Auditions :Sat., Jan 12, Southern Site (So. Burlington)

Sat. Jan. 19, Northern Site (Hartford HS)

Sat. Jan. 26, Snow Date

Vt. IAJE Jazz Festival: Tuesday Mar12 www.vmea.org/iaje.php

2013 New-England Music Festival: March 21-23 in Burlington, CT

2013 VMEA Band Festival: Tuesday, March 26 at South Burlington High School

2013 NAFME Eastern Div. Conference: April 4-7 in Hartford, CT

VT IAJE Jr. High Jazz Festival (anticipated date): www.vmea.org/iaje.php

2013 All-State Music Festival, VT: Thurs. May 9- Saturday, May 11 at Mt Mansfield HS

DISTRICT DIRECTORY:

Schools that participate in the Northeast Middle and High School Festival

Albany Community School

351 Main Street, Albany, VT 05820

K-8, 755-6168

Anna Kennedy, (V)

jar.jar@kingcon.com

Amy Newton, (I)

amanda.newton89@gmail.com

Barnet Elementary School

163 Kid Row, Barnet, VT 05821

K-8, 633-4978

Sue Persson (V,I)

spersbes@kidrow.net

Barton Graded School

137 Church Street, Barton, VT 05822

K-8, 525-6244

Sandlyn Chadwick (V,I),

sandalynchadwick@yahoo.com

Bishop Marshall School

680 Laporte Rd. Morrisville, VT 05661,

888-4758

Lonny Gufstafson (I),

lonnygustafson@ymail.com

Brooke Wright (V)

Blue Mountain Union

2420 Rte. 302, Wells River, VT 05081

K-12, 757-2711

Jean Shields, (V,I)

jean.shields@bmuschool.org

Brighton Elementary School

P.O. Box 419, Island Pond, VT 05846

K-8, 723-4373

Kathy Cleary (V,I)

Katherine.Cleary@ncsuvt.org

Burke Town School

3293 Burke Hollow Road, West Burke, VT

05871-8913

PK-8, 467-3385

Joan Kirchoff (I)

musicalmom11@msn.com

Susanne Norwood (V)

Canaan Schools

99 School Street, Canaan, VT 05903

k-12, 266-8910

Karl Varian (V,I)

kvarian@canaanschools.org

Charleston Elementary School

255 Center School Road, West Charleston, VT

05872

K-8, 895-2915

Anna Shelow (V,I)

anna.shelow@ncsuvt.org

Concord School

173 School Street, Concord, VT 05824

pk-12, 695-2550

Molly Tobin

mollytobin@concordk12vt.org

Coventry Village School

P.O. Box 92, Coventry, VT 05825

K-8, 754-6464

Anna Shelow (V,I)

anna.shelow@ncsuvt.org

Craftsbury Schools

1422 North Craftsbury Road

Craftsbury Common, VT 05827

K-12, 586-2541

Andrea Brightenbach (V),

abrightenbach@OSSU.org

Danville School

148 Peacham Road, Danville, VT 05828
K-12, 684-3651
Jeremiah Gallant (I)
jgallant@danvillek12vt.us
Eileen Rossetti (V) K-6
erossetti@myfairpoint.net

East Haven School

64A Community Building Road, East
Haven, VT 05837
K-8, 467-3029
Joan Kirchoff (V,I),
musicalmom.11@msn.com

Glover Community School

100 School Street, Glover, VT 05839
K-8, 525-6958
Anna Kennedy, (V)
jar.jar@kingcon.com
Amy Newton (I)
amanda.newton89@gmail.com

Good Shepherd Catholic School

PO Box 384 St. Johnsbury, VT 05819
751-8223
Janet Edmondson (V,I)
janet@edmondsonfarm.com

Hazen Union High School

P.O. Box 368, Hardwick, VT 05843
7-12, 472-6511
Talan Bryant (V)
tbryant@ossu.org
Mason Mills (I)
mmills@ossu.org

Irasburg Village School

P.O. Box 70, Irasburg, VT 05845
K-8, 754-8810
Anna Kennedy, (GM & V)
jar.jar@kingcon.com
Amy Newton, (I)
amanda.newton89@gmail.com

Lake Region Union High School

317 Lake Region Road, Orleans, VT 05860
9-12, 754-6521
Sara Doncaster (V,I)
saracomposer@hotmail.com

Lamoille Union High School

736 Route 15 West, Hyde Park, VT 05655
7-12 888-4261 (Band Rm#: 851-1254)
Jenifer Connelly, (V)
jconnolly@luhs18.org
Heather Finlayson, (I)
hfinlayson@luhs18.org

Lowell Village School

52 Gelo Park Road, Lowell, VT 05847
PreK-8, 744-6641
Michael Oquendo, (V,I)
okuendmk191@gmail.com

Lunenburg and Gilman Schools

P.O. Box 97, Gilman, VT 05904
PK-8, 892-5969
Barbara Connelly (V,I),
blc614@juno.com

Lyndon Institute 9-12

P.O., Box 127, Lyndon Center, VT 05850
626-3357, 626-6146
Susanne Norwood, (V,I)
susanne.norwood@lyndoninstitute.org

Lyndon Town School

2591 Lily Pond Road, Lyndonville, VT 05851
PK-8, 626-3209
Brian Huling, (I, V)
brianhuling@hotmail.com

Millers Run School

P.O. Box 154, Sheffield, VT 05866
PK-8, 626-9755
Mary Beth Nolan, (V)
Jimmerybeth.Nolan@gmail.com

Newark School

1448 Newark Street, Newark, VT 05871
K-8, 467-3401
Marcia Hagman

North Country Union Junior High School

57 Junior High Drive, Derby, VT 05829
7-8, 766-2276
Chris Sellers, (V - JH Festival Chair)
csellers@ncujhs.net, blairhs@comcast.net
Peter Storrings, (I - JH Festival Chair)
pstorrings@ncujhs.net,
peterstorrings@hotmail.com

North Country Union Senior High School

209 Veterans Avenue, Newport, VT 05855
9-12, 334-7921 ext 3048
Anne Hamilton, (V)
annekhamilton1@me.com
Bill Prue, (I)
Cell# 673-4856
williamprue@gmail.com

Orleans Elementary School

53 School Street, Orleans, VT 05860
K-8, 754-6650
Anna Kennedy, (V)
jan.jar@kingcon.com
Amy Newton, (I)
amanda.newton89@gmail.com

Peoples Academy

202 Copley Avenue, Morrisville, VT 05661
9-12, 888-4600
Daniel Bruce, (V,I)
Daniel.Bruce@Morrisville.org

Peoples Academy Middle School

202 Copley Avenue, Morrisville, VT 05661
6-8. 888-4600
Dan Bruce, (V,I)
Daniel.Bruce@Morrisville.org

Riverside School

30 Lily Pond Road
Lyndonville, VT 05851
626-8552

St. Johnsbury Academy

100 Main Street. St. Johnsbury, VT 05819
751-2040
Alan Rowe, (V,I)
arowe@stjacademy.org

St. Johnsbury Middle School

257 Western Avenue, St. Johnsbury, VT 05819,
PK-8 (802) 748-8912, ext. 1011
Nicole Bradford, (V)
nbradford@stjbsd.org,
cholesbradford@hotmail.com
Heather Topolski, (I)
htopolski@stjbsd.org

The Stevens School

PO Box 128, Peacham, VT 08562
592-3194
Mary Beth Nolan
Jimmarybeth.Nolan@gmail.com

Stowe Middle/High School

413 Barrows Road, Stowe, VT 05672
6-12, 253-7229
Jane Bouffard, (I)
jbouff@myfairpoint.net,
jane.bouffard@stoweschools.com
Marty Sorrell-Lacasse, (V)
marty.lacasse@stoweschools.com

Sutton Village School

95 Underpass Road, Sutton, VT
05867-9739
K-8, 467-3492

Troy School

P.O. Box 110, North Troy, VT 05859
K-8, 988-2565
Wendell Hughes, (V,I)
wendellphughes@hotmail.com

United Christian Academy

School St., Newport, VT. 05855
334-3112

Walden School

135 Cahoon Farm Road, West Danville, VT
05873, K-8
563-3000
Allison Campbell (V,I)
allisonkcampbell@gmail.com

Waterford Elementary School

276 Duck Pond Road, St. Johnsbury, VT
05819, PK-8 748-9393
Eileen Rossetti (I)
erossetti@myfairpoint.net

***VMEA District II
Junior High Music Festival***

March 15, 2013

SPONSORED BY THE NEWPORT ROTARY CLUB

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Preface

This handbook is an attempt to answer most questions concerning the Northeast District Middle School Music Festival. If any information is not clear or further information is needed, please contact the Festival Director, Peter Storrings.

District II Middle School Music Festival

The District II (Northeast) Middle School Music Festival is a one-day event, traditionally held on the Friday after Town Meeting Day. The festival, which began in 1976, is sponsored by the Newport Rotary Club and hosted at the facilities of North Country Union High School in Newport, VT.

The festival is open to 7th and 8th grade musicians who are members of their school music programs, or who are home-schooled students whose qualifications are supported by a district music teacher. The primary purposes of this festival are to provide an enriching musical challenge for our talented students; and to provide a quality large-ensemble experience for deserving and capable student musicians from both large- and small-enrollment schools.

This is a non-auditioned festival; participants are selected based on the recommendation of their teachers. For participation in the **chorus**, teachers may recommend a certain number of students up to a **quota** based on school size. For participation in one of the two equal-ability **bands**, teachers may recommend up to one-third the number of students in their school program; those names are then subject to final selection based on their reported skill level and the balanced instrumentation needs of the groups.

Ensemble conductors are chosen by a nomination and vote of the district music teachers, and may be from inside or outside the district. Conductors' program selections (generally, 3-part for chorus, or grade 2.5-3 for band) are subject to approval by the festival director. Conductors are asked to select at least one piece from the existing District Festival Library, or alternately, to provide their own copies of parts for festival use, in order to keep music expenses under control.

IMPORTANT DATES

NOVEMBER 16, 2013	MS RECOMMENDATIONS DUE TO PETER STORRINGS (I) and CHRIS SELLERS (V)
MARCH 22, 2013	NORTHEAST FESTIVAL (MIDDLE SCHOOL) (HOSTED AT NORTH COUNTRY UNION HS) rehearsals begin at 10:00 am / concert 6:30 pm
MARCH 27, 2013	SNOW DATE FOR MIDDLE SCHOOL FESTIVAL

MIDDLE SCHOOL FESTIVAL RESPONSIBILITIES & POLICIES

A. SPONSOR-NEWPORT ROTARY CLUB:

1. Is responsible for all financial aspects of the festival
2. Is responsible for the printing of tickets, programs, posters.
3. Will provide police at concerts.
4. Will provide necessary services at concerts.
5. Will collect receipts from guest conductors for reimbursement.

B. HOST SCHOOL-NORTH COUNTRY UNION HIGH SCHOOL:

1. Will provide space for rehearsals and concerts.
2. Will provide necessary equipment (large instruments, chairs, stands, risers, microphone, etc.).
3. Will provide two meals for MS Festival (one lunch and one dinner) to be paid for by the participating schools.
4. Will house Rotary Library.

C. FESTIVAL DIRECTOR:

1. Will update district handbook and distribute on a yearly basis.
2. Will contact school music teachers of each participating school as to dates and expectations.
3. Will assist Rotary Club with program, advertising and other organizational tasks.
4. Is responsible for schedule of Festival and necessary arrangements.
5. Is responsible for contacting guest conductors and accompanist and sending information to those parties.

6. Is responsible for final selection of student participants and sending necessary information and materials to District music teachers.
7. Will secure and approve a program, and order music, by October 15.
8. Will organize and label music and send music to each school director within one week of the end of December school vacation.
9. Will make final decision concerning any festival matters.
10. Will run necessary meetings.
11. Will set up lodging for guest conductors, if required

D. MANAGERS:

1. Will advise conductor on needs and/or limitations of ensembles
2. Will advise Festival Director of percussion equipment needs within 3 weeks of the Festival.
3. Will prepare rehearsal space for the conductor and students prior to the First rehearsal. This includes a seating chart for the rehearsal space and having name tags to attach to music stands. A seating plan for the stage area should be completed prior to the dress rehearsal on stage.
4. Will make students aware of responsibilities and schedules, handle equipment and discipline problems and report excessive tardies or discipline problems to Festival Director.
5. Will "host" conductor throughout his/her stay and introduce at concert.
6. Will collect and sort music after the concert and return it to the
7. Festival Director in a timely fashion.
8. See HS Managers' responsibilities for more info

E. PARTICIPATING SCHOOLS:

1. Will provide at least one chaperone (preferably the music teacher) for that school's participating students.
2. Will make their own transportation arrangements to and from the festival for their students.
3. Will communicate to participating students the festival rules and regulations before the festival.
4. Will be billed for music that is not returned by their students.
5. May borrow music from the Rotary Library for their own programs

through the Festival Director. Music should be returned at the end of each school year. Schools will be billed for any music that is not returned within a year.

6. Schools who do not comply with any rules or regulations, may be put on a one-year probationary status by the Festival Director and the Rotary liaison.

F. TEACHERS/CHAPERONES:

1. Will adhere to all deadlines listed in this handbook.
2. Will keep students informed of all information and policies concerning the festival before the festival.
3. Will prepare students for their participation in a given ensemble.
4. Will be in attendance at all times during the festival to help chaperone students and to help run the festival. This includes monitoring student belongings stored in the gym.
5. Will have each of their students wear a name tag, which also identifies their home school and performance group, from arrival time through the end of the dinner hour.
6. Will purchase and distribute necessary meal tickets for their students (**checks made out to NCUHS**).
7. Will retain at the festival site the completed Medical Forms of their students, and will assist/attend to any of their students with medical needs.
8. Will attend festival meeting after lunch on festival day.
9. Will take attendance of their own students at the Friday evening performance.
10. Will stay with their students at the conclusion of the day until they have been picked-up by their parent.
11. Will talk directly to the Festival Director of any problems, concerns or changes that may effect the festival or festival policy.
12. Will not smoke on school grounds.

G. STUDENTS:

1. Must be a member of their own school ensemble at the time of the Festival to participate in the same type of group in the Festival, or must be an approved Home School student under the supervision of a district music teacher.

2. Will prepare festival music to the best of their ability before arriving at the festival.
3. Will be prompt for each rehearsal and the concert.
4. Will be responsible for their own personal property.
5. Will not use tobacco, alcohol or any other drug during the festival.
6. Will report on the medical form any prescription drug they are taking at the time of the festival.
7. Will not miss any rehearsal or portion thereof for any reason.
Therefore, a student may participate in only one ensemble for a given festival. No student will be allowed to perform in both the chorus and a band.
8. Will turn in their music to the ensemble managers at the conclusion of the festival.
9. Will not wear a hat within the North Country Union H.S. building.
10. Students who fail to comply with any rules or regulations may be Dismissed from the Festival; decision to be made by the Festival Director, the teacher/chaperone of the student and the ensemble Manager of that student. In the event that disciplinary action is taken, the parent and/or school Principal may be notified.
11. Will purchase meals from the cafeteria, or will provide their own meals.
12. **NO STUDENT MAY LEAVE NCUHS PROPERTY UNLESS THEY ARE UNDER THE DIRECT SUPERVISION OF THEIR MUSIC TEACHER, CHAPERONE, PARENT, OR DESIGNATED (IN WRITING) PARENT REPRESENTATIVE.**
13. **NO FOOD IS ALLOWED IN REHEARSAL ROOMS, GYM, OR AUDITORIUM.**

REHEARSAL AND CONCERT ATTIRE

It is expected that students will wear school dress code attire for the rehearsals, and Semi-formal attire for the performance.

2012-2013 Northeast Middle School Music Festival Chorus Quotas

Due Nov 16 to Chris Sellers, NCUJHS
57 Junior High Drive, Derby, VT 05829
fax# 802-766-2287

In the interest of ALWAYS accounting for ALL of the potential participating schools, and attempting to base quotas on school size as fairly as possible, school choral quotas are set as follows. Recognizing that there will most likely be some schools that do not participate, and perhaps some schools that will not use their full quotas, you may recommend alternates. Recommended students designated as alternates will be awarded those unused slots. Please PRIORITIZE your list of students—if your quota is 4, I will assume that name number 5 is an alternate. Given the usual need for male voices, boys are likely to be given preference for open slots. The total number of acceptances is 166 students.

As always, key factors to consider when recommending a singer are tone quality, intonation, blending, ability to hold a part, rhythmic understanding, teachability, and interest in the festival.

Quota 2: Charleston, East Haven, Newark, Walden, United Christian Academy
(enrollment 12-29)

Quota 3: Barnet, Bishop Marshall, Brighton, Burke, Craftsbury, Concord, Coventry,
Gilman, Lowell, Miller's Run, Newport Center, Riverside,
Sutton, Troy, Waterford. (enrollment 30-59)

Quota 4: Barton, Blue Mountain, Canaan (enrollment 60-74)

Quota 5: Danville (enrollment 75)

Quota 8: Hazen, Orleans Central SU, Stowe (enrollment 125-140)

Quota 10: Lyndon, St. Johnsbury (enrollment 160-180)

Quota 11: Peoples (enrollment 196)

Quota 18: Lamoille, North Country (enrollment 320 +)

Middle School Northeast Band Recommendation Rubric

For each student you wish to recommend for the MS NE Band, fill out a section of the recommendation form. Provide the biographical information, rate the student in each category according to the 1-4 rubric (scale), fill in the blanks, and add any comments you wish in the "Comment" area. Categories and ratings are explained below:

Tone Production and Quality (TP). Student demonstrates: correct posture and instrument playing position; a characteristic tone quality; a wide range of dynamics; proper mechanics of articulation (tonguing, slurring, staccato, percussion strokes and rolls); awareness of intonation.

Rhythmic Understanding and Independence (RU). Student: has experience with and shows the understanding of $\times 8$, $\times 4$ and $\times 2$ meters; performs divisions of basic beat into 2, 3, and 4 parts accurately; sustains multiple-beat notes accurately; understands all dotted rhythms; is capable of carrying rhythmic part independently.

Note Reading and Technical Skill (NR). Student is: experienced with and able to perform in concert key Ab, Eb, Bb, F, C, and G; aware of and performs chromatics; technically fluent. State performing range in "comment" area. For percussion students, state whether or not student has mallet, set, or timpani experience in the "comment" area.

Interest and Teachability (IT). Student is: attentive and cooperative in rehearsal; will practice and prepare part; will avoid schedule conflicts; enjoys music learning and performance. State years playing and if student studies privately in "Comment" area.

1	2	3	4
EXEMPLARY Has experience with, shows full understanding, performs fluently at challenging tempos ALL areas in this category	COMMENDABLE Has experience with all areas in this category; shows good understanding and with practice performs well in all areas at average/challenging tempos	APPROPRIATE May lack experience in 1-2 areas in this category; shows general understanding and performs well at average/slow tempos; a few small deficiencies noted	DEFICIENT May lack experience in 3 or more areas in this category; performs acceptably at average/slow tempos; several/greater deficiencies noted

Middle School District II Festival Band Student Recommendation Form

Due Nov 16 to Peter Storrings, NCUJHS

57 Junior High Drive, Derby, VT 05829, fax# 802-766-2287

School _____ Teacher _____

Student _____ Instrument _____ Grade _____
(please type)

comments

TP 1 2 3 4

RU 1 2 3 4

NR 1 2 3 4

IT 1 2 3 4

Range _____ Years playing _____ Private Study _____

Student _____ Instrument _____ Grade _____
(please type)

comments

TP 1 2 3 4

RU 1 2 3 4

NR 1 2 3 4

IT 1 2 3 4

Range _____ Years playing _____ Private Study _____

Student _____ Instrument _____ Grade _____
(please type)

comments

TP 1 2 3 4

RU 1 2 3 4

NR 1 2 3 4

IT 1 2 3 4

Range _____ Years playing _____ Private Study _____

MEDICAL FORM - NORTHEAST JH MUSIC FESTIVAL

DUE March 22, 2013 to Peter Storrings / Chris Sellers

(Please TYPE) - KEEP A COPY FOR YOURSELF

STUDENT NAME: _____

SEX: _____ SCHOOL: _____

MEMBER OF: BAND _____ CHORUS _____

PARENTS: _____ HOME PHONE: _____

HOME ADDRESS: _____

MOTHER'S DAYTIME PHONE: _____

FATHER'S DAYTIME PHONE: _____

EMERGENCY NAME AND NUMBER: _____

FAMILY PHYSICIAN'S NAME & NUMBER: _____

INSURANCE CO: _____ POLICY # _____

STATE ANY HEALTH PROBLEMS (ALLERGIES, ASTHMA, ETC.):

STATE ANY MEDICATION THAT THE STUDENT WILL BE TAKING DURING THE FESTIVAL: _____

____ I **DO** GIVE THE SCHOOL NURSE PERMISSION TO ADMINISTER
TYLENOL, ADVIL OR THE EQUIVALENT, TO MY CHILD IF NECESSARY.

____ I **DO NOT** GIVE THE SCHOOL NURSE PERMISSION TO ADMINISTER
ANYTHING TO MY CHILD.

(Parent Signature/Date)

***VMEA District II
High School Music Festival***

April 4, 5, 6, 2013

SPONSORED BY THE NEWPORT ROTARY CLUB

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Preface

This handbook is an attempt to answer most questions concerning the Northeast District High School Music Festival. If any information is not clear or further information is needed, contact one of the Festival co-Directors, Anne Hamilton or Bill Prue.

DESCRIPTION AND PURPOSE OF THE HIGH SCHOOL FESTIVAL

The District 2 (Northeast) High School Music Festival is a three day festival which brings together music students from fourteen schools in the Northeast Kingdom. Students audition in the beginning of February at North Country Union High School in Newport, VT, for places in the Festival Band, Chorus or Wind Ensemble. The Festival traditionally takes place on a Thursday, Friday and Saturday in late March or early April. Students arrive in the Thursday morning, and rehearse throughout the day. On Thursday evening there is an "open mic" night where the students perform for each other in the auditorium. Students are housed with local families through the efforts of the Newport Rotary Club (see P 3)

After all day rehearsals on Friday, the Festival Band performs, along with small ensembles from the individual schools. Members of the Band will leave for home after the concert. On Saturday morning, the Chorus and Wind Ensemble have their dress rehearsals and their performance is at 2:00 in the afternoon.

IMPORTANT DATES

Oct. 1	Managers will secure a program and confirm program order with their conductors.
Oct. 15	Managers will contact Festival co-Director (Bill Prue) to order music and will collect a bio from the conductor and submit to Festival Director (Anne Hamilton).
Jan. 4	Managers will collect a letter (conductor rehearsal notes) from guest conductor to put in with students' music folders.
January 11 (Fri.)	Sr. High Director's Audition forms (email hard copies & list of students) due to Bill Prue,
Feb. 2 (SATURDAY)	Sr. High Auditions (NCUHS)
Feb. 3 (Sun)	Snow date for Sr. High Auditions
Feb. 11 (Mon.)	Approximate date for Audition Results
March 15 (Fri.)	HS - <u>Student Acceptance Forms, MEDICAL FORMS AND \$20.00 festival fee, Housing Forms, & Richard Croudin Scholarship Forms</u> all due to Anne. Checks made payable to Newport Rotary Club
March 18 (Mon.)	Alternates for students unable to attend Festival will be chosen.
March 29 (Fri)	Lists of participants in Small Ensemble Concert due to Bill
April 4, 5, 6	Northeast Music Festival for High School

RESPONSIBILITIES AND POLICIES

A. SPONSOR- NEWPORT ROTARY CLUB

1. Is responsible for housing students from participating schools with the exception of North Country and Lake Region High Schools.
2. Will designate the Festival Director and Co-Director
3. Is responsible for all financial aspects of the festival, including the collection of audition and festival fees.
4. Is responsible for the printing of tickets, programs, and posters
5. Will provide police at concerts.
6. Will provide necessary services at concerts.
7. Is responsible for scholarship selection.
8. Will collect receipts from ensemble managers for reimbursement for conductor's expenses.
9. Will inform host families of their responsibilities. Will provide packet to host families informing them of festival schedule, rules, and contact numbers for festival directors.
10. Will give host families contact numbers for teachers.

B. HOST SCHOOL- NORTH COUNTRY UNION HIGH SCHOOL

1. Will provide space for auditions, rehearsals and concerts.
2. Will provide necessary equipment (large instruments, chairs, stands, risers, microphones, etc.)
3. Will provide two meals for Middle School Festival (one lunch and one dinner) and two meals for High School Festival (two lunches) to be paid for by the participating schools.
4. Will house and maintain the Rotary Festival Library of choral and band music for use by participating schools.

C. FESTIVAL DIRECTOR AND CO-DIRECTOR

Joint Responsibilities:

1. Will update district handbook annually, and will distribute to all participating teachers.
2. Will welcome participants and explain festival rules.
3. Will make final decisions concerning any festival matters.
4. Will run necessary meetings.

5. Will order music for ensembles (Anne for Chorus, Bill for Band and Wind Ensemble.)
6. Are responsible for schedule of Festival and necessary arrangements
7. Will enforce dress Code and all rules of Festival.
8. Will introduce ensembles and Managers at Concerts
9. Will choose Alternates for students unable to attend Festival.

Festival Director (Anne Hamilton):

1. Will sign contracts for accompanist, and guest conductors.
2. Will arrange housing for guest conductors.
3. Will arrange for piano tuning
4. Will obtain keys to all rooms needed for Festival, and will communicate with custodians regarding room openings and logistical needs.
5. Will gather appropriate signage for auditions
6. Will arrange for refreshments for adjudicators at auditions
7. Will create nametags for festival participants
8. Will order flowers for conductors, managers and festival directors
9. Will assist Rotary Club with program, advertising and other organizational tasks.
10. Will arrange for "tech" needs for concerts and rehearsals.
11. Will mail out vocal audition forms to the schools.
12. Will coordinate "Open Mic Night."
13. Will mail a packet including a contract, copy of Rotary Library and previous programs to conductor.

Festival Co-Director (Bill Prue):

1. Is responsible for contacting adjudicators and scheduling auditions.
2. Will be in charge of instrumental ensembles at the Festival.
3. Will take home instrumental auditions forms and then mail out to the schools.
4. Will connect with Jr. High and HS regarding percussion equipment needs.
5. Will co-ordinate small ensembles for Friday concert.

D. ENSEMBLE MANAGERS

PRE-FESTIVAL:

1. The designated "Ensemble Manager" will contact persons nominated to be guest conductors and confirm their acceptance with the Festival Director (Anne Hamilton). The Festival Director will mail a packet including a contract, copy of Rotary Library and previous programs to conductor by the end of the school year.
2. Will provide the Festival Director with the guest conductors' addresses, phone numbers and email information.
3. The "co-Manager" will split the remaining responsibilities with the Manager.
4. Will inform the Festival Director (Anne Hamilton) if conductor needs hotel accommodations.
5. Will advise conductor on needs and/or limitations of ensembles.
6. Will secure a program and confirm program order by **October 1**. Will also confer with other band's manager to avoid program duplication. Contact conductor for special needs ~ blackboard, microphone, etc...
7. Will contact Festival co-Director (Bill Prue) by **October 15** to order music.
8. Will collect a bio from the conductor and submit to Festival Director (Anne Hamilton) by **October 15**.
9. Will collect a letter (conductor rehearsal notes) by **January 1** from guest conductor to put in with students' music folders.

AT and AFTER AUDITIONS:

1. Will stay after the HS auditions to help in the selection process of the ensembles. Percussion assignments will be made at that time with Festival co-Director (Bill Prue) and instrumental managers.
2. Managers are responsible for final selection of student participants in their respective ensembles.
3. Will organize and label music and folders once received from Festival Director and send music to each school director within 1-10 days from the time auditions end and ensembles are filled. Folders will include Letter from conductor, Festival Rules, Student Rules, Dress Code and Festival Schedule. Send out all music asap except for those parts affected by late auditions. Vocal folders can go out the day of the auditions if teachers stay until the end.

4. Will send Directions to NCUHS and a Festival Schedule to conductor as soon as it is published and inform him/her of appropriate time of arrival.
5. Confirm and check with Festival co-Director (Bill Prue) and teachers of students in ensemble regarding percussion equipment. Auxiliary percussion, snare drums, sticks, beaters and mallets must be brought by the percussionists playing those assigned instruments. (e.g. triangle, maracas, bongos, etc.) Percussion provided by NC ~ Mallets, Bass Drum, and Cymbals, Timpani.
6. Percussion assignments done before music is mailed out and master lists of assignments given to each percussionist in the ensemble , the Festival co-Director (Bill Prue), conductor, and your co-manager.
7. Will advise Festival co-Director (Bill Prue) of percussion equipment needs/changes within 3 weeks of the festival.

AT FESTIVAL:

1. Will prepare rehearsal space for conductor and students prior to first rehearsal.

Chorus Managers

Pull out the piano and set up risers.

Line students up by height and arrange in order at the time convenient for the conductor.

Keep seating chart for attendance purposes.

Keyboard and Amp moved to gym storage room Thursday morning.

Band and Wind Ensemble Managers:

- Set up room for rehearsal on Thursday by 9:45 am.
 - Name tags placed on each music stand so students know their seat and director can read their name, part assignment and school (e.g. Jane Doe, Flute I - 4 from NCUHS)
 - Redo seating chart (chairs and stands at dress rehearsal)
 - FYI - Stage holds 4 rows. Typically percussion is set up on stage right.
2. Will make students aware of responsibilities and schedules, handle equipment or discipline problems and report excessive tardies or discipline problems to Festival Directors.

3. Will attend student needs: (medical, instrument repairs, etc)
4. Will take attendance before each rehearsal begins.
5. Take lunch count 1st thing and inform Festival Director.
6. Make daily announcements
 - Enter gym Only through Boy's locker room not through senior lounge. Those doors must remain locked at all times.
 - Keep luggage / belongings in gym under school signs.
 - No cars during the day
 - Think of the gym as a concert hall ~no playing ball in the gym
 - No food or drinks allowed in rehearsal areas. (Water in acceptable)
 - If you go into town to eat, be sure to be in groups of at least 3. Never alone!
 - Be sure to have a gift for your host.
 - Return from breaks / meals on time.
 - Take care of your belongings / valuables should stay with you.
 - Percussionists are responsible for staying after the concert to return equipment upstairs / clean up.
7. Things to bring to festival:

Suggested Toolkit for Wind Ensemble and Band Managers

- Extra reeds (Oboe, Bassoon, Clarinet, Alto & Bass Clarinet, Alto/Tenor/Bari Sax)
- Valve Oil, slide grease, trombone slide grease
- Repair kit (at least a screwdriver and spring hook)
- Mouthpiece puller
- Extra drumsticks, BD beater and timpani mallets
- Extra sax neck strap
- Spare brass mute (if required in a piece)
- A few sharpened pencils
- Band - aids and latex gloves
- Roll of Paper towels / box of Kleenex
- Scotch or masking tape
- Blank paper and a marker

8. Friday night concert band, watch first half of concert, sit down front, right section
9. Band Managers need to tape off that section in auditorium by 4:30 pm.
10. Managers will pay for meals and submit receipts for reimbursements.
11. Will collect music from students after performance, sort and return it to Festival Director in a timely fashion. Be sure to get an empty box before the

concert for collection of music. Submit list of missing music to Festival Director.

12. Ensemble managers will introduce Conductors at concert.
13. Act as host (make meal arrangements, accompany/drive if necessary) to conductor throughout festival.

E. PARTICIPATING SCHOOLS:

1. Will provide at least one chaperone (preferably the music teacher) for that school's participating students.
2. Will inform students of their Rules and Responsibilities, and have them sign and return the Student Acceptance and Health Forms.
3. Will make their own transportation arrangements to and from the auditions and the Festival for their students.
4. Will return all music to North Country Union High School after the concerts. Schools will be billed for any music not returned.
5. May borrow music from the Rotary Library for their own programs through the Festival Director. Music should be returned in a timely manner. Schools will be billed for any music not returned.
6. Schools who do not comply with any rules or regulations may be put on a one-year probationary status by the Festival Director and the Rotary liaison.

F. TEACHERS / CHAPERONES:

1. Will adhere to all deadlines listed in this handbook.
2. Will keep students informed of all information and policies concerning the festival before & during the festival. **TEACHERS WILL PUT A COPY OF THE STUDENT RULES, FESTIVAL SCHEDULE, and DRESS CODE POLICIES IN EACH OF THE STUDENTS FOLDERS.**
3. Will prepare students for their participation in a given ensemble.
4. Will remind students that photocopies are not allowed and may result in disqualification.
5. Will send info from each school to Bill Prue by January 13 for audition database.
6. Will be in attendance at all times during the festival to help chaperone students and to help run the festival. Inform Festival Directors of your contact information during the festival and notify them if not

- attending or leaving the festival.
7. Will keep a copy of their students' medical forms with them at all times during the festival.
 8. Will take attendance of their own students at the Thursday evening open mic and the Friday night performance. Teachers will sit with students for the Thursday and Friday night performances. Students are not allowed to leave the performances.
 9. Will stay with their students at the conclusion of each day until they have been picked up by their host family or parent. This includes after each of the performances each day.
 10. Will stay after the concerts and help with the clean-up.
 11. Will talk directly to the Festival Directors of any problems, concerns or changes that may affect the festival or festival policy.
 12. Report housing problems / concerns to Festival Directors.
 13. Will not make housing arrangements / changes themselves.

6. STUDENTS:

1. Must be a member of their own school ensemble at the time of the Festival in order to participate in the same type of group in the Festival or an approved Home School in the State of Vermont.
2. Must sign and submit acceptance Medical/Acceptance form.
3. Will be prompt for each rehearsal and the concerts.
4. Will not miss any rehearsal or portion thereof for any reason.
5. Will attend the Thursday night Open Mic and Friday night evening concert with their teacher.
6. Will turn in their music to the ensemble managers at the conclusion of their performance.
7. Will give their host family a thank you card and small token of appreciation.
8. Will be responsible for their own personal property.
9. Will be responsible for their own meals except breakfast. **NO FOOD AND DRINKS (EXCEPT WATER) ARE ALLOWED IN THE REHEARSAL ROOMS, GYM OR AUDITORIUM.**
10. Will not use tobacco, alcohol or any other drug during the festival.
11. Will abide by NCUHS school rules, and will remain in the "A" Wing of the building.
12. Will abide by NCUHS dress code (see pg 44) for auditions and for the duration of the festival.

13. **Are not allowed to drive themselves nor to ride with another student to any aspect of the Festival, including auditions, except for the host school's participating students who may drive themselves to and from the Festival as outlined by the host school's student driving policies. Participating students may only be transported by school bus, their teachers, their parents or the adults (21 or older) in their host family**
14. Will adhere to an 11:00 curfew each night.
15. Students who fail to comply with any rules or regulations may be dismissed by the Festival. The decision will be made by the Festival Directors, the teacher/chaperone of the student and the ensemble manager of that student. In the event of disciplinary actions taken, the parent and school principals will be notified.
16. Students who are dismissed from the Festival for any reason, or who do not show up for the Festival after committing themselves to the Festival, will not be allowed to participate in the Festival the following year. Extenuating circumstances must be approved by the Festival co-Directors.
17. Wind Ensemble percussionists need to set up after the Friday night concert to be prepared for their dress rehearsal. They must also stay after the Saturday concert to return percussion equipment upstairs to the band room.

The dress code includes the following restrictions:

NORTH COUNTRY UNION HIGH SCHOOL
DRESS CODE

STUDENTS WILL DRESS AND GROOM IN A CLEAN, NEAT MANNER THAT DOES NOT DISTRACT FROM OR INTERFERE WITH THE EDUCATIONAL PURPOSES WITHIN THE SCHOOL. THE STUDENT'S ATTIRE SHOULD COMPLY WITH HEALTH AND SAFETY REQUIREMENTS. IT SHOULD NOT BE IMMODEST OR REVEALING.

1. Halter tops, tank tops, muscle shirts, garments with spaghetti straps, strapless garments, see-through garments or any garment that exposes undergarments.
2. Garments that are styled to show cleavage or expose one's midriff or back area.
3. Clothing that is deemed excessively short.
4. Garments displaying vulgar, offensive, obscene or demeaning language; garments displaying messages and/or images that are sexually suggestive, provocative or which promote drugs or alcohol.
5. As a matter of courtesy, **students will not wear head coverings, including hats, visors, bandanas or scarves** except for religious or health reasons. As a matter of courtesy, students will not wear sunglasses.

CONCERT ATTIRE:

Traditional concert "black and white" for the Festival concerts - Band, Chorus and Wind Ensemble."

WOMEN will wear black skirt to the knees (or lower) or dress pants, dark hose/tights and a white blouse. No tank tops, spaghetti straps or belly shirts.

MEN will wear a white shirt with tie, dark socks and dark pants.

H. HOST FAMILIES:

1. Will provide bed and breakfast, and transportation to and from rehearsals and performances for students in their care.
2. Will contact the Festival Director or the Rotary housing liason with any concerns about student behavior.
3. Will be aware of the Festival rules and curfews.

ADJUDICATOR GUIDELINES:

All adjudicators PLEASE stay at auditions until all scores are verified.

INSTRUMENTAL ADJUDICATOR GUIDELINES:

1. Arrive at least 15 minutes prior to first scheduled audition.
2. Bring to the audition: the handbook listing of requirements for scales, the original audition piece for you to follow along with, pen or pencils, calculator, scrap paper, and two sets of identical sight reading material (one for you and one for the student).
3. Check in with one of the Festival Directors and get cancelation notices.
4. Be familiar with audition piece, scale requirements, required instrument range and adjudication rubric forms.
5. Any duplicate instrumental judges will do a 3-5 auditions together and gain consensus for scoring.
6. Each adjudicator will ask the student to pronounce his/her name to be sure the name is legible on the adjudication form.
7. Each adjudicator will choose 2 scales (from the 9 prepared, required scales) for each student. One scale should be easy, the other difficult. Scale requests should be balanced and random/alternate from student to student. Students should not choose a scale to play.
8. Listen and assess the same portion of the required piece to all students for direct comparison. Original music must be used. If a copy is brought into

the room, inform the student that they must go find an original copy and wait until there is an opening to audition.

9. Do not audition on cadenzas. NO REPEATS are to be taken in a solo.
10. Flute and Piccolo auditions will each have their own audition piece, scales and sight reading separate from one another.
11. Provide sight reading examples for auditions. Must use same excerpt for all students.
12. Keep auditions to 10 minute time slots and try to stay on time as much as possible.
13. Keep a running tally of scores. Tally sheets may be obtained from the Festival Director.
14. No ties are acceptable for instrumental auditions. (use .5, .25, .75 to break ties)
15. Be sure to total the final score and sign the form.
15. Return all tally sheets to Bill.

VOCAL ADJUDICATOR GUIDELINES:

1. Arrive at least 15 minutes prior to first scheduled audition.
2. Bring to the audition, the original audition piece for you to follow along with, pen or pencils, and a calculator,
3. Check in with one of the Festival Directors upon arrival.
4. Be familiar with audition piece and adjudication rubric forms.
5. Each adjudicator will ask the student to pronounce his/her name to be sure the name is legible on the adjudication form.

6. If a school has incomplete quartets that require substitute singers, allow the school to practice once with the substitute singer(s) once before they are adjudicated.
7. The audition piece may be sung either 1/2 step higher or 1/2 step lower than the original key.
8. If a school has incomplete quartets, the adjudicator may be asked to sing the missing part if they are judging that part. If you do not feel that you can do this, let the Festival Co-Director (Bill Prue) know so that students will be ready to fill in.
9. Write constructive comments to each singer that will help them to interpret their score and improve.
10. Keep auditions moving, and try to stay on time as much as possible.
11. Total the score, double check and sign each form before submitting.
12. Ties are acceptable for vocal auditions.
13. If there is an overflow room for Sopranos and Altos, ALL judges should meet / do a few auditions together in order to calibrate between rooms.

HS FESTIVAL FEES

High School Audition Fee: None

High School Festival Participation Fee: \$20.00 per student (due March 15)

2 tickets will be given to each student to sell to defray festival costs.

Checks should be made payable to the Newport Rotary Club.

Northeast High School Music Festival

District II High School Music Festival: April 4, 5, 6, 2013

Typical Schedule

Thursday: Arrival Time: 9:45

10:00 a.m.: General Meeting in Auditorium

10:15-12:00 pm Rehearsals for all groups-

Concert Band in gym

Wind Ensemble in band room

Chorus in auditorium

12:00-1:30 pm Lunch in the Cafeteria for all groups (students may leave the building)

1:30-5:00 pm Rehearsals for all groups in the same locations

1:45-3:15 Music teachers meeting- Faculty Dining Room (C Wing)

5:00-7:00 pm Dinner on your own (students)

Teachers and Rotarians- dinner at East Side Restaurant

7:00-8:15 pm Open mic night in auditorium (attendance required)

8:30 Meet hosts in gym

11:00 Curfew

Friday

8:30 am- 12:00 pm: Rehearsals for all groups in same locations

12:00- 1:30 pm: Lunch for all groups

1:30- 5:00: Rehearsals resume, changing locations during the afternoon.

3:00 pm Band goes to Auditorium and Chorus goes to gym.

4:00 - 5:00 Concert Band Dress Rehearsal

5:00- 7:00 pm Dinner on your own- small ensemble sound check

7:00 pm Band meets in the band room- all other students meet their teachers in the Lounge and sit together in Auditorium

7:30 pm Small ensemble and Festival Band Concert (all students attend with their teacher)

11:00 pm Curfew

Saturday:

9:00-10:15 am Wind Ensemble Dress Rehearsal in Auditorium

10:30 - 11:45 am Chorus Dress Rehearsal in Auditorium

11:45 Lunch and Dress for concert

1:30 WE meets in Band room. Chorus meets in Cafeteria.

2:00 p.m. Concert: Chorus & Wind Ensemble. Teachers stay to help clean up.

AUDITION INFORMATION

Audition Forms AND Data Base Info are due to Bill by Jan. 11, 2013 - VIA EMAIL

A. General Information

1. Audition forms information must be emailed to Bill **and** mail the hard copy of the Audition Form.
2. Please be sure to indicate if students are auditioning both vocally and instrumentally or for multiple instrumental auditions.
3. Adjudication Rubric forms will be found in the NCUHS lobby and must be filled out completely prior to auditioning.
4. Teachers will register their students upon arrival for auditions and inform of any cancellations and the reason(s) why.
5. Adjudicator's ratings are final and are not subject to appeal
6. Students will participate in the ensemble and on the instrument or voice part for which they were selected.
7. Students must audition on the required solos.
8. Photocopies are not allowed in the audition room.
9. The Managers and Festival Director will assign seating based on the best interest of each ensemble.
10. Students must audition on the designated audition day. **A job or a NON-SCHOOL SPONSORED Sporting Event are not acceptable reasons for a change of audition time.** In the event of illness, auditions may be rescheduled at the discretion of the Festival Director and at the convenience of the adjudicators. Any make-up auditions must take place within one week of the scheduled auditions and must be cleared by the Festival Director in advance before scheduling the make-up.
11. A School sponsored sporting event is considered excused. Every attempt should be made by students to get their audition done **BEFORE** the designated audition date. If that is not possible, auditions must be made up within 1 week of the audition date. An appeal process is available with the Festival Directors. Make-ups must go through the student's music director

NOTE: Any excused rescheduling of an audition due to a school-sponsored event should take place at the convenience of the adjudicator before Feb. 2 if possible.

Make-up auditions due to illness must take place by Feb. 8. If you have students who need to reschedule, make plans as early as possible so it doesn't hold up the final results.

12. A list of names of those doing early make ups and the reason for those make-ups needed must be sent to Bill asap, by deadline.
13. In the event of inclement weather, the Festival Director will contact the school directors to cancel the auditions by 7:30 A.M. If a school principal will not allow students to travel to the audition site, every effort will be made by the Festival Director to set up a separate audition time for that school.
14. Vocal students may only audition on one voice part.
15. Students will be adjudicated the first time they sing. Incomplete quartets may choose to use an already adjudicated student, a member of the "house quartet" or an adjudicator to fill in the missing parts.
16. Schools should have no more than two extra vocal quartets based on the largest number of any one voice part.
17. Instrumental students may audition on more than one instrument.
18. Students will abide by the North Country High School dress code for their auditions (see p. 23)
19. Teachers will notify Bill of cancellations as they become known.
20. Alternates will be chosen for students unable to attend Festival.


HIGH SCHOOL REQUIREMENTS FOR INSTRUMENTAL AUDITIONS
WINDS AND KEYBOARD PERCUSSION

1. Scales up to 4 #’s and 4 b’s are required and must be played by memory. Two scales will be asked.

2. The rhythm of these scales is as below. The recommended tempo is q = 60.



3. Each instrument will perform its designated chromatic scale (see list below).

The rhythm of this scale is:  and is played as one continuous slur.
 The recommended tempo is q= 60.

4. Follow this chart for ranges:

Instrument	Compass	Chromatic Scale
Piccolo	D4-Bb6	Bb 2 octaves
Flute	C4-C7	C 3 octaves
Oboe	C4-D6	C 2 octaves
Bassoon	Bb1-F4	F 2 octaves
Clarinet	E3-G6	G 3 octaves
Alto Clarinet	E3-C6	F 2 octaves
Bass Clarinet	E3-G5	F 2 octaves
All Saxophones	Bb3-F6	C 2 octaves
Trumpet	G3-C6	C 2 octaves
French Horn	G3-G5	G 2 octaves
Trombone	E2-Bb4	Bb 2 octaves
Bass Trombone	C2-F4	F 2 octaves
Baritone (treble clef)	G3-C6	C 2 octaves
Baritone (bass clef)	E2-Bb4	Bb 2 octaves
Tuba	E1-F3	F 2 octaves
Keyboard Percussion	Full Range	Full Range

5. Wind players will be asked to play the required solo (refer to list for the appropriate year.)

6. Wind players will also be asked to sight read a short piece provided by the adjudicator.

HIGH SCHOOL REQUIREMENTS FOR INSTRUMENTAL AUDITIONS

PERCUSSION

1. Percussionists should prepare the following Snare Drum rudiments as listed below and perform them open to close to open (being played smoothly and continuously from a very slow tempo to a very fast tempo and back to the original slow tempo.) Students will be asked to play 3 of the following:

Required rudiments:

Single Paradiddle
Long Roll
5-Stroke roll
7 Stroke roll
9-Stroke roll
Flam Accent
Flamacue
Triple Ratamacue
Flam Paradiddle-diddle
Double Paradiddle.

These rudiments can be found on the Percussive Arts Society's rudiment page at: <http://www.pas.org/publications/rudiments.cfm> (click on "View the Rudiments Online").

2. Percussionists will be asked to play the required solo. See audition list.

3. Percussionists will also be asked to sight read a short piece.

4. It is important for the assignment of parts and ensemble placement to know if a student has experience playing mallets and/or timpani. Students auditioning on snare drum who wish to **demonstrate skills** on these instruments will be asked to:

- Play the first 8 bars of the required mallet solo and a scale of their choice.
- Play the first 8 bars of the required timpani solo, a roll, and a tuning exercise.

5. Students auditioning on snare drum who wish to show **proficiency** on mallets and/or timpani are encouraged to prepare the entire required solo and scales.

6. Students auditioning on mallets and timpani should come prepared with the appropriate mallets and tuning device.

HIGH SCHOOL REQUIREMENTS FOR VOCAL AUDITIONS

1. Students will sing in a quartet, unaccompanied, the appropriate selection for the year (see page 29.) They will be given the starting pitch and should sing through the piece, first verse only.

2. Quartets are allowed to start over once with appropriate deduction in score depending on the situation.

3. INCOMPLETE QUARTETS

If a school has an incomplete quartet, they will have the option to do one of the following:

- have the appropriate adjudicator(s) sing the missing part(s).
- have another student from their school or another school sing the missing part(s).

The student(s) that help fill out quartets will not be rated while auditioning in that capacity. A school music teacher or any other adult may not sing in an auditioning quartet.

4. Students will be adjudicated only the first time that they sing.

7. All vocal judges MUST meet / adjudicate a few quartets together to CALIBRATE BEFORE proceeding with the day's auditions.

8. If students must do a make-up vocal audition at the designated adjudicator's school (or place determined), **Vocal teachers of students making up auditions are responsible for getting the quartet arranged for the make-up** so that a complete quartet is heard.

9. The Vocal audition piece may be performed either 1/2 step higher or 1/2 step lower than the original key (same as All State Auditions).

2012-2013 Northeast Festival Audition Solos

from the Voxman "Concert and Contest Collection" except those with *
District II High School Music Festival: April 4, 5, 6, 2013

**Piccolo	**Andantino, page 5 in <u>Classic Festival Solos for Flute</u> , Belwin Mills, pub.
Flute	Serenade- page 14
Oboe	Sinfonia- page 8
Bb and Eb Clarinet (8va section opt.)	Allegretto Grazioso- page 6 & 7
Alto and Bass Clarinet	Minuet and Gigue - page 23
Alto Sax	Melodie- page 5
Tenor and Baritone Sax	Piece in G Minor- page 12 & 13
Trumpet and Baritone T.C.	Air Gai- page 8 & 9
Baritone B.C.	Air Gai- page 8 & 9
French Horn	Vocalise- page 9
Trombone	Apres un Reve- page 3
Tuba, Bassoon, Bass	Sarabanda and Gavotta- page 2
**Drums	**"Solo #2 " in <u>Recital Solos for Snare Drum</u> , by G. Whaley
**Timpani	** page 40 in <u>Fundamental Studies for Timpani</u> , by G. Whaley
**Mallets	**"The Clock"- page 29, <u>Fundamental Studies for Mallets</u> , by G. Whaley
**Vocal Quartet Same as All State-Be sure to confirm with the '13-'14 All State Handbook !!	**"All Ye Who Music Love" by Donato, Bourne Edition

2013-2014 Northeast Festival Audition Solos

All pieces taken from the Voxman "Concert and Contest Collection" except those with **

**Piccolo	**"The Piper"- page 3 in <u>Classic Solos for Flute</u> , Belwin Mills
Flute	Siciliana and Giga- page 15
Oboe	Sonata #1, Mvts. 3 & 4, page 18
Bb and Eb Clarinet (8va section opt.)	Fantasy Piece- page 10 & 11
Alto and Bass Clarinet	Mosaic- page 4
Alto Sax	Canzonetta and Giga- page 6 & 7
Tenor and Baritone Sax	Contradance- page 3
Trumpet and Baritone T.C.	Sarabande and Gavotta- page 2
Baritone B.C.	Sarabande and Gavotta- page 2
French Horn	Scherzo- page 5
Trombone	Canzonetta- page 5
Tuba, Bassoon, Bass	Two Short Pieces- page 4
**Drums	"Solo #4" in <u>Recital Solos for Snare Drum</u> , by G. Whaley
**Timpani	** Page 41 in <u>Fundamental Studies for Timpani</u> by G. Whaley
**Mallets	**"Sonatina"- page 32 in <u>Fundamental Studies for Mallets</u> by G. Whaley
**Vocal Quartet Same as All State-Be sure to Confirm with the '14-'15 All State Handbook	**My Heart Doth Beg You'll Not Forget, by DiLasso - E.C. Schirmer

2014-2015 Northeast Festival Audition Solos

All pieces taken from the Voxman "Concert and Contest Collection" except those with **

**Piccolo	**"Three Short Pieces"- Mvt. 1 only, page 14 in <u>Classic Festival Solos for Flute</u> , Belwin Mills, Publ (Play the Low C up 8va)
Flute	Bergamask- page 4
Oboe	Ariette- page 2
Bb and Eb Clarinet (8va section opt.)	Nocturne- page 8 & 9
Alto and Bass Clarinet	Patrol Russe- page 3
Alto Sax	Minuet- page 4
Tenor and Baritone Sax	Menuetto and Presto- page 7
Trumpet and Baritone T.C.	Andante and Allegro- page 6
Baritone B.C.	Andante and Allegro- page 6
French Horn	Romance- page 12
Trombone	Spanish Dances, Mvt. 2- page 7
Tuba, Bassoon, Bass	Premier Solo de Concours- page 5
**Drums	**"Solo #10 in <u>Recital Solos for Snare Drum</u> , by G. Whaley
**Timpani	** page 42 in <u>Fundamental Studies for Timpani</u> by G. Whaley
**Mallets	**"Carefree"- page 34 in <u>Fundamental Studies for Mallets</u> by G. Whaley
**Vocal Quartet Same as All State-Be sure to Confirm with the '15-'16 All State Handbook!!	**Cantate Domino (in Latin) by Pitoni - Bourne Ed.

2015-2016 Northeast Festival Audition Solos

All pieces taken from the Voxman "Concert and Contest Collection" except those with **

**Piccolo	**Oiseaux de Passage- page 12 in <u>Classic Festival Solos for Flute</u>
Flute	Serenade- Page 5
Oboe	Menuetto and Presto- page 6
Bb and Eb Clarinet (8va section opt.)	Scherzo in C Minor- pages 22 & 23
Alto and Bass Clarinet	Largo and Allegro Vivace- page 5
Alto Sax	Sonatina- pages 8 & 9
Tenor and Baritone Sax	Sinfonia- page 4
Trumpet and Baritone T.C.	Premier solo de Concours- page 4
Baritone B.C.	Premier solo de Concours- page 4
French Horn	Allerseelen- page 3
Trombone	Prelude and Fanfaronade- page 18 only
Tuba, Bassoon, Bass	Waltz and Galop- page 3
**Drums	** "Solo #1" in <u>Recital Solos for Snare Drum</u> by G. Whaley
**Timpani	** Page 39 in <u>Fundamental Studies for Timpani</u> by G. Whaley
**Mallets	** "Hunting" pg. 37 in <u>Fundamental Studies for Mallets</u> by G. Whaley
**Vocal Quartet Same as All State-Be sure to Confirm with the '12-'13 All State Handbook	**Awake Sweet Love, by Dowland Walton Edition

NORTHEAST DISTRICT MUSIC FESTIVAL SENIOR HIGH DIRECTORS'
VOCAL AUDITION FORM - PLEASE TYPE

Due January 11, 2013

District II High School Music Festival: April 4, 5, 6, 2013

Send VIA EMAIL to: williamprue@gmail.com

Or via USPS to: Bill Prue, NCUHS, PO Box 725, Newport, VT 05855

Name of School: _____

Mailing Address for School: _____

Director(s): _____

School phone number: _____

Home phone number for each director: _____

Email address(es): _____

Phone number you can be reached for Saturday morning in case of cancellation: _____

VOCAL AUDITIONS:

Total Number of: S ____ A ____ T ____ B ____

Number of complete quartets: _____

Will you have incomplete quartets that require substitute singers? YES NO

Number of incomplete quartets: _____

Voice parts needed: _____

Total # _____ of Auditiones

**Email database: Send info in this format in an excel file, Paste in Email,
 Send to Bill by January 11th**

Last Name	First Name	Vocal Part	School	Audition Code V / I	Reason if Makeup Needed
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Please Call/Email Bill with cancellations as soon as you are aware of them.

**NORTHEAST DISTRICT MUSIC FESTIVAL SENIOR HIGH DIRECTORS'
INSTRUMENTAL AUDITION FORM - PLEASE TYPE**

Due January 11, 2013

District II High School Music Festival: April 4, 5, 6, 2013

Send VIA EMAIL to: williamprue@gmail.com

Or via USPS to: Bill Prue, NCUHS, PO Box 725, Newport, VT 05855

Name of School: _____

Mailing Address for School: _____

Director(s): _____

School phone number: _____

Home phone number for each director: _____

Email address(es): _____

Phone number you can be reached for Saturday morning in case of cancellation: _____

INSTRUMENTAL AUDITIONS:

Piccolo: _____ Flute: _____ Oboe: _____ Bassoon: _____

Soprano Clarinets: _____ Alto Clarinets: _____ Bass Clarinets: _____

Alto Saxophones: _____ Tenor Saxophones: _____ Baritone Saxophones: _____

Trumpets: _____ French Horns: _____ Trombones: _____

Baritone Horns: _____ Tubas: _____ Electric or Acoustic Bases: _____

Snare Drums: _____ Mallets: _____ Timpani: _____

Other: _____

Total # _____ of Auditions

**Email database: Send info in this format in an excel file, Paste in Email,
 Send to Bill by January 11th**

Last Name	First Name	Instrument	School	Audition Code V / I	Reason if Makeup Needed
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Please Call/Email Bill with cancellations as soon as you are aware of them.

HS FESTIVAL MEDICAL FORM / STUDENT ACCEPTANCE FORM

Due to Anne Hamilton on FRIDAY, MARCH 15th

(Please Type and fill out entirely)

Teachers: Make a copy that you will have at the festival

District II High School Music Festival: April 4, 5, 6, 2013

Student Name: _____

Gender: _____ School: _____

Member of: Wind Ensemble _____ Band _____ Chorus _____

Parent(s)/Guardian: _____

Home Address: _____

Daytime contact numbers for parent(s)/Guardian:

Emergency Name and Number: _____

Family Physician's Name and Number: _____

Insurance Co: _____ Policy #: _____

List on reverse side any health problems (Allergies/Asthma, etc.): _____

List on reverse side any medication the student will be taking during the Festival: _____

Check ONE and Sign the following:

I DO give the school nurse permission to administer Tylenol, Advil or the equivalent to my child if necessary.

I DO NOT give the school nurse to administer any medication to my child.

I, _____, hereby accept my position in the District II

(student participating)

Northeast Music Festival, from April 4, 5, 6, 2013. I fully understand that I am required to be at all rehearsals and the performance. If I do not fulfill these requirements I will not only be eliminated from the performance, but I will also be unable to participate in next year's festival. I understand that failure to attend the festival after the March 4th acceptance date may jeopardize my involvement in the festival the following year. I also agree to abide by the Festival rules and curfew as outlined in the handbook.

Student Signature / Date

Parent/Guardian Signature / Date

NORTHEAST DISTRICT MUSIC FESTIVAL HOUSING FORM

PLEASE TYPE

District II High School Music Festival: April 4, 5, 6, 2013

Due March 15, 2013 to Anne Hamilton Fax: 334-1618

Name of School: _____

Please list students by gender and ensemble. For the convenience of the host families, it is best if the students housed together are part of the same performing ensemble. Note that Band students are only expected to be hosted on Thursday night. You may group students together in groups of two or three or list individually. Students may request a specific host.

Group of:	Name (one per line) Please Type	Grade in HS	Gender	Allergies	Ensemble	Instrument/Voice	Host Requested
1 2 3							
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STUDENTS ARE NOT ALLOWED TO ARRANGE THEIR OWN HOUSING - IT MUST GO THROUGH ROTARY. BE SURE TO INCLUDE REQUESTS BELOW. ANY and ALL HOUSING CHANGES CAN ONLY GO THROUGH THE ROTARY HOUSNG CHAIRPERSON. PLEASE REVIEW THIS RULE WITH YOUR STUDENTS.

Housing Form Continued - p.2

School Name: _____

(Please Skip a line between groups)

<i>Group of:</i>	<i>Name (one per line) Please Type</i>	<i>Grade in HS</i>	<i>Gen-der</i>	<i>Allergies</i>	<i>Ens-emble</i>	<i>Instrum-ent/ Voice</i>	<i>Host Requested</i>
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STUDENTS ARE NOT ALLOWED TO ARRANGE THEIR OWN HOUSING - IT MUST GO THROUGH ROTARY. BE SURE TO INCLUDE REQUESTS BELOW. ANY and ALL HOUSING CHANGES CAN ONLY GO THROUGH THE ROTARY HOUSNG CHAIRPERSON. PLEASE REVIEW THIS RULE WITH YOUR STUDENTS.

District II - Rotary Music Festival
District II High School Music Festival: April 4, 5, 6, 2013

HS Music Festival Student Participation Fee / Ticket Invoice

Please Make Checks Payable to: **Newport Rotary Club**

School: _____

Total number of students attending _____ X \$20 each

Total Fee Due: _____

Total Number of Tickets (2 per person): _____

Music Teacher(s) Signature/Date

Principal Signature/Date

RICHARD CROUDIS MUSIC SCHOLARSHIP APPLICATION

Due: March 15, 2013

District II High School Music Festival: April 4, 5, 6, 2013

Send to: Anne Hamilton, North Country Union High School
PO Box 725, Newport, VT 05855

The Newport Rotary Club, in honor of Richard Croudís, offers music scholarships each year to senior students who are members of their school music organization, who have participated in one or more Northeast District Music Festivals (including their senior year,) and who will be pursuing a career in Music. PLEASE TYPE.

Student Name: _____

Parent(s)/Guardian _____

Address: _____

School Presently Attending: _____

College you plan to attend: _____

Music Activities in which you have participated:

Please write a brief statement indicating your future plans and the need for financial support on the back of this sheet. After completion, give to your music teacher who will forward it to the Festival Director.

School Music Teacher's Recommendation:

Music Teacher's Signature/Date: _____

Adjudication Form for District II Vocal Auditions

Total Score: _____

Name: _____ School: _____

PLEASE PRINT LEGIBLY

Circle 1: Soprano Alto Tenor Bass ARE YOU ALSO AUDITIONING ON AN INSTRUMENT?

Yes / No If so, what instrument? _____

Note the use of a plus (+) or a minus (-) next to the subcategories to indicate areas of excellence or areas that need improvement.

CIRCLE THE POINTS RECEIVED IN EACH CATEGORY - PUT THE TOTAL FOR EACH SECTION IN THE APPROPRIATE BOX AT THE BOTTOM OF EACH SECTION AND IN THE TOTAL BOXES

DICTION clarity of consonants & vowels _____ naturalness _____	Words are not pronounced clearly, with some words unintelligible <p style="text-align: center;">4 - 5</p>	There are places in the performance where the words are not clear. <p style="text-align: center;">6 - 7</p>	All words are clear and understandable. <p style="text-align: center;">8 - 9</p>	Enunciation is clear and pronunciation shows an understanding of the context of the piece. <p style="text-align: center;">10</p>
TONE breathing _____ control _____ beauty _____	Major problems hinder musical expression. <p style="text-align: center;">4 - 5</p>	Tonal concept is underway, but needs further refinement. <p style="text-align: center;">6 - 7</p>	Tone is well developed. <p style="text-align: center;">8 - 9</p>	Tone quality enhances the performance. <p style="text-align: center;">10</p>
INTONATION pitch _____	Intonation creates a barrier to singing in an ensemble. <p style="text-align: center;">4 - 5</p>	There are consistent instances of intonation problems. <p style="text-align: center;">6 - 7</p>	Intonation does not detract from the performance. <p style="text-align: center;">8 - 9</p>	The entire performance is tuned beautifully. <p style="text-align: center;">10</p>
BLEND & BALANCE ensemble sound _____	The voices are too discreet, with some parts standing clearly apart from the others. <p style="text-align: center;">4 - 5</p>	Some further work needs to be done to produce the quality of sound characteristic with this work. <p style="text-align: center;">6 - 7</p>	All parts are working appropriately with the others. <p style="text-align: center;">8 - 9</p>	Balance and blend have been manipulated to reflect subtle changes in the text and harmony. <p style="text-align: center;">10</p>
MELODIC ACCURACY	This performance does not demonstrate an expression of musical notation. <p style="text-align: center;">4 - 5</p>	Wrong pitches detract from the performance. <p style="text-align: center;">6 - 7</p>	One or two pitch errors. <p style="text-align: center;">8 - 9</p>	All pitches are correct. <p style="text-align: center;">10</p>
RHYTHMIC ACCURACY	There are significant rhythm problems <p style="text-align: center;">4 - 5</p>	There are several places in which the rhythms are not clear. <p style="text-align: center;">6 - 7</p>	Most rhythms are correct, with only a few inaccurate spots. <p style="text-align: center;">8 - 9</p>	Rhythms are precise. Attacks and releases are executed exactly. <p style="text-align: center;">10</p>
PHRASING, DYNAMICS, FOLLOWING THE SCORE	The performance does not express musical ideas effectively. <p style="text-align: center;">4 - 5</p>	Expression is inhibited, or too subtle to convey to the listener <p style="text-align: center;">6 - 7</p>	Musical expression is evident throughout. <p style="text-align: center;">8 - 9</p>	Performance clearly expresses musical intent of the composer. <p style="text-align: center;">10</p>
PRESENTATION facial expression _____ eye contact _____ posture _____	Performer has not given consideration to the visual aspect of the performance. <p style="text-align: center;">2</p>	The performance appears subdued or timid. <p style="text-align: center;">3</p>	Performers are including appropriate expressions with good posture. <p style="text-align: center;">4</p>	The presentation was such that the listener is fully engages in the performance. <p style="text-align: center;">5</p>

Comments: _____

Adjudicator Signature: _____

Adjudication Form for NE-District II Instrumental Auditions

Total Score: _____

Name: _____ School: _____

PLEASE PRINT LEGIBLY

Instrument: _____ **Are you also auditioning vocally? Y / N**

Piccolo: Yes _____ No _____

Range: Low _____ High _____

Note the use of a plus (+) or a minus (-) next to the subcategories to indicate areas of excellence or areas that need improvement.

CIRCLE THE POINTS RECEIVED IN EACH CATEGORY - PUT THE TOTAL FOR EACH SECTION IN THE APPROPRIATE BOX AT THE BOTTOM OF EACH SECTION AND IN THE TOTAL BOXES

SOLO

PITCH ACCURACY accidentals _____ clarity _____	This performance does not demonstrate an expression of musical notation. 1 - 2	Wrong pitches detract from the performance. 3 - 4	Most pitches are correct, with only a few spots of inaccuracy. 5 - 6	Virtually all pitches are correct. 7 - 8 - 9	All pitches are correct. 10
RHYTHMIC ACCURACY subdivision _____ dotted notes _____ ties _____	There are significant rhythm problems. 1 - 2	There are several places in which the rhythms are unclear. 3 - 4	Most rhythms are correct, with only a few spots of inaccuracy. 5 - 6	Rhythms are accurate and clear. 7 - 8	Rhythms are precise, and releases are exact. 9 - 10
TEMPO / TIME relationships _____	Beat definition is not evident. 1 - 2	Beat definition has several problems. 3 - 4	Beat definition has few problems. 5 - 6	Beat is clear. 7 - 8	Beat is clear and the tempo is solid. 9 - 10
TONE breath support _____ embouchure _____ high range / dyn _____ low range / dyn _____ vibrato _____	Major problems hinder musical expression. 1 - 2	Tonal concept is underway, but needs further refinement. 3 - 4	Tone is clear, but lacks maturity. 5 - 6	Tone is characteristic of the instrument. 7 - 8	Tone is well developed. 9 - 10
INTONATION large intervals _____ particular pitch _____	Intonation creates a barrier to playing in an ensemble. 1 - 2	There are consistent instances of intonation problems. 3 - 4	There are occasional instances of intonation problems. 5 - 6	Intonation does not detract from the performance. 7 - 8	There are few intonation problems with this performance. 9 - 10
EXPRESSION style _____ interpretation _____ dynamics _____	The performance does not express musical ideas effectively. 1 - 2	Expression is inhibited, or too subtly conveyed to the listener. 3 - 4	Performance is expressive, but certain areas are still lacking. 5 - 6	Musical expression is evident throughout. 7 - 8	Performance clearly expresses musical intent of composer. 9 - 10
ARTICULATION as marked _____ technique _____ attacks / releases _____	The composer's intent was not communicated well. 1 - 2	There are many places where articulation is an issue. 3 - 4	Articulation is mostly well executed. 5 - 6	Articulation is well performed throughout. 7 - 8	Articulation enhances the performance. 9 - 10
FACILITY finger choices _____ hand position _____ posture _____	Ability to control the instrument needs significant work. 1 - 2	Several basic components need attention for better facility. 3 - 4	Good fundamental approach. Performance lacks only fluency. 5 - 6	Student has appropriate control of the instrument. 7 - 8	Student has achieved fluent control of the instrument. 9 - 10
Solo Performance (80 points out of a total of 140)				SUBTOTAL:	

TOTALS

SOLO (80 points)		SCALES (30 points)		SIGHTREADING (30 points)		TOTAL (140 points)	
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SCALES

MAJOR SCALE #1 _____	There are significant problems with pitches, tempo, articulation and other components of the scale requirements. 1 - 2	There are significant problems with some of the scale requirements. 3 - 4	There are minor problems with some of the scale requirements. 5 - 6 - 7	The scale is played as per NE Handbook requirements. 8	The scale exceeds the NE Handbook requirements. 9 - 10
MAJOR SCALE #2 _____	As above 1 - 2	As above 3 - 4	As above 5 - 6 - 7	As above 8	As above 9 - 10
CHROMATIC SCALE On _____	As above 1 - 2	As above 3 - 4	As above 5 - 6 - 7	As above 8	As above 9 - 10
Scale Performances (30 points out of a total of 140)				Subtotal:	

SIGHT READING

PITCH ACCURACY observed key ____ clarity ____	The performance does not demonstrate an expression of musical notation. 1 - 2	Wrong pitches detract from the performance. 3 - 4	Most pitches are correct, with only a few spots of inaccuracy. 5 - 6	Virtually all pitches are correct. 7 - 8 - 9	All pitches are correct. 10
RHYTHMIC ACCURACY subdivision ____ dotted notes ____ ties ____	There are significant rhythm problems. 1 - 2	There are several places in which the rhythms are unclear. 3 - 4	Most rhythms are correct, with only a few spots of inaccuracy. 5 - 6	Rhythms are accurate. 7 - 8	Rhythms are precise. Attacks and releases are executed exactly. 9 - 10
MUSICALITY dynamics ____ tempo ____ articulation ____ expression ____	There is no noticeable expression in this performance. 1 - 2	Some of the musical elements, beyond pitches and rhythms, are evident. 3 - 4	There is a noticeable effort to perform the selection as written. 5 - 6	All markings are observed and expressed through performance. 7 - 8	The performance expresses profound comprehension of the composer's intent. 9 - 10
Sightreading Performance (30 points out of a total of 140)				Subtotal:	

Comments:

Adjudicator Signature: _____

Adjudication Form for NE-District II Timpani Auditions

Total Score: _____

Name: _____ **School:** _____

Please Print Legibly

Are you also auditioning vocally? Circle: Yes / No

Note the use of a plus (+) or a minus (-) next to the subcategories to indicate areas of excellence or areas that need improvement.

CIRCLE THE POINTS RECEIVED IN EACH CATEGORY - PUT THE TOTAL FOR EACH SECTION IN THE APPROPRIATE BOX AT THE BOTTOM OF EACH SECTION AND IN THE TOTAL BOXES

SOLO

PITCH ACCURACY accidentals _____ clarity _____	This performance does not demonstrate an expression of musical notation. 1 - 2	Wrong pitches detract from the performance. 3 - 4	Most pitches are correct, with only a few spots of inaccuracy. 5 - 6	Virtually all pitches are correct. 7 - 8 - 9	All pitches are correct. 10
RHYTHMIC ACCURACY subdivision _____ dotted notes _____ ties _____	There are significant rhythm problems. 1 - 2	There are several places in which the rhythms are unclear. 3 - 4	Most rhythms are correct, with only a few spots of inaccuracy. 5 - 6	Rhythms are accurate and clear. 7 - 8	Rhythms are precise. Attacks and releases are executed exactly. 9 - 10
TEMPO / TIME relationships _____	Beat definition is not evident. 1 - 2	Beat definition has several problems. 3 - 4	Beat definition has few problems. 5 - 6	Beat is clear. 7 - 8	Beat is clear and the tempo is solid. 9 - 10
TONE head position _____ choice of mallets _____	Major problems hinder musical expression. 1 - 2	Tonal concept is underway, but needs further refinement. 3 - 4	Tone is clear, but lacks maturity. 5 - 6	Tone is characteristic of the instrument. 7 - 8	Tone is well developed. 9 - 10
INTONATION large intervals _____ particular pitch _____	Intonation creates a barrier to playing in an ensemble. 1 - 2	There are consistent instances of intonation problems. 3 - 4	There are occasional instances of intonation problems. 5 - 6	Intonation does not detract from the performance. 7 - 8	There are no intonation problems with this performance. 9 - 10
EXPRESSION style _____ interpretation _____ dynamics _____	The performance does not express musical ideas effectively. 1 - 2	Expression is inhibited, or too subtly conveyed to the listener. 3 - 4	Performance is expressive, but certain areas are still lacking. 5 - 6	Musical expression is evident throughout. 7 - 8	Performance clearly expresses musical intent of composer. 9 - 10
ARTICULATION as marked _____ technique _____	The composer's intent was not communicated well. 1 - 2	There are many places where articulation is an issue. 3 - 4	Articulation is mostly well executed. 5 - 6	Articulation is well performed throughout. 7 - 8	Articulation enhances the performance. 9 - 10
FACILITY hand position _____ stick control _____ posture _____	Ability to control the instrument needs significant work. 1 - 2	Several basic components need attention for better facility. 3 - 4	Good fundamental approach. Performance lacks only fluency. 5 - 6	Student has appropriate control of the instrument. 7 - 8	Student has achieved fluent control of the instrument. 9 - 10
Solo Performance (80 points out of a total of 140)				SUBTOTAL:	

SOLO (80 pts)		TUNING (30 pts)		SIGHTREADING (30 points)		TOTAL (140 pts)	
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TIMPANI TUNING

PITCH ACCURACY Tuning #1 Solo	There are significant tuning problems 1 - 2	Wrong pitches detract from the performance. 3 - 4	Pitches are slightly inaccurate 5 - 6	Virtually all pitches are correct. 7 - 8 - 9	All pitches are correct. 10
PITCH ACCURACY Tuning #2 Sight Reading	There are significant tuning problems. 1 - 2	Wrong pitches detract from the performance 3 - 4	Pitches are slightly inaccurate 5 - 6	Virtually all pitches are correct. 7 - 8	All pitches are correct. 9 - 10
PITCH ACCURACY Tuning #3	There are significant tuning problems 1 - 2	Wrong pitches detract from the performance 3 - 4	Pitches are slightly inaccurate 5 - 6	Virtually all pitches are correct. 7 - 8	All pitches are correct. 9 - 10
Tuning Technique (30 points out of a total of 140)				SUBTOTAL:	

SIGHT READING

NOTE ACCURACY observed key ____ clarity ____	The performance does not demonstrate an expression of musical notation. 1 - 2	Wrong pitches detract from the performance. 3 - 4	Most pitches are correct, with only a few spots of inaccuracy. 5 - 6 - 7	Virtually all pitches are correct. 8 - 9	All pitches are correct. 10
RHYTHMIC ACCURACY subdivision ____ dotted notes ____ ties ____	There are significant rhythm problems. 1 - 2	There are several places in which the rhythms are unclear. 3 - 4	Most rhythms are correct, with only a few spots of inaccuracy. 5 - 6 - 7	Rhythms are accurate. 8 - 9	Rhythms are precise. Attacks and releases are executed exactly. 10
MUSICALITY dynamics ____ tempo ____ articulation ____ expression ____	There is no noticeable expression in this performance. 1 - 2	Some of the musical elements, beyond pitches and rhythms, are evident. 3 - 4	There is a noticeable effort to perform the selection as written. 5 - 6 - 7	All markings are observed and expressed through performance. 8 - 9	The performance expresses profound comprehension of the composer's intent. 10
Sightreading Performance (30 points out of a total of 140)				SUBTOTAL:	

Comments:

Adjudicator Signature: _____

Adjudication Form for NE-District II Mallet Auditions

Total
Score:

Name: _____ School: _____

Please Print Legibly

Are you also auditioning vocally? Circle: Yes / No

Note the use of a plus (+) or a minus (-) next to the subcategories to indicate areas of excellence or areas that need improvement.

CIRCLE THE POINTS RECEIVED IN EACH CATEGORY - PUT THE TOTAL FOR EACH SECTION IN THE APPROPRIATE BOX AT THE BOTTOM OF EACH SECTION AND IN THE TOTAL BOXES

SOLO

PITCH ACCURACY accidentals _____ clarity _____	This performance does not demonstrate an expression of musical notation. 1 - 2	Wrong pitches detract from the performance. 3 - 4	Most pitches are correct, with only a few spots of inaccuracy. 5 - 6	Virtually all pitches are correct. 7 - 8 - 9	All pitches are correct. 10
RHYTHMIC ACCURACY subdivision _____ dotted notes _____ ties _____	There are significant rhythm problems. 1 - 2	There are several places in which the rhythms are unclear. 3 - 4	Most rhythms are correct, with only a few spots of inaccuracy. 5 - 6	Rhythms are accurate and clear. 7 - 8	Rhythms are precise. Attacks and releases are executed exactly. 9 - 10
TEMPO / TIME relationships _____	Beat definition is not evident. 1 - 2	Beat definition has several problems. 3 - 4	Beat definition has few problems. 5 - 6	Beat is clear. 7 - 8	Beat is clear and the tempo is solid. 9 - 10
TONE mallet selection _____ stroking _____	Major problems hinder musical expression. 1 - 2	Tonal concept is underway, but needs further refinement. 3 - 4	Tone is clear, but lacks maturity. 5 - 6	Tone is characteristic of the instrument. 7 - 8	Tone is well developed. 9 - 10
EXPRESSION style _____ interpretation _____ dynamics _____	The performance does not express musical ideas effectively. 1 - 2	Expression is inhibited, or too subtly conveyed to the listener. 3 - 4	Performance is expressive, but certain areas are still lacking. 5 - 6	Musical expression is evident throughout. 7 - 8	Performance clearly expresses musical intent of composer. 9 - 10
ARTICULATION as marked _____ technique _____	The composer's intent was not communicated well. 1 - 2	There are many places where articulation is an issue. 3 - 4	Articulation is mostly well executed. 5 - 6	Articulation is well performed throughout. 7 - 8	Articulation enhances the performance. 9 - 10
FACILITY hand position _____ stick control _____ posture _____	Ability to control the instrument needs significant work. 1 - 2	Several basic components need attention for better facility. 3 - 4	Good fundamental approach. Performance lacks only fluency. 5 - 6	Student has appropriate control of the instrument. 7 - 8	Student has achieved fluent control of the instrument. 9 - 10
Solo Performance (70 points out of a total of 130)				SUBTOTAL:	

SOLO (70 pts)		SCALES (30 pts)		SIGHTREADING (30 points)		TOTAL (130 pts)	
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SCALES

MAJOR SCALE #1 _____	There are significant problems with pitches, tempo, articulation and other components of the scale requirements. 1 - 2	There are significant problems with some of the scale requirements. 3 - 4	There are minor problems with some of the scale requirements. 5 - 6 - 7	The scale is played as per NE Handbook requirements. 8	The scale exceeds the NE Handbook requirements. 9 - 10
MAJOR SCALE #2 _____	As above 1 - 2	As above 3 - 4	As above 5 - 6 - 7	As above 8	As above 9 - 10
CHROMATIC SCALE On _____	As above 1 - 2	As above 3 - 4	As above 5 - 6 - 7	As above 8	As above 9 - 10
Scale Performances (30 points out of a total of 130)				SUBTOTAL:	

SIGHT READING

PITCH ACCURACY observed key ____ clarity ____	The performance does not demonstrate an expression of musical notation. 1 - 2	Wrong pitches detract from the performance. 3 - 4	Most pitches are correct, with only a few spots of inaccuracy. 5 - 6	Virtually all pitches are correct. 7 - 8 - 9	All pitches are correct. 10
RHYTHMIC ACCURACY subdivision ____ dotted notes ____ ties ____	There are significant rhythm problems. 1 - 2	There are several places in which the rhythms are unclear. 3 - 4	Most rhythms are correct, with only a few spots of inaccuracy. 5 - 6	Rhythms are accurate. 7 - 8	Rhythms are precise. Attacks and releases are executed exactly. 9 - 10
MUSICALITY dynamics ____ tempo ____ articulation ____ expression ____	There is no noticeable expression in this performance. 1 - 2	Some of the musical elements, beyond pitches and rhythms, are evident. 3 - 4	There is a noticeable effort to perform the selection as written. 5 - 6	All markings are observed and expressed through performance. 7 - 8	The performance expresses profound comprehension of the composer's intent. 9 - 10
Sightreading Performance (30 points out of a total of 130)				SUBTOTAL:	

Comments:

Adjudicator Signature: _____

Adjudication Form for NE-District II Snare Drum Auditions

Name: _____ School: _____

Total Score:

Please Print Legibly

I will demonstrate skills on: _____ mallets _____ timpani

Are you also auditioning vocally? Yes / No

Note the use of a plus (+) or a minus (-) next to the subcategories to indicate areas of excellence or areas that need improvement.

CIRCLE THE POINTS RECEIVED IN EACH CATEGORY - PUT THE TOTAL FOR EACH SECTION IN THE APPROPRIATE BOX AT THE BOTTOM OF EACH SECTION AND IN THE TOTAL BOXES

SOLO

RHYTHMIC ACCURACY subdivision _____ dotted notes _____ ties _____	There are significant rhythm problems. 1 - 2	There are several places in which the rhythms are unclear. 3 - 4	Most rhythms are correct, with only a few spots of inaccuracy. 5 - 6	Rhythms are accurate and clear. 7 - 8	Rhythms are precise. Attacks and releases are executed exactly. 9 - 10
TEMPO / TIME relationships _____	Beat definition is not evident. 1 - 2	Beat definition has several problems. 3 - 4	Beat definition has few problems. 5 - 6	Beat is clear. 7 - 8	Beat is clear and the tempo is solid. 9 - 10
TONE proper use of drum head & sticks _____	There is no evidence of tonal use. 1 - 2	Tonal use is underway, but needs further refinement. 3 - 4	Tone is clear, but lacks maturity. 5 - 6	Tone is characteristic of the instrument. 7 - 8	Tone is well developed. 9 - 10
EXPRESSION style _____ interpretation _____ dynamics _____	The performance does not express musical ideas effectively. 1 - 2	Expression is inhibited, or too subtly conveyed to the listener. 3 - 4	Performance is expressive, but certain areas are still lacking. 5 - 6	Musical expression is evident throughout. 7 - 8	Performance clearly expresses musical intent of composer. 9 - 10
ARTICULATION as marked _____ technique _____	The composer's intent was not communicated well. 1 - 2	There are many places where articulation is an issue. 3 - 4	Articulation is mostly well executed. 5 - 6	Articulation is well performed throughout. 7 - 8	Articulation enhances the performance. 9 - 10
FACILITY hand position _____ stick control _____ posture _____	Ability to control the instrument needs significant work. 1 - 2	Several basic components need attention for better facility. 3 - 4	Good fundamental approach. Performance lacks only fluency. 5 - 6	Student has appropriate control of the instrument. 7 - 8	Student has achieved fluent control of the instrument. 9 - 10
Solo Performance (60 points out of a total of 120)				SUBTOTAL:	

TOTALS

SOLO (60 pts)		RUDIMENTS (30 points)		SIGHTREADING (30 pts)		TOTAL (120 pts)	
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RUDIMENTS

RUDIMENT #1 - _____	Rudiment is incorrectly performed. 1 - 2	There are significant problems with the rudiment's performance. 3 - 4	There are minor problems with the rudiment's performance. 5 - 6	The rudiment is performed as per NE Handbook requirements. 7 - 8	The rudiment exceeds NE Handbook requirements. 9 - 10
RUDIMENT #2 - _____	As above. 1 - 2	As above. 3 - 4	As above. 5 - 6	As above. 7 - 8	As above. 9 - 10
RUDIMENT #3 - _____	As above. 1 - 2	As above. 3 - 4	As above. 5 - 6	As above. 7 - 8	As above. 9 - 10
Rudiments (30 points out of a total of 120)				SUBTOTAL:	

SIGHT READING

FACILITY hand position ____ stick control ____ posture ____	Ability to control the instrument needs significant work. 1 - 2	Several basic components need attention for better facility. 3 - 4	Good fundamental approach. Performance lacks only fluency. 5 - 6	Student has appropriate control of the instrument. 7 - 8	Student has achieved fluent control of the instrument. 9 - 10
RHYTHMIC ACCURACY subdivision ____ dotted notes ____ ties ____	There are significant rhythm problems. 1 - 2	There are several places in which the rhythms are unclear. 3 - 4	Most rhythms are correct, with only a few spots of inaccuracy. 5 - 6	Rhythms are accurate. 7 - 8	Rhythms are precise. Attacks and releases are executed exactly. 9 - 10
MUSICALITY dynamics ____ tempo ____ articulation ____ expression ____	There is no noticeable expression in this performance. 1 - 2	Some of the musical elements, beyond pitches and rhythms, are evident. 3 - 4	There is a noticeable effort to perform the selection as written. 5 - 6	All markings are observed and expressed through performance. 7 - 8	The performance expresses profound comprehension of the composer's intent. 9 - 10
Sightreading Performance (30 points out of a total of 120)				SUBTOTAL:	

Comments:

Adjudicator Signature: _____

NORTHEAST DISTRICT HIGH SCHOOL MUSIC FESTIVAL - VMEA DISTRICT II - CONDUCTOR'S CONTRACT

INDENTURE made this day , _____ by and between the NORTHEAST MUSIC DISTRICT and _____, hereafter referred to as **GUEST CONDUCTOR**.

WITNESSETH:

WHEREAS the District wishes to engage a Guest Conductor for a Concert Festival, WHEREAS the Guest Conductor is willing to be engaged NOW, THEREFORE, the following conditions are mutually agreed upon between the parties:

1. The **CONCERT FESTIVAL** will be held at North Country Union High School, Newport, Vermont, on _____.
2. The **GUEST CONDUCTOR** agrees to conduct the _____ including all rehearsals, and in concert on _____.
3. The **GUEST CONDUCTOR** agrees to work with the **FESTIVAL DIRECTOR**, manager or co-managers and the District in:
 - a) Selecting the music for the Concert Program and
 - b) Providing a biographical sketch for the program.
4. The District agrees to pay the **GUEST CONDUCTOR** of the _____ a fee of \$ _____.
5. In addition, the District agrees to pay the expenses incurred by the **GUEST CONDUCTOR** for travel, meals and lodging during the Concert Festival.

Anne K. Hamilton
FESTIVAL DIRECTOR

North Country Union H.S.
PO Box 725
Newport, VT 05855

School ph: (802) 334-7921 ext. 3058
Home ph: (802) 895-2747

annekhamilton1@me.com

GUEST CONDUCTOR

Address

Home and Work phone numbers

e-mail(s)

Festival Director signature / Date:

Guest Conductor signature / Date:

2013 NORTHEAST MUSIC FESTIVAL ENSEMBLES
CONCERT BAND:

Conductor: _____

School Address: _____

School Phone: _____

Home Address _____

Home Phone: _____

Email(s): _____

Manager _____

School Address: _____

School Phone: _____

Home Address _____

Home Phone: _____

Email(s): _____

Co-Manager: _____

School Address: _____

School Phone: _____

Home Address _____

Home Phone: _____

Email(s): _____

2013 NORTHEAST MUSIC FESTIVAL ENSEMBLES
WIND ENSEMBLE:

Conductor: _____

School Address: _____

School Phone: _____

Home Address _____

Home Phone: _____

Email(s): _____

Manager _____

School Address: _____

School Phone: _____

Home Address _____

Home Phone: _____

Email(s): _____

Co-Manager: _____

School Address: _____

School Phone: _____

Home Address _____

Home Phone: _____

Email(s): _____

2013 NORTHEAST MUSIC FESTIVAL ENSEMBLES
CHORUS:

Conductor: _____

School Address: _____

School Phone: _____

Home Address _____

Home Phone: _____

Email(s): _____

Manager _____

School Address: _____

School Phone: _____

Home Address _____

Home Phone: _____

Email(s): _____

Co-Manager: _____

School Address: _____

School Phone: _____

Home Address _____

Home Phone: _____

Email(s): _____

STIPENDS

HIGH SCHOOL FESTIVAL:

Wind Ensemble Conductor:	500.00
Chorus Conductor:	500.00
Band Conductor:	500.00
Chorus Accompanist:	200.00
Festival Directors:	\$150.00 each

MIDDLE SCHOOL FESTIVAL:

Band Conductors	\$150.00
Chorus Conductor	\$150.00
Accompanist	\$50.00
Festival Directors:	\$125.00 each

Note: Each conductor will also be reimbursed for travel to and from the festival, cost of meals and any other directly related expenses.

RELATED WEBSITE DIRECTORY:

District II - Northeast Vermont:

www.fyreandlightning.org/ne/

VT All State:

www.vmea.org/allstate.html

NAfME:

www.nafme.org

VT MIDI Project:

www.vtmidi.org

IAJE VT:

www.vmea.org/stef/iaje/flynn.html

New England Music Festival:

www.nemfa.org

ACDA:

www.acdaonline.org

VMEA:

www.vmea.org