



**ROTARY CLUB OF ST. JOHN'S NORTHWEST**

**Presents**

**ROTARY**

**MUSIC FESTIVAL**

**2008**

**RULES AND REGULATIONS**

**For**

**CONCERT BAND FESTIVAL**

**ORCHESTRA FESTIVAL**

**JAZZ FESTIVAL**

**CHORAL FESTIVAL**

**April 20 - May 1, 2008**

**MEMORIAL UNIVERSITY OF NEWFOUNDLAND SCHOOL OF MUSIC**

**HOLY HEART HIGH SCHOOL**

An Affiliate of Musicfest Canada

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### CONTACTS

(Area Code 709)

Mr. Grant Etchegary	579-0410	Ms. Kathy Conway	753-5406
Mr. Darren McDonald	738-3135	Ms. Lori Shortall	738-3135
Ms. Noreen Green-Fraize	753-2618	Ms. Sharon Duggan	739-2595
Mr. David Lane	754-1179	Mr. Gary Lane	754-1179

## **ROTARY MUSIC FESTIVAL**

In 1981, the Newfoundland and Labrador Band Workshop was instituted to provide music students and their teachers with an opportunity to interact in an atmosphere designed to enhance the goals of music education. A workshop/clinic environment allowed all participants to benefit musically from the experience of experts in a relaxed but informative manner.

Today, Rotary Music Festival is dedicated to offering students and teachers these same musical opportunities utilizing the same form. In all cases, ensembles benefit from both written and verbal (CD-recorded) adjudications. In addition, clinicians work with each group after their performance. If a group wishes to ascertain more exactly their level of ability they may perform to the standards set by Rotary Music Festival and the adjudicators. Performing to the standard allows directors and groups to more readily evaluate their progress.

### **Objectives of Rotary Music Festival**

Whether an ensemble decides to perform to the standard or not, Rotary Music Festival has the same objectives. These objectives were formulated in the best interests of the students and teachers involved. They are:

- To provide an opportunity for students and educators in Newfoundland and Labrador to meet, demonstrate, and share their musical achievement and creativity.
- To evaluate and reflect on musical achievements and creativity in a constructive and educationally focused way.
- To complement and enhance the teaching, learning, and growing process.
- To foster and promote a lifelong interest in music as a basic human experience.

### **A Note on Rotary Music Festival's Website**

In an effort to reduce paper usage and lost information, Rotary Music Festival is making all of its documents and forms available online. **Hard copies of these documents are available upon request.** Please visit our website online at [www.rotarymusicfestival.org](http://www.rotarymusicfestival.org). If you have any questions regarding this change or have any technical difficulties, please contact the Festival Coordinator using the information below.

**ROTARY MUSIC FESTIVAL  
99 GOWER STREET  
St. John's, Newfoundland  
A1C 1N6  
Phone: (709) 753-5406  
E-mail: [rotarymusicfestival@gmail.com](mailto:rotarymusicfestival@gmail.com)**

# **RULES AND REGULATIONS**

## **1. Rotary Music Festival Participation**

Participation in Rotary Music Festival is open to all performing groups in the areas of Concert Band, Choir, Orchestra, Jazz Band, Chamber Groups, and Combos. Affiliate Combos are affiliated with a registered group. Non-Affiliate Combos are not affiliated with any registered groups.

## **2. Registration Fees**

Concert Bands	\$175.00	Additional Concert Bands	\$125.00
Choirs	\$175.00	Additional Choirs	\$125.00
Orchestras	\$175.00	Additional Orchestras	\$125.00
Jazz Bands	\$175.00	Additional Jazz Band	\$125.00
Combos (Non-Affiliate)	\$175.00	Combos (Affiliate)	\$125.00
Chamber Group	\$ 90.00		

### **REGISTRATION FEES ARE NON-REFUNDABLE**

**Important Note:** Registration for the Festival will NOT occur in two phases (i.e., no pre-registration date). There will only be ONE DATE FOR REGISTRATION on November 23, 2007, at which time ALL FEES WILL BE DUE. Late registration will be accepted provided there is space in the schedule.

## **3. Verification of Status**

A nominal roll of ensemble members must accompany registration for participants in classes with age restrictions. All members must meet the age restriction, which apply as of January 1, 2008. In addition, each member must be a bona fide student enrolled in a full time program within the school(s) concerned at the time of Rotary Music Festival. Both the director and the principal of the school(s) concerned must verify this role. This rule does not apply to community ensembles.

College and University ensembles must provide verification of enrolment in the institution concerned. The verification must be signed by the registrar and submitted prior to the beginning of the Festival.

## **4. Festival Divisions**

- |                    |  |
|--------------------|--|
| A. Jazz Festival   | B. Concert Band Festival (includes Chamber Groups) |
| C. Choral Festival | D. Orchestra Festival                              |

## **5. Clinic Only**

Groups wishing to participate in the Rotary Music Festival but not play against the standard will have no restrictions placed upon them. Instrumentation, age, institutional affiliation and selection of music will depend on the director and the individual circumstances involved.

Groups which opt for a Clinic Only are requested to prepare two or three selections to be performed for the clinicians. These will be adjudicated in the broadest of terms so as to permit the clinicians to focus on the specific needs of the ensemble. Sessions will be as flexible as possible so that the clinicians can cater to the requirements of the group.

## **6. Standard of Performance**

Groups which opt to play to the standard will be required to adhere to all rules and regulations outlined in this document. These rules and regulations have been established to maintain the educational integrity and management effectiveness of the Rotary Music Festival. **It should be noted that Concert Bands playing to the standard must select one piece from the syllabus found at the end of this booklet.** Please note that the Syllabus is updated every year and must be adhered to in its most current form.

Gold, Silver, and Bronze Standards of Performance are recognized by the **Rotary Music Festival** in all classes.

- **Gold Standard** signifies that a group is demonstrating an exceedingly high standard of musical performance.
- **Silver Standard** signifies an above average quality of performance with the latitude for improvement.
- **Bronze Standard** acknowledges an average quality performance.

*Please see Appendix F for Directors Guide to Performance Preparation.*

### **6.1 Participation in MusicFest Canada**

For groups intending to participate at **Musicfest Canada**, it is the responsibility of the Director to be familiar with the Rules and Regulations of MusicFest Canada. We are affiliates with MusicFest Canada and to obtain an invitation your group must receive a gold or silver standard in Rotary Music Festival. **Groups participating at Musicfest Canada must perform one piece notated by an asterisks (\*\*\*) in the Festival syllabus.** For further information, contact Rotary Music Festival.

## **7. Adjudication to the Standards and Awards**

All groups choosing to do so will be adjudicated to the “Standard of Performance” as outlined in section 6. Musical integrity will be the basis of evaluation. Adjudicators will consider stylistic interpretation, intonation, dynamics, attacks, releases, articulations, balance, instrumentation, phrasing, repertoire, and improvisation and diction where they apply.

Adjudicators’ comments will reflect a total assessment of the performance selections. Written and/or recorded adjudications will be made available at the conclusion of the Festival. All results will be available the day following individual clinic performances from the Perlin Room at Memorial University School of Music.

The award of Gold, Silver, and Bronze Standard of Performance Awards presented in the class will be at the **SOLE DISCRETION OF THE ADJUDICATORS**. Adjudicators will issue awards solely on the basis of performance. There will be no ranking of groups, and the number of awards at any standard is not limited. All award decisions are final.

## **8. Knowing the Rules**

It is the responsibility of each ensemble director to be familiar with the Rules and Regulations and all pertinent information. It is the responsibility of each ensemble director to discuss the Rules and Regulations and all pertinent information with all participants in preparation for attending the Rotary Music Festival. Concerns regarding the Rules and Regulations should be discussed with the Rules and Regulations Committee. **DIRECTORS ARE ADVISED TO REVIEW THE FESTIVAL RULES AND REGULATIONS EVERY YEAR AS IMPORTANT REVISIONS ARE COMMON.**

## **9. Supervision and Conduct**

Directors and participating ensembles have the sole responsibility for the conduct of ensemble members during the Rotary Music Festival. Directors must maintain proper order and conduct of their group at the performance venues, the concert venues, and all other Rotary Music Festival sites. Directors must solicit the assistance of sufficient supervisors to ensure orderly behavior.

It is expected that participants will demonstrate respect at all times for the rights of others and conform to the regulations and bylaws of Memorial University and Cochrane Street United Church. Problems and violations brought to the attention of the Management and Operations Committee will be dealt with appropriately and may result in disciplinary action.

**Failure to maintain orderly conduct will result in dismissal.** (See Section 11)

## **10. Enforcement of Rules**

THE ROTARY MUSIC FESTIVAL RULES AND REGULATIONS COMMITTEE WILL ENFORCE ALL FESTIVAL RULES AND REGULATIONS. THE MANAGEMENT AND OPERATIONS COMMITTEE WILL CONSIDER ALL DISPUTES. THE COMMITTEE'S DECISION WILL BE FINAL.

## **11. Suspension, Dismissal and Appeals**

Rotary Music Festival reserves the right to enact the following sanctions for violation of the Rules and Regulations:

- **SUSPENSION:** Suspension will result from flagrant time violations, age infractions, illegal substitution, and other rule infractions deemed by the Rules and Regulations Committee to constitute grounds for suspension. An ensemble which has been suspended shall be deemed ineligible for all Festival awards.
- **DISMISSAL:** Dismissal will result from conduct which is perceived to be detrimental to the aims of Rotary Music Festival. An ensemble which has been dismissed will have all rights and privileges of participating in the Rotary Music Festival revoked.
- **APPEAL OF SUSPENSION OR DISMISSAL:** Appeal will be made in writing to the Chair of the Rules and Regulations Committee who, in consultation with the committee members, will review the sanction and notify the Director of the ensemble of the decision. All such decisions will be final.

## **12. Use of Festival Equipment and Liability Disclaimer**

Participants of the Rotary Music Festival will be provided the use of various equipment for their performance(s). A comprehensive list of Festival-provided equipment can be found on the Festival website: [www.rotarymusicfestival.org](http://www.rotarymusicfestival.org). Percussionists and drummers may ADD BUT NOT SUBSTITUTE drums, cymbals, or other hardware / instruments to the setup.

While the Festival will provide rooms for participants to place instruments, coats, and other belongings during their performance(s), the Festival is not liable for lost items at any of the Festival venues. A lost and found bin will be located in the Festival office at Memorial University School of Music, which is the Perlin Room found just outside the main entrance to the D. F. Cook Recital Hall. Upon conclusion of the Festival all lost and found items will be held for 30 days only, after which time unclaimed items will be discarded.

## **13. Scheduling**

To facilitate scheduling, please inform the Rotary Music Festival committee of any school or community conflicts that will occur during the Festival. Scheduling is done on a first come, first serve basis. Once the master schedule has been printed there will be no alterations except under the following circumstances:

- In exceptional circumstances ensembles may, in consultation with Management and Operations Committee, change scheduled slots if in the opinion of the Rules and Regulations committee sufficient notice has been given to accommodate the change. Schedule alterations will also depend on mutual agreement between directors in the slots involved unless there is an open slot available. The ruling of the Rules and Regulations Committee will be final.
- Alterations may also result from delays and unforeseen circumstances experienced during the Festival which will be dealt with as efficiently as possible so as not to interfere with the master schedule. In no case will an extension be given beyond the assigned time unless it is the fault of Rotary Music Festival, and then only at the discretion of the Rules and Regulations Committee.

## **14. Permission to Use Recorded Visual Media**

The Rotary Music Festival committee and/or others authorized by the committee may be photographing or taping various segments of the Festival for future use in publications, websites, or broadcasts. Participation in the publications, websites, or broadcasts is at the option of the Rotary Music Festival committee or the producers. All ensembles, UNLESS THEY HAVE NOTIFIED THE FESTIVAL IN WRITING THAT THEY DO NOT WISH TO PARTICIPATE, will be considered for participation. Registration for the Festival constitutes the granting by the ensemble of permission for such photographing or taping and constitutes a waiver of all fees and royalties unless the Festival is notified in advance in writing.

## FESTIVAL DIVISIONS

### A. Jazz Festival

#### CATEGORIES OF ENSEMBLES:

- **Jazz Band:** Minimum standard instrumentation recommended is 5 saxophones, 4 trombones, 4 trumpets, and 4 rhythm players with no fewer than 10 or more than 24 on stage at one time.
- **Jazz Combo:** No fewer than 2 or more than 9, plus two vocalists.
- **Dixieland Combo:** Suggested instrumentation is trumpet/cornet, trombone, clarinet, sax, and rhythm.

#### PRESENTATION AND PERFORMANCE:

- All groups should present a program of three contrasting selections with the opportunity for solo work.
- Two scores and/or three lead sheets of each selection to be performed (**with numbered measures**) are required by the Festival.
- Jazz repertoire is encouraged, pop music is inappropriate.
- In combo classes, it is highly recommended that each member improvise.
- It is recommended that performance time not exceed 20 minutes in order to maximize the ensemble's time with the clinicians.
- Time taken for onstage tuning will be considered performance time and thus deducted from the overall length of the clinic.

### B. Concert Band / Chamber Ensemble Festival

#### CATEGORIES OF ENSEMBLES:

- **Chamber Group:** 3 to 9 performers of brass, woodwind and/or percussion instruments
- **Concert Band:** Minimum group size should be able to reflect the musical intentions of the composer/arranger of the selections performed.

#### PRESENTATION AND PERFORMANCE:

- **Chamber Groups:** Ensembles are required to perform two contrasting selections of their own choice. Two copies of each score are required.
- **Concert Bands:** Bands are required to perform 2 selections at their class level. One selection must be from the Festival syllabus and the other a selection of contrasting style. Bands opting for a clinic only may play 2 or 3 selections of their own choice. Bands may perform a short warm up which will not be adjudicated. Two copies of each score are required. Pop material is inappropriate.
- It is recommended that performance time not exceed 20 minutes in order to maximize the ensemble's time with the clinicians.
- Time taken for onstage tuning will be considered performance time and thus deducted from the overall length of the clinic.

### **C. Choral Festival**

#### **CATEGORIES OF ENSEMBLES:**

- **Concert Choir:** singers performing in traditional style.
- **Chamber Choir:** singers performing in traditional style.

#### **PRESENTATION AND PERFORMANCE:**

- A group will perform a minimum of three (3) and a maximum of four (4) contrasting selections of their choice.
- A cappella singing is encouraged in all categories.
- Each group must provide two (2) copies of the score for each performance selection.
- The accompanist need not comply with the age and institutional restrictions of the class entered.
- It is recommended that performance time not exceed 20 minutes in order to maximize the ensemble's time with the clinicians.
- Time taken for onstage warm-ups, etc. will be considered performance time and thus deducted from the overall length of the clinic.

### **D. Orchestra Festival**

#### **PRESENTATION AND PERFORMANCE:**

- Orchestras are required to perform two selections of their choice for playing to the standard or for clinic only.
- Orchestras may perform a short warm up piece which will not be adjudicated.
- Each group must provide two (2) copies of the score for each performance selection.
- It is recommended that performance time not exceed 20 minutes in order to maximize the ensemble's time with the clinicians.
- Time taken for onstage tuning will be considered performance time and thus deducted from the overall length of the clinic.

## **REGISTRATION INFORMATION**

### **Performance Codes**

Each entry must have a **letter and a number** (e.g.: B600, D502, A301, C101, etc.):

<b>Letter</b>	Denoted division	<b>A.</b> Jazz	<b>B.</b> Concert Band/Chamber Ensemble
		<b>C.</b> Choral	<b>D.</b> Orchestral
<b>Number</b>	Denotes classes with age and institutional restrictions		

### **Concert Band / Orchestra Festival Performance Codes**

Class numbers for Concert Band and Orchestra Festival are coded to reflect the grade level of the test piece being performed. These classifications are to be used as guides only. Band directors are encouraged to consult the *Concert Band Festival Syllabus* in determining their group's level of participation.

600 – University	300 – Junior High
500 – Advanced school or community group	200 – Intermediate
400 – High School	100 – Beginner

### **Jazz, Choral and Chamber Ensembles Festival Performance Codes**

- 101 College or University group, no age restrictions
- 102 Organized community rehearsal group, no age or affiliation restriction
- 201 Single- or multi-school\* group; maximum age of 20 years as of January 1, 2008. All members must be full time students.
- 202 Organized community rehearsal group; maximum age of 20 years as of January 1, 2008.
- 301 Single- or multi-school\* group; maximum age of 17 years as of January 1, 2008 or registered in Level III. All members must be full time students
- 302 Organized community rehearsal group; maximum age of 17 years as of January 1, 2008
- 401 Single- or multi-school\* group; maximum age of 16 years as of January 1, 2008 or registered in Level II. All members must be full time students
- 402 Organized community rehearsal group; maximum age of 16 years as of January 1, 2008
- 501 Single- or multi-school\* group; maximum age of 15 years as of January 1, 2008 or registered in Level I. All members must be full time students
- 502 Organized community rehearsal group; maximum age of 15 years as of January 1, 2008
- 601 Single- or multi-school\* group; maximum age of 14 years as of January 1, 2008 or registered in Grade 9
- 701 Single- or multi-school\* group; maximum age of 13 years as of January 1, 2008 or registered in Grade 8
- 801 Single- or multi-school\* group; maximum age of 12 years as of January 1, 2008 or registered in Grade 7
- 901 Single- or multi-school\* group; maximum age of 11 years as of January 1, 2008 or registered in Grades 4-6
- 1001 Single- or multi-school\* group; maximum age of 8 years as of January 1, 2008 or registered in Grades K-3

\* *Multi-school group is defined as a group with a common director and insufficient numbers in individual schools to create a full group.*

## **IMPORTANT DEADLINES**

- **All forms can be filled out and submitted online at our website:**  
[www.rotarymusicfestival.org](http://www.rotarymusicfestival.org)
- Registration forms and fees must be postmarked no later than November 23, 2007. Late registration will be accepted **ONLY IF** time slots are available in the schedule.
- Seating plans (number of stands, chairs, and rows required for each ensemble including specific percussion requirements) must be received with registration by November 23, 2007.
- Jazz Solo Charts must be received by Monday, April 7, 2008.
- Group biographies must be typed and received by Monday, April 7, 2008.
- To facilitate scheduling, please inform us in writing of any school or community conflicts that may occur during Rotary Music Festival. This includes anything that could conflict with daytime clinics and evening concerts. Scheduling is done on a first come, first serve basis.

### **Final Checklist**

- Total fees for your group (**Nov. 23, 2007**)
- Seating Plans (**Nov. 23, 2007**)
- Jazz Solo Charts (**Apr. 7, 2008**)
- Biographies (**Apr. 7, 2008**)
- Nominal role of ensemble members for groups playing to the standard for Jazz Bands, Combos, Choirs, and Chamber Groups
- Notify Festival of any potential school or community conflicts that **may** occur

The Festival recommends that groups use the online registration feature:

**[www.rotarymusicfestival.org](http://www.rotarymusicfestival.org)**

**MAIL, FAX, OR EMAIL REGISTRATION BEFORE NOVEMBER 23, 2007 TO:**

**ROTARY MUSIC FESTIVAL  
99 GOWER STREET  
ST. JOHN'S, NEWFOUNDLAND  
A1C 1N6**

**Phone: (709) 753-5406**

**Email: [contact@rotarymusicfestival.org](mailto:contact@rotarymusicfestival.org)**

## Rotary Music Festival 2008 Registration Form

Director's Name: \_\_\_\_\_ Home Phone: \_\_\_\_\_

E-mail Address: \_\_\_\_\_

Name of School: \_\_\_\_\_

School Address: \_\_\_\_\_

Postal Code: \_\_\_\_\_ School Phone: \_\_\_\_\_ School Fax: \_\_\_\_\_

Group Name	Number of Students	Class of Participation	Playing to the Standard	Clinic Only	Entry Fee

Total Entry Fees: \_\_\_\_\_

Total Enclosed: \_\_\_\_\_

**COMPLETE THIS FORM ONLINE OR VIA E-MAIL BEFORE NOVEMBER 23, 2007**

[contact@rotarymusicfestival.org](mailto:contact@rotarymusicfestival.org)

[www.rotarymusicfestival.org](http://www.rotarymusicfestival.org)

**MAIL REGISTRATION FEES BEFORE NOVEMBER 23, 2007 TO:**

**ROTARY MUSIC FESTIVAL**  
 99 GOWER STREET  
 St. John's, NL, Canada A1C 1N6  
 Phone: (709) 753-5406

## Rotary Music Festival 2008 Seating Plans

Seating plans are to be filled out for Concert Bands and Orchestras. Please make note of special needs for your group (bass amp, etc.). No percussion equipment will be provided outside of the General Information Rule #4. This form can be completed on our website at [www.rotarymusicfestival.org](http://www.rotarymusicfestival.org) or e-mailed to [contact@rotarymusicfestival.org](mailto:contact@rotarymusicfestival.org) by **April 7, 2008**.

Name of Group: \_\_\_\_\_

Row Number	Number of Chairs	Number of Stands
Row #1		
Row #2		
Row #3		
Row #4		
Row #5		
Special Needs		

Name of Group: \_\_\_\_\_

Row Number	Number of Chairs	Number of Stands
Row #1		
Row #2		
Row #3		
Row #4		
Row #5		
Special Needs		

Name of Group: \_\_\_\_\_

Row Number	Number of Chairs	Number of Stands
Row #1		
Row #2		
Row #3		
Row #4		
Row #5		
Special Needs		

## Rotary Music Festival 2008 Jazz Solo Chart

Name of Ensemble: \_\_\_\_\_

Selection #1: Title: \_\_\_\_\_

Solo #1: Performer: \_\_\_\_\_

Instrument: \_\_\_\_\_

Solo #2: Performer: \_\_\_\_\_

Instrument: \_\_\_\_\_

Solo# 3: Performer: \_\_\_\_\_

Instrument: \_\_\_\_\_

Selection #2: Title: \_\_\_\_\_

Solo #1: Performer: \_\_\_\_\_

Instrument: \_\_\_\_\_

Solo #2: Performer: \_\_\_\_\_

Instrument: \_\_\_\_\_

Solo# 3: Performer: \_\_\_\_\_

Instrument: \_\_\_\_\_

Selection #3: Title: \_\_\_\_\_

Solo #1: Performer: \_\_\_\_\_

Instrument: \_\_\_\_\_

Solo #2: Performer: \_\_\_\_\_

Instrument: \_\_\_\_\_

Solo# 3: Performer: \_\_\_\_\_

Instrument: \_\_\_\_\_

**COMPLETE THIS FORM ONLINE OR VIA E-MAIL BEFORE APRIL 7, 2008**

[contact@rotarymusicfestival.org](mailto:contact@rotarymusicfestival.org)

[www.rotarymusicfestival.org](http://www.rotarymusicfestival.org)

## Rotary Music Festival Concert Band Syllabus – 2008

<b>B600</b>	ARMENIAN DANCES	REED	ALFRED	
	CELEBRATIONS	ZDECHLIK	KJOS	
	CHILDREN'S MARCH	GRAINGER/ROGERS	SOUTHERN	
	COUNTRY BAND MARCH	IVES	CARL FISCHER/TP	
	EMBLEMS	COPLAND	HL/BOOSEY & HAWKES	
	FROM A DARK MILLENNIUM	SCHWANTNER	HAL LEONARD	
	LA FIESTA MEXICANA	REED	ALFRED	
	LES COULEURS FAUVES	HUSA	HAL LEONARD	
	LINCOLNSHIRE POSY (any 4 movements)	GRAINGER	LUDWIG	
	POSTCARD	TICHELI	MANHATTAN BEACH	
	RIDE	HAZO	HL/ BOOSEY & HAWKES	
	SHORT RIDE IN A FAST MACHINE	ADAMS/ODOM	HL/ BOOSEY & HAWKES	
	SUITE FRANCAIS (all movements)	MILHAUD	HAL LEONARD	
	SYMPHONY FOR BAND	PERSICHETTI	CARL FISCHER/ TP	
	TOCCATA MARZIALE	VAUGHAN WILLIAMS	HL/ BOOSEY & HAWKES	
	<b>B500</b>	BLUE LAKE OVERTURE	CHANCE	HL/ BOOSEY & HAWKES
		COLONIAL SONG	GRAINGER	CARL FISCHER/ TP
		EL CAMINO REAL	REED	HAL LEONARD
		FANTASIES ON A THEME BY HAYDN	DELLO JOIO	HAL LEONARD
FIRST SUITE IN Eb		HOLST	BOOSEY	
HOUNDS OF SPRING		REED	HAL LEONARD	
INVICTUS		BALMAGES	FJH	
IRISH TUNE AND SHEPHERD'S HEY		GRAINGER	CARL FISCHER/TP	
MOVEMENT FOR ROSA		CAMPHOUSE	TRN	
OCTOBER		WHITACRE	HAL LEONARD	
ORIGINAL SUITE		JACOB	HL/ BOOSEY & HAWKES	
PSALM FOR BAND		PERSICHETTI	CARL FISCHER / TP	
REVOLUTION		MORALES	FJH MUSIC	
SATIRIC DANCES		DELLO JOLO	LEONARD	
SECOND SUITE IN F		HOLST	HL/ BOOSEY & HAWKES	
TRAUERMUSIK		WAGNER/BOYD	LUDWIG	
VARIATIONS ON A KOREAN FOLK SONG		CHANCE	BOOSEY & HAWKES	

<b>B400</b>	ALLELUIA	THOMPSON/BUCKLEY	E.C.SCHIRMER
	BE THOU MY VISION	GILLINGHAM	C. ALAN PUB
	CANADIAN FOLK RHAPSODY	COAKLEY	LEONARD or EIGHT NOTE
	CAUSE FOR CELEBRATION	HIMESREED	HAL LEONARD
	COURTLY AIRS AND DANCES	NELSON	LUDWIG
	FATE OF THE GODS	REINEKE	BARNHOUSE
	FLASHING WINDS	VAN DER ROOST	HAL LEONARD
	INVERSIA	JUTRAS	BARNHOUSE
	KADDISH	MCBETH	SOUTHERN
	O MAGNUM MYSTERIUM	LAURIDSEN/REYNOLDS	CARL FISCHER/ TP
	PACIFICA	BUCKLEY	NS MUSICO
	PAGEANT	PERSICHETTI	CARL FISCHER
	PRELUDE, SICILIANO & RONDO	ARNOLD/PAYNTER	FISCHER
	ROYAL CANADIAN SKETCHES	FORD	ALFRED
	SERENADE OP. 22	BOURGEOIS	C. ALAN PUB
	SUITE ON CANADIAN FOLK SONGS	CALVERT	EIGHTH NOTE
	SUITE PROVENCALE	VAN DER ROOST	HAL LEONARD
	SUN DANCE	TICHELI	MANHATTAN BEACH
	THREE CHORALE PRELUDES	LATHAM	ALFRED
	TIR NA NOG	STROMMEN	ALFRED
	TOCCATTA FESTIVA	COAKLEY	EIGHT NOTE
<b>B300</b>	AIR FOR BAND	ERICKSON	BOURNE
	AS SUMMER WAS JUST BEGINNING	DAEHN	DAEHN
	ASCEND	HAZO	HAL LEONARD
	AVE MARIA	TICHELI	MANHATTAN BEACH
	AYRES OF AGINCOURT	MEYER	KJOS
	BEETHOVEN MACHINE	COLGRASS	FISCHER /TP
	CLASH OF THE IRONCLADS	HOSAY	HAL LEONARD
	DAKOTA	DE HAAN	HAL LEONARD
	DOWN A COUNTRY LANE	COPLAND/PATTERSON	HL/BOOSEY & HAWKES
	FESTIVE OCCASION	COAKLEY	COMPRINT
	MYSTERY ON MENA MOUNTAIN	GIROUX-WEST	SOUTHERN
	OLD CHURCHES	COLGRASS	HAL LEONARD
	RHYOSYMEDRE	V.WILLIAMS/BEELER	E.C.SCHIRMER
	SHENANDOAH	TICHELLI	MANHATTAN BEACH
	SINFONIA VI	BROEGE	MANHATTAN BEACH
	THEY CAME SAILING	JUTRAS	BARNHOUSE
	THREE AYRES FROM GLOUCESTER	STUART	SHAWNEE
	THREE FOLK MINIATURES	JUTRAS	BARNHOUSE
	WHEN THE STARS BEGAN TO FALL	ALLEN	TRN MUSIC
	YE BANKS AND BRAES O'BONNIE DOON	GRANGER	HAL LEONARD

<b>B200</b>	AFRICAN FESTIVAL	HILLIARD	KJOS
	ANCIENT VOICES	SWEENEY	HAL LEONARD
	ARROWHEAD OVERTURE	WILLIAMS	BARNHOUSE
	AS WINDS DANCE	HAZO	HAL LEONARD
	CREED	HIMES	QUEENWOOD/KJOS
	DINOSAURS	BUCKVICH	PHOEBUS
	DONKEY RIDING	COAKLEY	EIGHTH NOTE
	FANFARE FOR A NEW ERA	WILLIAMS	ALFRED
	FANFARE, ODE AND FESTIVAL	MARGOLIS	MANHATTAN BEACH
	FRENCH CANADIAN SUITE	MACLAUGHLAN	BOURNE
	GREENWILLOW PORTRAIT	WILLIAMS	ALFRED
	HEADLESS HORSEMAN	BROEGE	MANHATTAN BEACH
	KRONOS	SMITH	ALFRED
	PETTY HARBOUR BAIT SKIFF	DUFF	ALFRED
	RED BALLOON	MCGINTY	KJOS
	SCOTTISH BALLADE	SHELDON	ALFRED
	STONE MOUNTAIN FANTASY	HUCKEBY	BARNHOUSE
	TAMARAC OVERTURE	EDMONSTON	KJOS
	THREE CZECH FOLK SONGS	VINSON	HAL LEONARD
	TRAIN HEADING WEST	BROEGE	MANHATTAN BEACH
<b>B100</b>	AFRICAN FOLK TRILOGY	MCGINTY	KJOS
	ALL YE YOUNG SAILORS	LE PLANTE	DEAHN
	ANCIENT MOON	DEL BORGO	ALFRED
	BROTHER JAMES' AIR	WAGNER	ALFRED
	CHINESE FOLK SONG MEDLEY	GAROFALO	GRAND MESA
	CONFLICT	CLARK	CARL FISCHER /TP
	COURT FESTIVAL	PEARSON	KJOS
	DECLARATION AND DANCE	CLARK	ALFRED
	DORIAN DREAMSCAPE	SHELDON	ALFRED
	ECHO LAKE OVERTURE	FELDSTEIN/O'REILLY	ALFRED
	IN THE WAKE OF SPRING	SWEARINGEN	ALFRED
	LAND OF THE SILVER BIRCH	COAKLEY	COMPRINT or EIGHT NOTE
	NEWFOUNDLAND FOLK SONG	DUFF	ALFRED
	NOTTINGHAM CASTLE	DAEHN	DAEHN
	SANDY BAY MARCH	WEST	LUDWIG
	SOLDIERS PROCESSION AND SWORD DANCE	MARGOLIS	MANHATTAN BEACH
	SONG FOR FRIENDS	DAEHN	DAEHN
	STONEWOOD	CURNOW	HAL LEONARD
	TAIKO	WINDHAM	ALFRED

## Directors' Guide to Performance Preparation

### Concert Band Performance Preparation

#### Sound:

- Is the tone appropriate for the styles being performed?
- Is the sound in each section blended? A good blend is achieved when each musician makes their tone part of the ensemble rather a separate and distinct sound.
- Is the tone well supported, strong with controlled air?
- Is the sound forced or overblown?
- Is the music in tune?

#### Balance:

- Is the melody always audible?
- Are the chords full?
- Can you hear everyone?
- Are the sections well balanced?
- Are the instruments/sections overpowering?

#### Technique:

- Do all the musicians have control of material?
- Do they make the performance sound easy or do they struggle?
- Is the group tight? "Tight" is when everyone has the same concept of where notes begin and end.
- Does the ensemble follow the conductor?

#### Musicality:

- Do you agree with the band's interpretation of the music?
- Is there sufficient variety in dynamic (volume) levels?
- Is the music expressive when called for?
- Does the group generate excitement at the appropriate time in each piece performed? One sign of a highly musical performance is positive audience response.
- Is there a good balance between the exciting and the emotional aspects of the performance?
- Are there any changes in the mood?

#### Overall impression:

- Does the music sound too easy or too difficult?
- Are the pieces performed in a satisfying order?
- Do the musicians appear at ease on stage?
- What are your general impressions of attitude appearance and discipline?

### Chamber Ensemble Performance Preparation

#### Sound:

- Is the tone appropriate for the styles being performed?
- Is the sound in each instrument blended? A good blend is achieved when each musician makes their tone part of the ensemble rather than a separate and distinct sound.
- Is the tone well supported; strong with controlled air?
- Is the sound forced or overblown?
- Is the music in tune?

#### Balance:

- Is the melody always audible?

- Are the chords full?
- Can you hear everyone?
- Are the individual instruments well-balanced?
- Are the instruments overpowering?

Technique:

- Do all the musicians have control of the material?
- Do they make the performance sound easy or do they struggle?
- Is the group tight? “Tight” is when everyone has the same concept of where notes begin and end.

Musicality:

- Do you agree with the ensemble’s interpretation of the music?
- Is there sufficient variety in dynamic (volume) levels?
- Is the music expressive when called for?
- Does the ensemble generate excitement at the appropriate time in each piece performed? One sign of a highly musical performance in positive audience response.
- Is there a good balance between the exciting and the emotional aspects of the performance?
- Are there any changes in the mood?

Overall impression:

- Does the music sound too easy or too difficult?
- Are the pieces performed in a satisfying order?
- Do the musicians appear at ease on stage?
- What are your general impressions of attitude, appearance, and discipline?

**Orchestra / String Ensemble Performance Preparation**

Sound:

- Is the tone appropriate for the styles being performed?
- Is the sound in each instrument blended? A good blend is achieved when each musician makes their tone part of the ensemble rather a separate and distinct sound.
- Is the tone well supported; strong with controlled air and/or bow technique?
- Is the sound forced?
- Is the music in tune?

Balance:

- Is the melody always audible?
- Are the chords full?
- Can you hear everyone?
- Are the sections well balanced?
- Are the instruments overpowering?

Technique:

- Do all the musicians have control of material?
- Do they make the performance sound easy or do they struggle?
- Is the group tight? “Tight” is when everyone has the same concept of where notes begin and end.
- Does the ensemble follow the conductor?

Musicality:

- Do you agree with the ensemble’s interpretation of the music?
- Is there sufficient variety in dynamic (volume) levels?
- Is the music expressive when called for?

- Does the ensemble generate excitement at the appropriate time in each piece performed? One sign of a highly musical performance in positive audience response.
- Is there a good balance between the exciting and the emotional aspects of the performance?
- Are there any changes in the mood?

Overall impression:

- Does the music sound too easy or too difficult?
- Are the pieces performed in a satisfying order?
- Do the musicians appear at ease on stage?

**Choral Performance Preparation**

Sound:

- Is the tone appropriate for the styles being performed?
- Is the sound in each section blended? A good blend is achieved when each musician makes their tone part of the ensemble rather a separate and distinct sound.
- Is the tone well supported; strong with controlled air?
- Is the sound forced?
- Is the music in tune?
- Is the ensemble singing with uniform vowels?

Balance:

- Is the melody always audible?
- Are the chords full?
- Can you hear everyone?
- Are the sections well balanced?
- Is the accompaniment overpowering or too soft?

Time/Rhythmic Feel:

- Is there a good sense of rhythmic energy?
- Is everyone in the ensemble working together?
- Does the music speed up or slow down inappropriately?

Technique:

- Do all the musicians have control of material?
- Do they make the performance sound easy or do they struggle?
- Is the group tight? “Tight” is when everyone has the same concept of where notes begin and end.
- Do members of each section match the others?
- Do all the sections match each other?

Musicality:

- Is there sufficient variety in dynamic (volume) levels?
- Is the music expressive when called for?
- Does the group generate excitement at the appropriate time in each piece performed? One sign of a highly musical performance in positive audience response.
- Is there a good balance between the exciting and the emotional aspects of the performance?
- Are there any changes in the mood?

Overall impression:

- Does the music sound too easy or too difficult?
- Are the pieces performed in a satisfying order?

## **Jazz Band Performance Preparation**

### **Sound:**

- Is the tone appropriate for the styles being performed?
- Is the sound in each section blended? A good blend is achieved when each musician makes their tone part of the section rather than a separate and distinct sound.
- Is the tone well supported; strong with controlled air?
- Is the sound forced or overblown?
- Is the music in tune?

### **Balance:**

- Is the melody always audible?
- Are the chords full?
- Can you hear everyone?
- Are the sections well balanced?
- Are the electronic instruments overpowering or too weak?

### **Time and Rhythmic Feel:**

- Does it groove?
- Is there a good relaxed feel to the swing concept or is it stiff?
- Is there a good sense of rhythmic energy?
- Is everyone in the ensemble working/articulating together?
- Does the music speed up or slow down inappropriately?

### **Technique:**

- Do all the musicians have control of the material?
- Do they make the performance sound easy or do they struggle?
- Is the group tight? “Tight” is when everyone has the same concept of where notes begin and end.
- Do the sections match each other?

### **Musicality:**

- Is there too much or too little dynamic variation?
- Is there sufficient variety in dynamic (volume) levels?
- Is the music expressive when called for?
- Does the group generate excitement at the appropriate time in each piece performed? One sign of a highly musical performance is positive audience response.
- Is there a good balance between the exciting and the emotional aspects of the performance?
- Are there any changes in the mood?

### **Improvisation:**

- Are soloists improvising or playing prepared, written ideas?
- Does the performance “sag” during the solo section or does the soloist manage to keep the music moving ahead?
- Is there evidence of good technique (see above)?
- Does the soloist communicate any excitement or emotion?
- Does the style of solo fit the rest of the piece?
- Do the soloist’s melodic ideas fit the chords being played by the accompaniment?
- Is the phrasing clear?
- Does the soloist hold your interest?
- Are the solos too long or short?
- Do a majority solo?
- Do vocalists use good scat syllables?

- Are the solos imaginative?

Comping/Rhythm Section

- Is there good communication between the soloist and the comping instruments?
- Do they play too much or too little?
- Is the accompaniment cluttered?
- Does the volume and energy level of the accompaniment match the soloist?
- Do the bass and drums complement each other?
- Does the drummer set-up and punctuate the band appropriately?
- Are the piano/guitar voicing stylistically correct?
- Does the drummer use cymbals and brushes appropriate to the various moods and levels of excitement?

Overall impression:

- Does the music sound too easy or too difficult?
- Are the pieces performed in a satisfying order?
- Do the musicians appear at ease on stage?
- What are your general impressions of attitude appearance and discipline?