



EASTSHORE MUSIC REGION

EASTSHORE MUSIC REGION HANDBOOK

A representative of the

National Association for Music Education
(NAfME)

through

**WASHINGTON MUSIC EDUCATORS
ASSOCIATION (WMEA)**

and

**WASHINGTON
INTERSCHOLASTIC ACTIVITIES
ASSOCIATION
(WIAA)**

Revised in school year 2017-18



EASTSHORE MUSIC REGION

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FIRST AMENDED ARTICLES OF INCORPORATION OF

Eastshore Music Region

Article I: Name

The name of the corporation shall be Eastshore Music Region (hereinafter referred to as the “Corporation”).

Article II: Duration

The term of existence for this Corporation shall be perpetual.

Article III: Purposes and Powers

Section 1. Purposes. The purposes for which this Corporation is organized are as follows:

- A. To mutually cooperate and provide an enhanced music education program for all students in the Corporation’s region and to provide opportunities for students to learn and improve their talent and skill in music.
- B. To do any and all lawful activities which may be necessary, useful or desirable for the furtherance, accomplishment, fostering or attainment of the foregoing purposes, either directly or indirectly and either alone or in conjunction or cooperation with others, whether such others be persons or organizations of any kind or nature, such as corporations, firms, associations, trusts, institutions, foundations, or governmental bureaus, departments, or agencies.

Section 2. Powers. In general, and subject to such limitations and conditions as are or may be prescribed by law, or in the Corporation’s Articles of Incorporation or its Bylaws, the Corporation shall have all powers which now or are hereafter conferred by law upon a Corporation organized for the purposes hereinafter set forth, or which are necessary or incidental to the powers so conferred or conducive to the attainment of the purposes of the Corporation.

Article IV: Limitations

Section 1. The Corporation is not formed for pecuniary profit or financial gain, shall have no capital stock, and no part of its net earnings, profit or income is distributable to, or shall inure to the benefit of any director, officer, or member of the Corporation or any private individual except that the Corporation shall be authorized and empowered to pay reasonable compensation for services rendered (unless otherwise provided in the Corporation’s Bylaws), and to make payments and distributions in furtherance of the purposes of the



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Corporation and subject to the limitations of this Article IV, and otherwise to the extent permitted under Section 501(c)(6) of the Internal Revenue Code of 1986, as amended (the “Code”).



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Section 2. No member, director or officer of the Corporation, nor any private individual shall be entitled to share in the distribution of any of the corporate assets upon dissolution of the Corporation, or the winding up of its affairs. Upon such dissolution or winding up, after paying or making adequate provision for the payment of all the liabilities of the Corporation, all the remaining assets of the Corporation shall be distributed by the Board of Directors, for a purpose or purposes similar to those set forth in Article III hereof, to any other organization that then qualifies for exemption under the provisions of Section 501(c)(3) or Section 501(c)(6) of the Code.

Section 3. The Corporation shall not participate in, or intervene in (including the publication or distribution of statements) any political campaign on behalf of any candidate for public office. The Corporation shall not have objectives or engage in activities that characterize it as an “action” organization within the meaning of the Code.

Section 4. Notwithstanding any other provisions of these Articles, the Corporation shall not conduct or carry on activities not permitted to be conducted or carried on by an organization exempt under Section 501(c)(6) of the Code.

Article V: Registered Office and Agent

The name of the registered agent of the Corporation is Kathleen Boone. The address of the registered office of the Corporation is 1601 98th Ave NE, Clyde Hill, Washington, 98004

Article VI: Directors

The powers and duties, number, qualifications, terms of office, manner of election, time and criteria for removal of directors shall be as set forth in the Bylaws of the Corporation.

Article VII: Director Liability, Limitations

A director shall have no liability to the Corporation for monetary damages for conduct as a director, except for acts or omissions that involve intentional misconduct by the director, or for any transaction from which the director will personally receive a benefit in money, property or services to which the director is not legally entitled. If the Washington Nonprofit Corporation Act is hereafter amended to authorize corporate action further eliminating or limiting the personal liability of directors, then the liability of a director shall be eliminated or limited to the full extent permitted by the Washington Nonprofit Corporation Act, as so amended. Any repeal or modification of this Article shall not adversely affect any right or protection of a director of the Corporation existing at the time of such repeal or modification for or with respect to an act or omission of such director occurring prior to such repeal or modification.

Directors of the Corporation shall not be personally liable to the Corporation or its members, if any, for monetary damages for conduct as a Director, except for acts or omissions that involve intentional misconduct by a Director or a knowing violation of law by a Director, where the director votes or assents to a distribution which is unlawful or violates the requirements of these articles of incorporation, or for any transaction from



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which the Director will personally receive a benefit in money, property, or services to which the Director is not legally entitled.

Article VIII: Indemnification

Section 1. Right to Indemnification. Each person who was, or is threatened to be made a party to or is otherwise involved (including, without limitation, as a witness) in any actual or threatened action, suit or proceeding, whether civil, criminal, administrative or investigative, by reason of the fact that he or she is or was a director or officer of the Corporation or, while a director or officer, he or she is or was serving at the request of the Corporation as a director, trustee, officer, employee or agent of another corporation or of a partnership, joint venture, trust or other enterprise, including service with respect to employee benefit plans, whether the basis of such proceeding is alleged action in an official capacity as a director, trustee, officer, employee or agent or in any other capacity while serving as a director, trustee, officer, employee or agent, shall be indemnified and held harmless by the Corporation, to the full extent permitted by applicable law as then in effect, against all expense, liability and loss (including attorney's fees, judgements, fines, ERISA excise taxes or penalties and amounts to be paid in settlement) actually and reasonably incurred or suffered by such person in connection therewith, and such indemnification shall continue as to a person who has ceased to be a director, trustee, officer, employee or agent and shall inure to the benefit of his or her heirs, executors and administrators; provided, however, that except as provided in Section 2 of this Article with respect to proceedings seeking solely to enforce rights to indemnification, the Corporation shall indemnify any such person seeking indemnification in connection with a proceeding (or part thereof) initiated by such person only if such proceeding (or part thereof) was authorized by the board of directors of the Corporation. The right to indemnification conferred in this Section 1 shall be a contract right and shall include the right to be paid by the Corporation the expenses incurred in defending any such proceeding in advance of its final disposition; provided, however, that the payment of such expenses in advance of the final disposition of a proceeding shall be made only upon delivery to the Corporation of an undertaking, by or on behalf of such director or officer, to repay all amounts so advanced if it shall ultimately be determined that such director or officer is not entitled to be indemnified under this Section 1 or otherwise.

Section 2. Right of Claimant to Bring Suit. If a claim for which indemnification is required under Section 1 of this Article is not paid in full by the Corporation within sixty (60) days after a written claim has been received by the Corporation, except in the case of a claim for expenses incurred in defending a proceeding in advance of its final disposition, in which case the applicable period shall be twenty (20) days, the claimant may at any time thereafter bring such against the Corporation to recover the unpaid amount of the claim and, to the extent successful in whole or in part, the claimant shall be entitled to be paid also the expense of prosecuting such claim. The claimant shall be presumed to be entitled to indemnification under this Article upon submission of a written claim (and, in an action brought to enforce a claim for expenses incurred in defending any proceeding in advance of its final disposition, where the required undertaking has been tendered to the Corporation), and thereafter the Corporation shall have the burden of proof to overcome the presumption that the claimant is not so entitled. Neither the failure of the Corporation (including its board of directors, independent legal counsel or its members, if any) to have made a determination prior to the commencement of such action that indemnification of or reimbursement or advancement of expenses of the claimant is proper in the circumstances nor an actual determination by the Corporation (including its board of directors, independent



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legal counsel or its members, if any) that the claimant is not entitled to indemnification or to the reimbursement or advancement of expenses shall be a defense to the action or create a presumption that the claimant is not so entitled.

Section 3. Nonexclusivity of Rights. The right to indemnification and the payment of expenses incurred in defending a proceeding in advance of its final disposition conferred in this Article shall not be exclusive of any other right which any person may have or hereafter acquire under any statute, provision of the Articles of Incorporation, Bylaws, agreement, vote of members, if any, or disinterested directors or otherwise.

Section 4. Insurance, Contracts and Funding. The Corporation may maintain insurance at its expense to protect itself and any director, trustee, officer, employee or agent of the Corporation or another corporation, partnership, joint venture, trust or other enterprise against any expense, liability or loss, whether or not the Corporation would have the power to indemnify such persons against such expense, liability or loss under the Washington Business Corporation Act, as applied to nonprofit corporations. The Corporation may, without further membership action, enter into contracts with any director or officer of the Corporation in furtherance of the provisions of this Article and may create a trust fund, grant a security interest or use other means (including, without limitation, a letter of credit) to ensure the payment of such amounts as may be necessary to effect indemnification as provided in this Article.

Section 5. Indemnification of Employees and Agents of the Corporation. The Corporation may, by action of its Board of Directors from time to time, provide indemnification and pay expenses in advance of the final disposition of a proceeding to employees and agents of the Corporation with the same scope and effect as the provisions of this Article with respect to the indemnification and advancement of expenses of directors and officers of the Corporation or pursuant to rights granted pursuant to, or provided by, the Washington Business Corporation Act, as applied to nonprofit corporations, or otherwise.

Article IX: Members

The number, rights, and qualifications of members of the Corporation shall be established by the Corporation's bylaws.

Article X: Bylaws

Bylaws of the Corporation may be adopted by the Board of Directors at any regular meeting or any special meeting called for that purpose, so long as they are not inconsistent with the provisions of these Articles. The authority to make, alter, amend or repeal bylaws is vested in the board of directors and may be exercised at any regular or special meeting of the board of directors so long as the changes are made in accordance with the procedures set forth in the bylaws for making such changes.

IN WITNESS WHEREOF, the undersigned has signed these Articles of Incorporation this ____ day of _____, 20____.



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Haley Isaacs, President

CONSENT TO APPOINTMENT AS REGISTERED AGENT

I, Kathleen Boone, hereby consent to serve as registered agent, in the State of Washington, for the following Corporation: Eastshore Music Region.

I understand that as agent for the Corporation, it will be my responsibility to accept Service of Process in the name of the Corporation; to forward all mail and license renewals to the appropriate officer(s) of the Corporation; and to immediately notify the Office of the Secretary of State of my resignation or of any changes in the address of the registered office of the Corporation for which I am agent.

Date: _____.

Signature _____

Name: Kathleen Boone

Address: 1601 98th Ave NE

Clyde Hill, WA 98004

USA



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BYLAWS OF EASTSHORE MUSIC REGION

ARTICLE 1. OFFICES

The Principal Office of the Association shall be designated by the Board of Directors.

ARTICLE 2. MEMBERSHIP

2.1 Qualifications

Active, retired and collegiate members of NAFME and WMEA are automatically members of the Association.

2.2 Voting Rights

2.2.1 The following members shall have the right to vote: Active members.

2.2.2 Each member entitled to vote with respect to the subject matter of an issue submitted to the members shall be entitled to one vote upon each such issue.

2.2.3 Each member entitled to vote at an election of Board Members may cast one vote for as many persons as there are Board Members to be elected and for whose election such member has a right to vote.

2.3 Meetings of Members

2.3.1 The annual meeting of the members shall be held each year at the date and time designated by the Board for the purpose of electing the Officers/Board Members and transacting such other business as may properly come before the meeting.

2.3.2 The President, the Board, or not less than a simple majority of the members in attendance who are entitled to vote at such meeting, may call special meetings of the members for any purpose.

2.3.3 Members may participate in a meeting of members by means of a conference telephone or similar communications equipment by means of which all persons participating in the meeting can hear each other at the same time. Participation by such means shall constitute presence in person at a meeting.

2.4 Notice of Meetings

2.4.1 The President, the Secretary or the Board shall cause to be delivered to each member entitled to notice of or to vote at the meeting, either personally, by mail, by fax or by electronic transmission, not less than ten nor more than fifty days before a meeting of the members, written notice stating the place, date and time of the meeting and, in the case of a special meeting, the purpose or purposes for which the meeting is called. If the Secretary neglects or refuses to give notice of a special meeting called by members, the person or persons making the request may do so and may fix the date, time and place for such meeting. If notice is mailed, it shall be deemed delivered when deposited in the official government mail properly addressed to the member at his or her address as it appears on the records of the association with postage thereon prepaid.

2.4.2 Whenever any notice is required to be given to any member under the provisions of these Bylaws, the Articles of Incorporation or applicable Washington law, a waiver thereof in writing, signed by the person or persons entitled to such notice, whether before or after the time stated therein, shall be



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deemed equivalent to the giving of such notice.

2.5 Quorum and Manner of Acting

2.5.1 51% of the members of the association entitled to vote, represented in person, shall constitute a quorum at a meeting of the members. If less than a quorum of the members entitled to vote is represented at a meeting, a majority of the members so represented may adjourn the meeting from time to time without further notice.

2.5.2 The vote of a majority of the votes entitled to be cast by the members present at a meeting at which a quorum is present shall be necessary for the adoption of any matter voted upon by the members, unless a greater proportion is required by applicable Washington law, the Articles of Incorporation or these Bylaws.

2.6 Electronic Transmission

The association may deliver to a member, notices, demands, consents or waivers by electronic transmission, if such member has consented to receive such electronically transmitted communications.

ARTICLE 3. BOARD OF DIRECTORS

3.1 General Powers

The affairs of the association shall be managed by elected officers constituting the Board of Directors (“Board Members”). The officers of the association shall be a President, a Vice President, a Secretary, a Treasurer and such other officers as may be determined by the Board and elected by the membership. Such other officers shall hold office for such period, have such authority and perform such duties as are provided in these Bylaws or as may be provided by resolution of the Board. Any two or more offices may be held by the same person, except the offices of President and Secretary.

3.2 Number

The Board shall consist of not less than 3 or more than 5 Board Members. The number of Board Members may be changed from time to time by amendment to these Bylaws, provided that no decrease in the number shall have the effect of shortening the term of any incumbent Board Member.

3.3 Qualifications and Term

3.3.1 Board Members shall be members of the Association and have such other qualifications as the Board may prescribe by resolution or amendment to these Bylaws.

3.3.2 Unless a Board Member dies, resigns or is removed, he or she shall hold office for a term of two years or until his or her successor is elected, whichever is later.

3.4 Meetings of the Board

3.4.1 Regular Meetings. There will be at least one meeting of the Board of Directors each year. By resolution, the Board may specify the date, time and place for the holding of that meeting and additional regular meetings without other notice than such resolution.

3.4.2 Special Meetings. Special meetings of the Board or any committee designated and appointed by the Board may be called by or at the written request of the President or any two Board Members, or, in the case of a committee meeting, by the chairman of the committee. The person or persons authorized to call special meetings may fix any place as the place for holding any special Board or committee meeting called by them.

3.5 Meetings by Telephone

Members of the Board or any committee designated by the Board may participate in a meeting of



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such Board or committee by means of a conference telephone or similar communications equipment by means of which all persons participating in the meeting can hear each other at the same time. Participation by such means shall constitute presence in person at a meeting.

3.6 Place of Meetings

All meetings shall be held at a place designated by the Board, by any persons entitled to call a meeting or by a waiver of notice signed by all Board Members.

3.7 Notice of Special Meetings

Notice of special Board or committee meetings shall be given to a Board Member in writing or by personal communication with the Board Member not less than ten days before the meeting. Notices in writing may be delivered or mailed to the Board Member at his or her address shown on the records of the association or given by facsimile or electronic transmission. Neither the business to be transacted at, nor the purpose of any special meeting need be specified in the notice of such meeting. If notice is delivered by mail, the notice shall be deemed effective when deposited in the official government mail properly addressed with postage thereon prepaid. Notices by electronic transmission must be delivered in accordance with Section 3.17 of these Bylaws.

3.8 Waiver of Notice

3.8.1 In Writing

Whenever any notice is required to be given to any Board Member under the provisions of these Bylaws, the Articles of Incorporation or applicable Washington law, a waiver thereof in writing, signed by the person or persons entitled to such notice, whether before or after the time stated therein, shall be deemed equivalent to the giving of such notice. Neither the business to be transacted at, nor the purpose of, any regular or special meeting of the Board need be specified in the waiver of notice of such meeting.

3.8.2 By Attendance

The attendance of a Board Member at a meeting shall constitute a waiver of notice of such meeting, except where a Board Member attends a meeting for the express purpose of objecting to the transaction of any business because the meeting is not lawfully called or convened.

3.9 Quorum and Manner of Acting

3.9.1 51% of the number of Board Members in office shall constitute a quorum for the transaction of business at any Board meeting. If a quorum is not present at a meeting, a majority of the Board Members present may adjourn the meeting from time to time without further notice.

3.9.2 The act of the majority of the Board Members present at a meeting at which there is a quorum shall be the act of the Board, unless the vote of a greater number is required by these Bylaws, the Articles of Incorporation or applicable Washington law.

3.10 Presumption of Assent

A Board Member of the association present at a Board meeting at which action on any corporate matter is taken shall be presumed to have assented to the action taken unless his or her dissent or abstention is entered in the minutes of the meeting, or unless such Board Member files a written dissent or abstention to such action with the person acting as secretary of the meeting before the adjournment thereof, or forwards such dissent or abstention by registered mail to the Secretary of the association immediately after the adjournment of the meeting. Such right to dissent or abstain shall not apply to a Board Member who voted in favor of such action.



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3.11 Action by Board Without a Meeting

Any action which could be taken at a meeting of the Board may be taken without a meeting if a written consent setting forth the action so taken is signed by each of the Board Members. Such written consents may be signed in two or more counterparts, each of which shall be deemed an original and all of which, taken together, shall constitute one and the same document. Any such written consent shall be inserted in the minute book as if it were the minutes of a Board meeting.

3.12 Resignation

Any Board Member may resign at any time by delivering written notice to the President or the Secretary at the registered office of the association, or by giving oral or written notice at any meeting of the Board Members. Any such resignation shall take effect at the time specified therein, or if the time is not specified, upon delivery thereof and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

3.13 Removal

3.13.1 At any regular or special meeting of the Board, one or more Board Members may be removed from office, with or without cause, by two-thirds of the votes cast by Board Members then in office.

3.13.2 At a meeting of members called expressly for that purpose, one or more Board Members (including the entire Board) may be removed from office, with or without cause, by two-thirds of the votes cast by members then entitled to vote present at a meeting of members at which a quorum is present.

3.14 Vacancies

A vacancy in the position of Board Member may be filled by the affirmative vote of a majority of the remaining Board Members though less than a quorum of the Board. A Board Member who fills a vacancy shall serve for the unexpired term of his or her predecessor in office.

3.15 Board Committees

3.15.1 Standing or Temporary Committees

The Board, by resolution adopted by a majority of the Board Members in office, may designate and appoint one or more standing or temporary committees.

3.15.2 Quorum; Manner of Acting

A majority of the number of Board Members composing any committee shall constitute a quorum, and the act of a majority of the members of a committee present at a meeting at which a quorum is present shall be the act of the committee.

3.15.3 Resignation

Any member of any committee may resign at any time by delivering written notice thereof to the President, the Secretary or the chairperson of such committee, or by giving oral or written notice at any meeting of such committee. Any such resignation shall take effect at the time specified therein, or if the time is not specified, upon delivery thereof and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

3.15.4 Removal of Committee Member

The Board, by resolution adopted by a majority of the Board Members in office, may remove from office any member of any committee.

3.16 Compensation



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The Board Members shall receive no compensation for their service as Board Members but may receive reimbursement for expenditures incurred on behalf of the association. The members may deem to give a gift to the Board for their time and service at the end of the fiscal year, not to exceed \$300.00 in value.

3.17 Electronic Transmission

The association may deliver to a Board Member notices, demands, consents or waivers by electronic transmission, if such Board Member has consented to receive such electronically transmitted communications.

ARTICLE 4. DUTIES OF OFFICERS

4.1 President

The President shall be the chief executive officer of the association, and, subject to the Board's control, shall supervise and control all of the assets, business and affairs of the association. The President shall preside over meetings of the members and the Board. The President may sign deeds, mortgages, bonds, contracts, or other instruments, except when the signing and execution thereof have been expressly delegated by the Board or by these Bylaws to some other officer or agent of the association or are required by law to be otherwise signed or executed by some other officer or in some other manner. In general, the President shall perform all duties incident to the office of President and such other duties as are assigned to him or her by the Board from time to time.

4.2 Vice President

In the event of the death of the President or his or her inability to act, the Vice President shall perform the duties of the President, except as may be limited by resolution of the Board, with all the powers of and subject to all the restrictions upon the President. The Vice President shall have, to the extent authorized by the President or the Board, the same powers as the President to sign deeds, mortgages, bonds, contracts or other instruments. The Vice President shall perform such other duties as from time to time may be assigned to them by the President or the Board.

4.3 Secretary

The Secretary shall: (a) keep the minutes of meetings of the members and the Board, and minutes which may be maintained by committees of the Board; (b) see that all notices are duly given in accordance with the provisions of these Bylaws or as required by law; (c) be custodian of the corporate records of the association; (d) keep records of the post office address of each member, Board Member and officer; (e) sign with the President, or other officer authorized by the President or the Board, deeds, mortgages, bonds, contracts, or other instruments; and (f) in general perform all duties incident to the office of Secretary and such other duties as from time to time may be assigned to him or her by the President or the Board.

4.4 Treasurer

If requested by the Board, the Treasurer shall give a bond for the faithful discharge of his or her duties in such amount and with such surety or sureties as the Board may determine. The Treasurer shall have charge and custody of and be responsible for all funds and securities of the association; receive and give receipts for moneys due and payable to the association from any source whatsoever, and deposit all such moneys in the name of the association in banks, trust companies or other depositories selected in accordance with the provisions of these Bylaws; and in general perform all of the duties incident to the office of Treasurer and such other duties as from time to time may be assigned to him or her by the President or the Board. If as requested by the Board, the Treasurer performs bookkeeping services in



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addition to their services as a Board Member, the Treasurer may receive an honorarium for such non-Board Member bookkeeping services. If as requested by the Board, a different Board Member, individual member or outside party performs bookkeeping services, that party may receive an honorarium for such non-Board Member bookkeeping services.

ARTICLE 5. ADMINISTRATIVE PROVISIONS

5.1 Books and Records

The association shall keep a file of copies of its current Articles of Incorporation and Bylaws; correct and adequate records of accounts and finances; minutes of the proceedings of its members and the Board, and any minutes which may be maintained by committees of the Board; records of the name and address of each member, Board Member, and officer; and such other records as may be necessary or advisable. All books and records of the association shall be open at any reasonable time to inspection by any member of three months standing or to a representative of more than five percent of the membership.

5.2 Accounting Year

The accounting year of the association shall be the twelve months ending July 31.

5.3 Rules of Procedure

The rules of procedure at meetings of the Board and committees of the Board shall be rules contained in Roberts' Rules of Order on Parliamentary Procedure, newly revised, so far as applicable and when not inconsistent with these Bylaws, the Articles of Incorporation or any resolution of the Board.

ARTICLE 6. AMENDMENTS

These Bylaws may be altered, amended or repealed and new Bylaws may be adopted by the vote of a majority of the number of Board Members in office.

The foregoing Bylaws were adopted by the Board of Directors on _____.

Secretary, Cory Edwards

Elected Officers for 2016-18

President – Haley Isaacs, Mt. Si High School

Secretary – Cory Edwards, Newport High School

Treasurer – Kathy Boone, Bellevue Christian High School



EASTSHORE MUSIC REGION

Eastshore Music Region, High School Operations Manual

HIGH SCHOOL CALENDAR 2017-18

DAY	DATE	EVENT	HOST
		Chair	Mt. Si
Monday	Sept. 18	Eastshore Mtg 5:00 PM	Lake Hills Lib.
Monday	Oct. 9	Festival Hosts 5:00 PM	Lake Hills Lib.
Thursday	Nov. 2	Jazz Band	International @ TBD
Thursday	Nov. 7	Jazz Choir	Liberty
Saturday	Jan. 20	S/E Vocal & Instrumental	Interlake @ BC
Monday	Feb. 12	General Eastshore Mtg. 4:30	Bellevue TBA
Tuesday	Mar. 6	Band 1	Mt. Si
Tuesday	Mar. 6	Choir 1	Newport
Thursday	Mar. 8	Orchestra 1	Issaquah
Thursday	Mar. 15	Choir 2	Bellevue
Tuesday	Mar. 20	Orchestra 2	Skyline
Tuesday	Mar. 20	Band 2	Sammamish
Monday	Apr. 23	General Eastshore Mtg. 4:30 PM	Bellevue TBA



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High School Host Rotation Schedule

Rotation approved May 2015

Year	Chair*	Band 1	Band 2	Solo & Ens.	Choir 1	Choir 2	Orch 1	Orch 2	Jazz Choir	Jazz Band
15-16	IS	Interlake	Newport	Bellevue	Issaquah	Skyline	Liberty	Samm.	MI	Mt. Si
16-17	Mt. Si	IS	Interlake	Newport	Bellevue	Issaquah	Skyline	Liberty	Samm.	MI
17-18	MI	Mt. Si	IS	Interlake	Newport	Bellevue	Issaquah	Skyline	Liberty	Samm.
18-19	Samm.	MI	Mt. Si	IS	Interlake	Newport	Bellevue	Issaquah	Skyline	Liberty
19-20	Liberty	Samm.	MI	Mt. Si	IS	Interlake	Newport	Bellevue	Issaquah	Skyline

***The Chair only assumes this role if there are no elected officers. Bellevue Christian acts as Treasurer provided no elected treasurer.**

Cedarcrest Teams with Solo and Ensemble Host.

Previous Year Solo and Ensemble Host will assist and advise current Solo and Ensemble Host.



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CURRENT HIGH SCHOOL MEMBERSHIP EASTSHORE MUSIC STAFF Fall 2017

Bellevue High School – Band		
Edd George	georgee@bsd405.org	425-456-7136
Bellevue High School – Band		
Will Harvey	harveyw@bsd405.org	425-456-7051
Bellevue High School – Orchestra		
Chase Chang	changc@bsd405.org	253-720-4204
Bellevue High School – Choir		
Andrew Jacobson	jacobsona@bsd405.org	425-456-7138
Bellevue School District Fine Arts Coordinator		
Mark Wilbert	wilbertm@bsd405.org	425-456-4203
Bellevue Christian – Band		
Kathy Boone	kboone@bcsmail.org	425-454-4028 x 121
Bellevue Christian – Jazz Band		
Kathy Boone	kboone@bcsmail.org	425-454-4028 x 121
Bellevue Christian – Choir		
Ross DeWit	rdewit@bcsmail.org	425-454-4028 x 123
Cedarcrest – Band		
Breland Hughes	hughesb@rsd407.org	425-844-4826
Cedarcrest - Choir		
Lynnea Gibbs	gibbsl@rsd407.org	425-844-4826
Interlake High School – Band		
David Kim	kimd@bsd405.org	425-456-7300
Paul Gillespie	gillespiepa@bsd405.org	425-456-7376
Interlake High School – Orchestra		
Shira Katsman	katsmans@bsd405.org	425-456-7216
Interlake High School – Choir		
Michael King	kingm@bsd405.org	425-456-7302
International School – Band		
Brian Lawrence	lawrenceb@bsd405.org	425-456-6553
International School – Orchestra		
Anna Silarski	silarskia@bsd405.org	425-456-6500
International School – Choir		
Joanne Whang	whangj@bsd405.org	425-456-6552
Issaquah High School – Band		
Patrick Holen	HolenP@issaquah.wednet.edu	425-837-6116
Issaquah High School – Orchestra		
Doug Longman	longmand@issaquah.wednet.edu	425-837-6117
Issaquah High School – Greenwood Orchestra		
Leah Weitzsacker	weitzsackerl@issaquah.wednet.edu	206-321-6766



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Issaquah High School – Choir		
Barbara Irish	IrishB@issaquah.wednet.edu	425-837-6118
Liberty High School – Band		
Jared Tanner	tannerj2@issaquah.wednet.edu	425-837-4885
Liberty High School – Orchestra		
Jana Dalpez	dalpezj@issaquah.wednet.edu	425-837-4887 / 6948
Liberty High School – Choir		
Robin Wood	woodr2@issaquah.wednet.edu	425-837-4887 / 12
Mercer Island High School – Band		
Parker Bixby	parker.bixby@mercerislandschools.org	206-230-6324
Mercer Island Middle School – Band		
Carol Krell,	carol.krell@mercerislandschools.org	206-230-6175
Mercer Island High School – Orchestra		
Vicki White-Miltun	vicki.white-miltun@mercerislandschools.org	206-230-6322
Mercer Island High School – Choir, Guitar		
Tom Cox	tom.cox@mercerislandschools.org	206-230-6318
Mercer Island School District Fine Arts Coordinator, Jazz Band		
Dave Bentley	david.bentley@mercerislandschools.org	206-275-5940
Mercer Island School District - Band		
Bryan Wanzer	bryan.wanzer@mercerislandschools.org	206-230-3368
Mercer Island School District - Band		
Kyle Thompson	kyle.thompson@mercerislandschools.org	
Mount Si High School – Band & Orchestra		
Matt Wenman	wenmanm@svsd410.org	425-831-8160
Mount Si High School – Band & Percussion		
Bill Leather	leatherw@svsd410.org	425-831-8160
Mount Si High School – Choir		
Haley Isaacs	isaacsh@svsd410.org	425-831-8161
Newport High School – Band		
Todd Mahaffey	mahaffeyt@bsd405.org	425-456-7437
Cory Edwards	edwardsc@bsd405.org	425-456-7404
Newport High School – Orchestra		
Christine Gero	geroc@bsd405.org	425-456-7536
Newport High School – Choir		
Nancy Fisher	fishern@bsd405.org	425-456-7575
Sammamish High School – Band		
Chandra Rampersad	rampersadc@bsd405.org	425-456-7716
Sammamish High School – Orchestra		
Andrew Kam	kama@bsd405.org	425-456-4203
Sammamish High School – Choir		
Mike Scott	scottm@bsd405.org	425-456-7698
Skyline High School – Band		
David Pitt	PittD@issaquah.wednet.edu	425-837-7792
Skyline High School – Orchestra		



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Doug Longman longmand@issaquah.wednet.edu 425-837-6117
Darrin Cook cookd@issaquah.wednet.edu 425-837-7717

Skyline High School - Choir
Nancy Ziebart ziebartn@issaquah.wednet.edu 425-837-7794
Skyline High School – Orchestra, Guitar, Music Tech
Darrin Cook cookd@issaquah.wednet.edu 425-837-7717



EASTSHORE MUSIC REGION

HIGH SCHOOL DIVISION MISSION STATEMENT

It is the purpose of the HIGH SCHOOL DIVISION OF THE EASTSHORE MUSIC REGION to provide a quality musical experience for the students we teach; to promote a spirit of collegiality among its members; to provide a forum for discussion of issues in music education; to provide opportunities for personal growth of individual members; and to promote the general development of music education in the member schools through the sponsorship of Festivals, festivals, in-service training, and convention participation.

DATES OF FESTIVALS

DATES

Dates for the HIGH SCHOOL DIVISION OF THE EASTSHORE MUSIC REGION FESTIVALS will be set at the April meeting of the preceding year by majority vote of the high school members present.

CHANGE OF DATE

Once the date of a Festival/Festival has been established (at the May meeting), the event can only be changed by a unanimous vote of all members involved in the event.

AMENDMENTS TO THE HIGH SCHOOL OPERATING MANUEL

- A. Amendments shall be submitted, seconded, discussed then tabled for no less than one month before voted upon.
- B. All amendments must be approved by a quorum.
- C. A quorum shall consist of 50% plus 1 of the voting members present at the time of the vote at the meeting of the HIGH SCHOOL MEMBERSHIP OF THE EASTSHORE MUSIC REGION.
- D. The HIGH SCHOOL MEMBERSHIP OF EASTSHORE MUSIC REGION quorum shall be established before voting.



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EASTSHORE MUSIC REGION, HIGH SCHOOL DIVISION OPERATING PROCEDURES

I. ELIGIBILITY:

- A. Participating schools must be members in good standing of the EASTSHORE REGION and, for consideration in State Solo & Ensemble Festival, the WIAA.
- B. Student participants must be enrolled as a member of a regularly scheduled music class in his/her school.
- C. Directors are required to be members of NAFME/WMEA.

II. FEES AND DEADLINES

- A. Adjudicator fees will be reviewed yearly.
- B. Payment for each participating group in any Eastshore Music Region Festival will be paid in one invoice (see attachment at the end of the bylaws) to the treasurer at the beginning of each school year.
- C. The Chairing School for each large group festival will submit its financial statement in a timely manner after the conclusion of the festival.
- D. For Solo and Ensemble Festival, all fees will be reviewed on an annual basis.
- E. Payment of solo and ensemble fees must be included in a single check per school with the printed invoice from the Eastshore Region Solo and Ensemble Registration website.
[Eastshore Region Solo and Ensemble Registration](#)
- F. All entries must be received on or before the date determined by the chairing school.

III. STANDARDS OF RATING

- A. The standard of rating shall be the “Four Division Plan:”
 - I = Excellent: Outstanding Performance
 - II = Good: Performance of Distinctive Quality.
 - III = Fair: An Average Performance; room for much improvement.
 - IV = Poor: Lacking in many essentials.



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B. Computation of the three-judge large group Festival will be:

I	II	III	IV
1-1-1	1-2-2	1-3-3	1-4-4
1-1-2	1-2-3	1-3-4	2-4-4
1-1-3	1-2-4	2-3-3	3-4-4
1-1-4	2-2-2	2-3-4	4-4-4
	2-2-3	3-3-3	
	2-2-4	3-3-4	

C. The sight-reading score will be factored into the prepared performance rating as follows:

If the sight-reading score differs from the prepared performance score by two or more points, the composite score will be affected (ie, a prepared performance score of 1, plus a sight reading score of 3, equals a composite score of 2; or a prepared performance score of 1, plus a sight reading score of 2, equals a composite score of 1 or a prepared performance of score of 3 plus a sight reading score of 1 equals a composite score of 2.

- D. All comments to students should be meaningful, specific and helpful. Honest criticisms should be made, but these should be as constructive as possible. The final rating must reflect the written and verbal comments, and the scores given in the sub-headings.
- E. The director may request “Comments Only”. In these cases the judges are asked to give as much encouragement, if deserved, and constructive criticism as they do for those entering for ratings.
- F. All entries earning the same rating should have attained approximately the same level of performance.
- G. Adjudicators should communicate verbally with the Festival Participants. At large group festivals, at least one of the adjudicators is required to communicate verbally with the group immediately after the performance.
- H. Ratings will be posted at the SOLO & ENSEMBLE Festival.
- I. Ratings will NOT be posted at the large group festivals. A summary of ratings will be sent to each director.



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IV. ADJUDICATORS

- A. Each area (choral, band, orchestra) is responsible for maintaining lists of judges and classifications of eligibility.
- B. Lists should be updated at each September meeting.
- C. Adjudicators should not be current teachers in the EASTSHORE REGION or have been a teacher or coordinator or administrator within the EASTSHORE REGION within the past three years, or be a private teacher of students in the EASTSHORE REGION.
- D. A name may be added or deleted if a majority of directors are in agreement (the method of voting will be by a show of hands).
- E. Prospects for judges should be selected from the approved lists and contacted by telephone in the fall. A letter of confirmation should follow.
- F. For large group festivals:
 - 1. At least one judge should be an active teacher at the high school level.
 - 2. No judge should adjudicate the same event two years in succession.
- G. Festival chairs are expected to verbally outline the Festival rules and expectations to each judge and answer any questions before the adjudication begins.

V. PERFORMANCE AND SIGHTREADING

- A. Band Festival:
 - 1. A warm –up time of 30 minutes will be provided.
 - 2. Performance time including entry and exit shall be maximum of 30 minutes.
 - 3. Total playing time should not exceed 20 minutes.
 - 4. Each band may include a march as one of its selections, or may perform an extended work with contrasting sections.
 - 5. There will be three judges for the prepared performance and one judge for clinic.
 - 6. Groups plan to attend either all morning (8am-lunch) or all afternoon (lunch-2pm) to provide the complete Festival opportunity and experience to all participants.
- B. Orchestra Festival:
 - 1. A warm –up time of 30 minutes will be provided.
 - 2. Performance time including entry and exit shall be a maximum of 30 minutes.
 - 3. Total playing time should not exceed 20
 - 4. There will be three judges for the prepared performance and one judge for sightreading.
 - 5. Each group must sight-read.
- C. Choral Festival
 - 1. A warm –up time of 20 minutes will be provided.
 - 2. Performance time including *entry and exit* shall be a maximum of 20 minutes.
 - 3. Total *singing time* should not exceed 14 minutes.
 - 4. Each choral group must perform at least two selections, preferably of contrasting nature.
 - 5. There will be three/four judges for the prepared performance with one judge rotating



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to become the clinician for each group.

D. Jazz Festival

1. Performing time including entry and exit shall 20 minutes.
2. Each band is limited to two selections, and each choir is limited to three.
3. There will be a total of two adjudicators in each performance area.
4. All groups will perform for COMMENT ONLY; however, citations for outstanding individual musicianship will be awarded at the discretion of the judges.

HIGH SCHOOL DIVISION FESTIVAL RULES

I. Fees and Deadlines

A. Festival Entry Fees.

1. Large group Festivals fees are \$175 per group (both jazz and concert).
2. Small Ensembles: \$20.00 plus \$2.00 per group member.
3. Solos: \$20.00 each 10 minute time slot.
4. Festivals must be self-sustaining.

B. Deadlines

1. All entries must be completed four weeks prior to the Festival date (two weeks for solo/ensemble).
2. Late entries will NOT be accepted.

C. Delinquent Accounts

1. At 60 days prior to each festival, any school with an unpaid balance from the previous year's festival will not be allowed to participate.

II. Performance and Schedule

- A. Pep Bands shall expect to play up to, and not more than five (5) performances at football games during the Fall Season. Playoff games are at the discretion of the director. No pep band is required to perform over a school break.
- B. Pep Bands shall expect to play up to, and not more than ten (10) performances at basketball games during the Winter Season. Playoff games are at the discretion of the director. No pep band is required to perform over a school break.



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- C. Large group Festivals are held in auditoriums if possible.
1. Choral groups are scheduled in 20 minute intervals. All groups are required to attend either the entire morning or afternoon session in order to hear at least three other groups. After performance, each choir will receive a 20 minute critique from one of the adjudicators. Warm-up will be in an adjacent room outside the performance area.
 - a. Choral groups should program no more than 15 minutes of music.
 - b. Sight reading will be included in both choral festivals with a maximum of 5 minutes devoted to sight reading at the beginning of a clinic.
 2. Instrumental groups are scheduled in 30 minute intervals. Warm- up is done in an adjacent room just prior to performance.
 3. Instrumental groups should program no more than 20 minutes of music to allow the festival to run on schedule.
- D. Schools attending are expected to be present for a minimum of one half- day portion of the festival. Groups performing in the morning should plan arrival by 8am and departure after lunch. Groups performing in the afternoon should plan arrival by noon and departure after final performances (usually 2 pm)

III . Standards for Rating*

*Note: A "comment only" rating may be requested in advance of the performance when the director or performer feels the benefits of performance and the resulting comments outweigh the competitive aspects of a rating. "Comments Only" may be selected by checking the box on the entry form.

Rating I (Division 1), Superior. This division represents the finest conceivable performance for the event and the class of participants being judged.

While the judge might find some minor points to criticize and make some helpful suggestions for further improvement, his comment sheet would show a preponderance of superior ratings for each of the categories. His remarks would generally be complimentary for outstanding work.

Rating II (Division 2), Excellent. This rating reflects an unusual performance in many respects but not one worthy of the highest rating due to minor defects. Yet it is a performance of distinctive quality.

The player or group in this division usually shows the results of sound, fundamental training but the performance lacks the polish and finesse necessary to qualify for Division I. In the squares of this comment sheet there would be some superiors but there also would be some excellent(s). It is relatively easy for a judge to comment on such a performance because the weaknesses stand out clearly against a generally first-rate background and suggestions can usually be focused on



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something specific and helpful.

Rating III (Division 3), Good. This rating is awarded for a good performance but one that is not outstanding. The performance shows accomplishment and marked promise but is lacking in one or more essential qualities.

The division indicates much room for improvement in many of the fundamental items listed on the adjudicator's comment sheet. Such a comment sheet might show a few "excellent(s)" and "good(s)" but would show quite a few fairs. The group would have some basically fine qualities and there should be ample opportunities for the judge to make suggestions for general improvement in those fundamental factors in which the performance revealed weaknesses.

Rating IV (Division 4), Fair. This rating describes a performance that shows some obvious weaknesses. These may reflect handicaps in the way of instrumentation or lack of rehearsal time.

This classification represents a performance which is generally weak and uncertain. There are numerous errors and the performance reveals basic weaknesses in most of the fundamental factors listed on the score sheet. The judge's comment sheet will show a great many fairs. He will probably not devote much space to pointing out specific errors in the works performed. His comments, however, will likely be encouraging and contain helpful suggestions for improvement. They might suggest such things as a more favorable schedule to allow more regular rehearsals, more individual practice or sectional rehearsals or more careful screening of players. The judges might even make specific recommendations for ensemble or individual studies and exercises which would contribute to the development of a player or the group.

SUMMARY

- A. Adjudicators must acquaint themselves with standards of performance which may be expected from school groups and soloists. The entire rating plan is based on this understanding.
- B. All groups earning the same rating should have attained approximately the same level of performance. Inclusion within the same division of groups of widely varying achievements is a misuse of the rating system.
- C. It is essential that the adjudicator offer criticisms which support and clarify the rating.



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IV. Eligibility

- A. Participating schools must be members in good standing of the EASTSHORE REGION and, for consideration in State Solo & Ensemble Festival, the WIAA.
- B. Student participants must be an enrolled member of a regularly scheduled music class in his/her school (e.g., instrumental entry must be member of the like instrumental group; a vocal entry must be a member of vocal group).
- C. Directors are required to be members of WMEA and MENC.

V. Participants' conduct--Participants are to:

- A. Accept rating gracefully without complaint.
- B. Support other festival participants.
- C. Do NOT enter or exit a room during a performance.
- D. Treat school property and homerooms with respect.
- E. Assist directors and other students in promoting these expectations.
- F. Provide a copy of music for adjudicator with your name and school clearly labeled.

VI. Adjudicators

- A. Selection
 - 1. Consider recommendations made by teachers when selecting judges.
 - 2. Adhere to rule number IV of by-laws.
 - 3. Every attempt should be made to keep the adjudicator's day at a reasonable length to ensure best results.



SIGHT READING FOR ORCHESTRA

1. Once students are settled, the director has two minutes to re-tune the group (directors may choose to do this just before their actual performance - #7).
2. Rules for Sight-Reading are read aloud to all by the adjudicator.
3. The sight-reading adjudicator will have previously selected two new pieces (at the appropriate level) to be used for sight-reading.
4. Each director will have two minutes of silence to choose the selection to be sight read. Upon making the selection, music folders will be handed out to ensemble members.
5. Then the director and the students have two minutes of silence to silently study the score.
6. The director will then have five minutes total to give directions to the ensemble to perform the selection. The director may not sing, clap, or play any parts. Students may be used to demonstrate parts by singing, clapping, tapping etc. Students may not play their instrument to demonstrate a part. Any portion of the five minutes remaining after the director provides instructions may be used for questions from students.
7. At the completion of the five minutes or when questions cease (whichever comes first), the ensemble will perform the selected piece. During the performance, the director can do just about anything: call out measure numbers or letters, sing, clap, encourage, etc.
8. After the performance the remainder of the time will be used by the adjudicator for feedback.



SIGHT READING For CHOIR

(in the handbook for future reference; choirs are not sight-reading at this time)

1. ~~Meet director and let director choose Song A or Song B~~ 1 minute
2. ~~Greet Choir and pass out music.~~ 1 minute
3. ~~Each Singer looks silently at the score.~~ 1 minute
4. ~~Initial Sight read; not part of scoring. This is only a starting point.~~
~~Use words, syllables, numbers, doo, etc. Teacher may only play the~~
~~starting pitches, but may not sing parts (comments only).~~ 1 Minute
5. ~~Choir Work time. Teacher may teach, but not sing (comments only).~~ 5 Minutes
6. ~~Final Performance (score I—IV).~~
7. ~~Adjudicator suggestions and/or comments.~~



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FINANCIAL RESPONSIBILITIES

I. Festival chair shall:

- A. Collect all entry fees.
- B. Keep accurate records of income and expenditures.
- C. Pay all accounts described in the EASTSHORE obligations listed below.
- D. Conduct the Festival according to EASTSHORE Festival guidelines.
- E. Send financial statement/billing to all schools within one week of event.

II. Valid financial obligations:

- A. Pay judges honorarium and expenses. (Full day, (4.5-7 hours): \$300; Half day \$175; \$30/hour over full day; Mileage 53.5 cents per mile)
- B. Piano tuning
- C. Directors' lounge (refreshments).
- D. Postage and communication expenses for hiring of judges and intra-region correspondence relating to the Festival.
- E. Recording costs.

III. Host School's Obligations:

- A. Custodial services
- B. Secretarial services
- C. Food service, if necessary
- D. School nurse
- E. Direction signs, maps, etc.
- F. Building use costs
- G. Piano moving
- H. Provide parking for buses
- I. Provide adjudicators/directors lounge

IV. Participating School's Obligations

- A. Pay all entry fees on schedule. (Within a month of receiving statement, Solo and Ensemble entry fees must accompany applications.)
- B. Lunch for participating directors and/or volunteer help will be paid for on an individual basis.



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APPENDIX 1 - Deadlines for Contest Chairperson

FALL (FIRST REGIONAL MEETING)

1. Read High School Division Eastshore Operating Procedures as pertaining to your event.
2. Notify principals of contest dates and locations and determine budget considerations.
3. Procure a program from previous contest to be able to determine the approximate number of judges and performance areas needed.
4. Put together a list of potential judges and get a preliminary idea of who will adjudicate
5. Send hire letter to judges (use example from the handbook) with W-9 and Expense Sheet.
6. Schedule recording for large group contests.
7. Schedule the use of necessary facilities with teachers and administrators

EIGHT WEEKS BEFORE CONTEST:

1. Re-read High School Division Eastshore Operating Procedures as pertaining to your event.
2. Read Eastshore Festival Rules, items I-IV and Financial Obligations, items I-IV.
3. Review the Eastshore Checklist for Organizing the Festival.
4. Check with the Region's President on any questions.
5. Send a reminder of the deadline and application to participating directors (from handbook).
6. Notify administrators, teachers and custodians of facilities that will be used.
7. Arrange for a "clean up crew" to return rooms to "as it looked before we arrived" condition.
8. Arrange for room chairpersons (hosts), door attendants, "go-fer" runners, and program ushers as appropriate.
9. Arrange for an announcer (large group festivals).

FOUR WEEKS BEFORE CONTEST:

1. Re-read Eastshore High School Division Festival Rules, and Financial Obligations.
2. Contact the Region's President in the event that there are any late entry forms. The Region's president will contact the teacher and/or principal of that school and take appropriate action; i.e., rejection.
3. Schedule times and locations of the entries. Attempt to schedule like-entries with the same judge (to expedite the State Solo selection process). One judge per thirty-six (36) students is optimum. Refer to the hourly scale (see Adjudicators' Expense Sheet).
4. Hire extra judges as necessary, including membership as much as reasonably possible in the process.
5. Programs can be sent digitally to each teacher one week in advance of the festival (copying is optional)
6. Arrange to have bells silenced during contest.



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7. Arrange for building security systems to be disengaged during contest.
8. Arrange for the morning snacks and noon luncheon (directors/adjudicators).
9. (if Solo/Ensemble) Organize State Solo run-off and selection process.
10. EMail adjudicators a confirmation mailing, which includes:
 - a. Letter of appreciation (a reminder that W-9's, contracts and Expense Sheets need to be emailed no less than 2 weeks prior to the event – send all paperwork to the Region's Treasurer, no later than 2 weeks in advance of the Festival. Arrange how checks will be delivered.
 - b. *For Solo/Ensemble Adjudicators:*
 - i. Copy of Festival Rules item III (from handbook)
 - ii. Copy of Solo/Ensemble Rating Form (from handbook)
 - c. *For Large Group / Jazz Adjudicators:*
 - i. Copy of Festival Rules item III (from handbook)
 - ii. Copy of appropriate large group rating form (from handbook)

TWO WEEKS BEFORE CONTEST:

1. Send directors a confirmation emailing which includes:
 - a. a complete schedule with judges finalized,
 - b. maps to location,
 - c. map of building,
 - d. nearby restaurants,
 - e. bus/ parking requirements for your location
 - f. your process for alerting you of cancellations (no refunds)

DAY-OF FESTIVAL:

1. Have all helpers check in main office for roll with your main office assistant. Have substitutes available in case they will be needed.
2. Provide extra materials (pencils, adjudication forms, etc.)
3. Hold a brief judges meeting over coffee/morning treats 30-45 minutes before the festival begins where you:
 - a. Greet the judges, introduce them to one another, identify room chairpersons for each judge.
 - b. Collect the Adjudicator Expense Forms (if they weren't emailed ahead of time) judges will only be paid on the day of if they have turned in all forms 2 weeks in advance.
 - c. ...instruct judges on the contest rules (items III)
 - d. Ask judges to keep a list of their ratings as they go to prevent a catastrophe in the event some adjudication sheet might be misplaced.
 - e. Ask judges to please not confer/compare markings. (*except in the event of multiple rooms for Solo/Ensemble such as flute*)
 - f. Under no circumstances is a judge to inquire as to **“who”** a particular student is studying-with, privately. They are not here to recruit for their private studio, college or university, or to judge based on teacher biases. Instead, they should encourage students



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to take private lessons - period.



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- g. *If Solo/Ensemble, instruct judges regarding the State Solo/Ens. selection process. Only ratings of I, I+ or I- can be sent to State, and they must send someone from each division if there are ratings of I, I+ or I-.*
 - h. Remind judges of the necessity of a positive approach.
 - i. Remind judges to stay on time, and that Room Chairperson will help.
 - j. Remind judges to NOT hear any contestants early (**Do not say you can just go ahead and play now, since the person before you cancelled/is not here...**) as people plan listening, attending and accompanying based on the published schedule.
 - k. If an Eastshore director has a concern regarding a given judge, they are to bring it up with the contest chairman or league Chairman, whichever they find first. Immediate concerns can be managed then and there; telling stories after the fact is “sour grapes.”
4. Provide a sturdy table or teacher desk set up for each judge in an area clear of student participants and spectators.
 5. The final ratings will be posted only by a responsible adult.
 6. Arrange for payment of judges
 7. Announce the state solo contest finalists and any run-offs if they are required.

AFTER THE CONTEST:

1. Check with your school teachers about the condition of their classrooms, etc. Notify appropriate individuals about problems if necessary.
2. Complete contest financial summary and submit to the directors at the next Eastshore music meeting.
3. Submit a contest program and compilation of entries to the league Chairman.
4. Submit a contest financial statement to the league Chairman.
5. Submit suggestions, additions, or deletions to the contest manual.
6. Put your contest manual on the shelf, congratulate yourself for a job well done, and wait for your turn to come again.

ROOM CHAIRPERSON DUTIES:

The Room Chairperson (host) is in charge of all room activities. Assisting will be a door attendant and a runner for errands.

1. See that a satisfactory atmosphere prevails and that the performer is under no handicap. (Room temperature, drafts, piano turned away from judge, enough music stands, etc.)
2. Occasionally check with the judge regarding fresh air in the room.
3. Do not allow spectators to crowd around the contestant or the judge.
4. See the judge has adjudication forms, sharpened pencils, food or beverage if desired. Extra materials are available in the festival office.
5. Collect music from contestant and give the the judge. Make sure the contestant’s name and school are on the music.
6. Announce the name of each performer, title of the piece, composer, school and accompanist. (Check with contestant regarding unknown pronunciations)



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7. Instruct contestants to tune while waiting, but to wait for a signal from the judge before beginning their performance.
8. **Stay on time.** Keep the judge informed of cancellations, go to the next in order, **at the appointed time.** *Do not hear contestants "early" as directors, families and accompanists plan from the published schedule.*
9. Pick up late-comers as the schedule permits.
10. The judge must be reminded if the schedule begins to lag. The entire festival runs on the given time slots – huge complications occur if any room runs late, or if slated performers go early. If it is more than 5 minutes late, have a runner find the Contest Chairman or League Chairman to speak with the judge.
11. Encourage the audience to applaud for each performance.
12. Adjudication sheets will be collected by runners. Make certain the judge has:
 - a. signed each one,
 - b. kept a log of their ratings as a safety against lost adjudication forms,
 - c. there is a rating in the upper right-hand corner,
13. Allow no sheets to leave the room unless the judge states they are finished with them. **Under no circumstances are adjudication forms released to a contestant, a parent, a private teacher or a director.** They must be logged in at the festival office.

DOOR ATTENDANT DUTIES:

1. Your job is very important. You are the first person a nervous contestant, parents and director sees, and the last after a contestant's performance.
2. Remain outside the room to alert those in the hall when it is appropriate to enter the room.
3. Be firm, but polite and friendly.
4. Direct any irate individuals to the Contest Chairman.
5. Do not block the door, in the event of emergencies.
6. Close the door quickly and quietly if someone exits during adjudicators comments or during a performance.
7. Smile as often as you can!
8. Open the door and hold it for everyone, after adjudicators comments are through between performances.
9. Close the door as the Room Chairperson is announcing the next contestant.
10. Do not leave your post.

RUNNER DUTIES:

1. Your job is very important. You are the "gears" that make the contest run smoothly.
2. Do not enter a room during a performance.
3. An easy way to not draw attention to yourself when entering a performance site is to look at the floor and walk with a purpose.
4. Smile and be friendly!
5. Collect adjudication forms when the judge is done with them, offer food and beverage. Offer



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sharpened pencils.

6. Check the bathrooms periodically for enough paper, soap supplies.
7. Alert the Contest Chairman or League Chairman if there are big concerns.
8. Cycle all the adjudication rooms at least once every half-hour.
9. Check the needs of Room Chairperson and Door Monitor from time to time. You may spot someone for a few minutes for a restroom break.



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(Sample initial hire letter for Large Group adjudicators)

We are very pleased that you will be adjudicating for the Eastshore Region of WIAA-WMEA.

As we discussed by phone, please reserve the date of (date) _____ to adjudicate (event).
_____ at (location) _____.

This brief information is provided to acquaint you with our unique procedures and regulations, in the hopes you and the contestants will have a better, more effective day.

Contest Format

All entries are scheduled according to a published schedule. Performances are limited so you have time to speak with each entry and finish the comment sheet. Choirs, bands and orchestras are scheduled for longer time periods. We recommend one judge will make verbal comments to the group. Judges will alternate this task. Performers may elect to perform for comments only.

Comments

All comments should be of an encouraging nature. Naturally, honest criticisms must be made, but you should make every effort to make these as constructive as possible. We ask that you follow the standard comment form, evaluating and rating as you see fit. However, the final rating should reflect the categorical grades given. Feel free to mark comments in the score.

Ratings

We respect your personal standards as to what constitutes a particular rating. Performers may elect to perform for comments only.

Protocol

Please do not confer with other judges, and *please do not inquire as to "who" a particular student is studying with, privately.* (We have had adjudicators attempt to recruit for, or show bias for/against a given studio!) Instead, please do encourage students to take private lessons and congratulate them for doing so.

Honorarium

You will be paid at the conclusion of the day's activities at the contracted rate of _____, plus a mileage allowance. You will receive mileage (53.5 cents per mile) and other expenses (if any) report in the next mailing. You will be the guest of the Eastshore League at the noon luncheon.

We are really looking forward to sharing a fine day with you, and hope you and the students will find it musically rewarding.

Please find the attached W-9 form and return it ASAP to our current treasurer so we can have a check ready for you on the day of the festival. Mileage will be determined based on the address listed on the W-9 form, unless otherwise specified.

Thank you for agreeing to adjudicate for the Eastshore Music Region



EASTSHORE MUSIC REGION

(Sample initial hire letter for Solo/Ensemble adjudicators)

We are very pleased that you will be adjudicating for the Eastshore Region of WIAA-WMEA.

As we discussed by phone, please reserve the date of (date) _____ to adjudicate (event) _____ at (location) _____. This information is provided to acquaint you with our unique procedures and regulations, in the hopes you and the contestants will have a better, more effective day.

Contest Format _____ All entries are scheduled according to a published schedule. Performances times are limited so you must budget your time to speak with each entry and finish the comment sheet in the allotted 10-minute timeslot. A room monitor is there to assist in this regard. Contestants who have chosen to perform an extended work have purchased two consecutive timeslots. Please, please, please stay on time. Please do not take a student “ahead of schedule” unless a director has previously arranged it with you—that is, do not ask a student to play a few minutes earlier than scheduled because a prior contestant did not show. (Upon occasion, parents and directors made it to a performance room at the appointed time, only to find the student had already performed for the judge!) Performers may elect to perform for “comments only”.

Comments _____ All comments should be of an encouraging nature. Naturally, honest criticisms must be made, but you should make every effort to make these as constructive as possible. We ask that you follow the standard comment form, evaluating and rating as you see fit. However, the final rating should reflect the categorical grades given. Feel free to mark comments in the score.

Ratings _____ We respect your personal standards as to what constitutes a particular rating. Please understand that if you give ratings of I or I-, you must also select a student/s to compete at state. Hopefully you (are familiar with the caliber of performances at the state level and) will find contestants during your listening that warrant that experience. Performers may elect to perform for “comments only”.

Protocol _____ Please do not confer with other judges, and *please do not inquire as to “who” a particular student is studying with, privately.* (We have had adjudicators attempt to recruit for, or show bias for/against a given studio!) Instead, please do encourage students to take private lessons and congratulate them for doing so.

Honorarium _____ You will be paid at the conclusion of the day’s activities at the contracted rate, plus a mileage allowance (53.5 cents per mile). You will receive a mileage and other expenses (if any) report in the next mailing. You will be the guest of the Eastshore Music Region at the noon luncheon.

We are really looking forward to sharing a fine day with you, and hope you and the students will find it musically rewarding.

Thank you for agreeing to adjudicate for the Eastshore Music Region!



EASTSHORE MUSIC REGION

(Sample Contract for Adjudicator Hire)

Eastshore Music Region

a division of the Washington Music Educators Association

October 1, 20__

Mr. Bruce Gutgesell
1015 Second Street
Kirkland, Washington 98033
425-828-4296 gutgesell@comcast.net

Dear Bruce,

Thank you for agreeing to adjudicate the Eastshore region solo and ensemble contest to be held Saturday, _____ at _____ Bellevue College. You are currently scheduled to judge violin and viola solos as well as small string ensembles, however that may be subject to change. Your day will start at approximately ___ AM, finishing approximately ___ PM. You will receive an honorarium of \$___ paid to you on the day of the event. In addition, you will be reimbursed for mileage, calculated round trip from your home address. Reimbursement of any additional expenses must be approved prior to the event.

You and Eastshore Music Region are in agreement that you are an independent contractor. As such, you are responsible for payment of all taxes associated with the fee paid by EMR, and you are not eligible for unemployment compensation related to providing these services.

Included with this mailing are instructions we will review the morning of the contest, a sample adjudication form, and driving directions to Bellevue College. Please read the adjudication instructions very carefully and contact me should you have any questions.

Please correct any personal contact information above that might be incorrect. Sign below, make a copy of this letter for yourself, and return this form and completed W-9 to me as soon as possible. Mail to:

Joe Smith
_____ High School
_____ Street
_____ Washington _____

I can be reached at _____ or _____

Thank you once again for agreeing to spend your day with us. We look forward to seeing you on _____.

Sincerely,

Joe Smith
Contest chair

I agree to adjudicate the Eastshore Music Region solo and ensemble contest at _____ School on _____ 7, 20__ under the terms described above.



EASTSHORE MUSIC REGION

Adjudicator Signature: _____ Date _____



EASTSHORE MUSIC REGION

EASTSHORE REGION Music Festival Financial Report

Music Festival _____

Site _____ City _____

Date(s) _____ Festival Chairperson _____

Participating Schools: (For solo & ensemble Festival indicate # of solos and # of ensembles)

School	# Solo(s)	# Ensemble(s)	School	# Solo(s)	# Ensemble(s)
1.			9.		
2.			10.		
3.			11.		
4.			12.		
5.			13.		
6.			14.		
7.			15.		
8.			16.		

Total Number of:

Solos _____ @ _____ \$17.00 each = \$ _____

Ensembles _____ @ \$17.00 each + \$2.00 per participant = \$ _____

Large Groups _____ Total Costs \$ _____ Divided equally = \$ _____

Total fees _____ \$ _____

Other Income (Itemize) _____ \$ _____

TOTAL INCOME _____ \$ _____

Entry Fees for participants who fail to perform CANNOT be refunded!!



EASTSHORE MUSIC REGION

Music Festival Financial Report

EXPENSES: (Per Event/Festival)	Guideline	Actual
Adjudicator	\$300 4.5-7-hour Day	\$_____
	\$175 0-4-hour Day	\$_____
	50 min./\$30 per hour over 7 hrs	\$_____
	53.5 cents/mile	\$_____
	\$5/Breakfast	\$_____
	\$10/Lunch	\$_____
	\$12/Dinner	\$_____

Adjudicator lodging (only one night will be allowed, providing travel is over 100 miles one way) all hotel costs must be approved by the Region's Treasurer. \$_____

Total printing costs (certificates, programs, rating sheets)	\$_____
Telephone	\$_____
Postage	\$_____
Piano tuning	\$_____
Other items (as approved)	\$_____
TOTAL EXPENDITURES	\$_____

Total income	\$_____
Festival Host Honorarium	\$150.00
Total expenditures (from above)	\$_____
Subtotal	\$_____
Profit (Loss)	\$_____

Date _____ Festival Chair's Signature _____



EASTSHORE MUSIC REGION

Telephone _____ Address _____

Adjudicators' Expense Sheet

_____ Date of Event _____ Location of Event _____

Name of Adjudicator _____

Address _____

Phone _____

Event
Judged _____

EXPENSES

Judging Fee \$ _____ (full day \$300/ half day \$175)

Day exceeding Seven Hours \$30 Per additional hour \$ _____

Mileage at 53.5 cents per mile \$ _____

Meal Reimbursement \$ _____

Housing Reimbursement \$ _____

TOTAL Amount Due \$ _____

Judge's Signature

Chairperson's Signature



EASTSHORE MUSIC REGION

Event Chairperson, record the above information on expense sheet



ADJUDICATOR EXPENSE
SUMMARY SHEET

NAME	FEE	MILEAGE	MEALS	HOUSING	TOTAL
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					
14.					
15.					
TOTALS	\$	\$	\$	\$	\$

EVENT CHAIRPERSON: Record Totals On Expense Summary Form



EASTSHORE MUSIC REGION

CHECKLIST FOR ORGANIZING FESTIVALS

EXPENSES

- | | | |
|-----|---|--|
| 1. | Select and hire the judges from the adjudicator approved list, as well as reconsider

The number needed after all of the entry forms have been tabulated. | Reimbursable Expense \$300.00/day plus 53.5 cents per mile |
| 2. | Arrange for piano tuning. | Reimbursable Expense. |
| 3. | Arrange for piano moving and storage in mind temperature fluctuations in storage areas). | Non-reimbursable Expense. (keep |
| 4. | Make motel reservations for judges if necessary. One room for one night per | Reimbursable expense, provided adjudicator's travel is over 100 Festival. Miles one way. |
| 5. | Send confirmation letter to judges. | Reimbursable expense. |
| 6. | Order adjudication forms and certificates necessary. | Reimbursable expense if printing is From region chairperson. |
| 7. | Survey teachers, custodians and administrators in the host school for rooms that will be available for use on Festival day. | N/A |
| 8. | Inform teachers, custodians and administrators. | N/A |
| 9. | Organize a performance schedule according Festival rules, while cross checking accompanists. | N/A to |
| 10. | Provide warm-up area with pianos if possible. | N/A |
| 11. | Provide adequate areas for performance run-offs if needed. | N/A and |
| 12. | Provide a central area for tabulating and posting results with a responsible adult in charge. | N/A |
| 13. | Provide a secretary and office personnel, guides, hall guides, room hosts, judges' helpers, door monitors, are supervisors, runners, etc. | N/A bus |
| 14. | Provide a PA system and an announcer introducing groups. | N/A for |



EASTSHORE MUSIC REGION

- | | | |
|-----|---|--|
| 15. | Provide sufficient music stands, choral Risers, band risers, judges. tables, chairs acoustical shells, pianos, percussion equipment, lighting, podiums, etc. for the performance areas. | Non-reimbursable expense |
| 16. | Arrange for recording of large group Festival. | Reimbursable expense. |
| 17. | Provide a lost and found department. | N/A |
| 18. | Provide personnel and a system to Deliver scores to adjudicators and return comment sheets to the office. One set of large envelopes to distribute information to directors upon their arrival and one set of large envelopes to collect the school's music, certificates, etc., to be handed to the directors at the conclusion of the festival. | Non-reimbursable expense. |
| 19. | Appoint a general troubleshooter besides yourself. | N/A |
| 20. | Provide information to local restaurants anticipating the influx of business for the day. | N/A |
| 21. | Provide coffee and doughnuts, etc., for director's lounge. | Reimbursable expense. The |
| 22. | Provide food service for participants, if desired. | N/A |
| 23. | Send a program (quick print will suffice) participating directors two weeks in advance of the Festival so they can notify their participants and arrange for transportation. (one week for solo/ens). | Reimbursable expense to all |
| 24. | Organize a luncheon for judges, directors badges for runners, guides, helpers included at their own expense. | Reimbursable expense for etc.; adjudicators lunch only. May be |
| 25. | Make arrangements for bus unloading parking. | N/A and |
| 26. | Provide signs for all areas, arrows, maps, etc. | N/A |
| 27. | Provide stagehands for performance areas. | Non-reimbursable expense. |
| 28. | Appoint one runner designated to pickup adjudication forms from the judges and deliver them to the main office supervisor. | N/A |



EASTSHORE MUSIC REGION

29. Have programs printed.

Reimbursable expense



EASTSHORE MUSIC REGION

- | | | |
|-----|--|---------------------------------|
| 30. | Notify building security people of building usage. | N/A |
| 31. | Organize packets for judges: adjudication (pre-typed information), extra adjudication forms, program, Adjudicators expense record form, sharpened pencils, "Duties of Personnel," name tag, map of school. | N/A forms |
| 32. | Arrange equipment in all performance | N/A areas. |
| 33. | Send a memo to teachers reminding them of usage and to secure their valuables. | N/A room |
| 34. | Arrange for a school nurse if possible. | Non-reimbursable expense |
| 35. | Remind the custodians of the heavy of very nervous people in the restrooms. Extra supplies, etc. | Non-reimbursable expense influx |
| 36. | Assure your administration you have everything under control. | |



EASTSHORE MUSIC REGION

EASTSHORE MUSIC REGION

HIGH SCHOOL DIVISION

CONTEST

ENTRY

FORMS



EASTSHORE MUSIC REGION

Solo Entry Form

PLEASE TYPE OR PRINT

Name of Soloist _____

Your School(full school name) _____ Your Grade 9 10 11 12
(Circle)

Your Voice: 1st Sop. 2nd Sop Alto Tenor___Baritone__Bass___
-OR-

Your Instrument: (Flute, etc.) _____

Name of Accompanist _____

* only 12 performances/day MAX

Are you also a member of an ensemble? Yes__No__

(VOCAL ENTRIES MUST PERFORM AN ART SONG, ARIA OR A SUITABLE ARRANGEMENT OF A FOLK SONG)

Title of Composition_____Composer_____

Parent's Signature_____

Director's Signature_____

Solo Entry Fee: \$20.00

SEND A SINGLE CHECK PER SCHOOL, ALL ENTRY BLANKS AND A SUMMARY SHEET TO THE CONTEST CHAIRPERSON LISTED BELOW AT LEAST TWO WEEKS PRIOR TO THE CONTEST.

(Please make checks payable to the host school ASB)

For Internal Use Only



EASTSHORE MUSIC REGION

Ensemble Entry Form

PLEASE TYPE OR PRINT

Ensemble Name Your _____

School _____

Vocal Entry: Mixed ___ Boys ___ Girls ___ Description _____ (Duet, Quartet, etc. 16 Max.)

Instrumental Entry Description _____ (Flute Quartet, Brass Choir, etc, 16 Max.)

Special Scheduling Requests Title _____

of Composition (s):

1. _____ Composer _____

2. _____ Composer _____

Small Ensemble Entry Fee: \$20.00 plus \$2.00 per group member

Accompanist's Name _____ * Only 12 performances/day MAX

Director's Signature _____

SEND CHECK, ENTRY BLANKS AND SUMMARY SHEETS TO THE CONTEST CHAIRPERSON LISTED BELOW TWO WEEKS PRIOR TO THE CONTEST.
(Please make checks payable to the host school ASB)

For internal use only



EASTSHORE MUSIC REGION

Solo Summary Sheet

Please list each soloist, instrument/voice and fee:

	Name	Instrument/Voice	Fee
1.	_____	_____	_____
2.	_____	_____	_____
3.	_____	_____	_____
4.	_____	_____	_____
5.	_____	_____	_____
6.	_____	_____	_____
7.	_____	_____	_____
8.	_____	_____	_____
9.	_____	_____	_____
10.	_____	_____	_____
11.	_____	_____	_____
12.	_____	_____	_____
13.	_____	_____	_____
14.	_____	_____	_____
15.	_____	_____	_____
16.	_____	_____	_____

For Internal Use Only

All entries must be entered on the WMEA website under solo and ensemble festival for Eastshore Music Region



EASTSHORE MUSIC REGION

Ensemble Summary Sheet

Please list ensemble, fee and participants:

Ensemble _____ Fee: _____

Participants

- | | |
|----------|-----------|
| 1. _____ | 9. _____ |
| 2. _____ | 10. _____ |
| 3. _____ | 11. _____ |
| 4. _____ | 12. _____ |
| 5. _____ | 13. _____ |
| 6. _____ | 14. _____ |
| 7. _____ | 15. _____ |
| 8. _____ | 16. _____ |

For Internal Use Only

All entries must be entered on the WMEA website under solo and ensemble festival for Eastshore Music Region



EASTSHORE MUSIC REGION

Large Group Entry Form

Please check one of the following: Band ___ Orchestra ___ Choral ___

Name of Group Number of

performers Title of

Compositions:

1. _____ Composer _____
2. _____ Composer _____
3. _____ Composer _____

Bands may play one march and one selection or one extended and varied selection. Time maximum 20 minutes. Remember to schedule your buses so your group can attend all morning (8-lunch) or all afternoon (lunch-2)

Choral groups perform three selections, at least one of which is a cappella. Maximum performance time is 12 minutes.

Director's name _____

School name _____

Address _____

City _____ State _____ Zip Code _____

Send this form to the Festival Host no less than 4 weeks prior to Festival Date



**Band/Orchestra Festival
Sight Reading Adjudication Form**

Time: _____ Name of Ensemble: _____

Sight Reading Selection: _____

RATING

Adjudicator will grade principal items - 1, 2, 3, or 4 - [1 is high] in the respective squares.
Comments must deal with fundamental principles and be constructive.

TECHNICAL ACCURACY (articulation, correct notes, note values, rhythm figures, signature)

FLEXIBILITY (balance, precision, response to director)

INTERPRETATION (expression, phrasing, style, tempo)

MUSICAL EFFECT (confidence, fluency, intonation, tone)

GENERAL COMMENTS



EASTSHORE MUSIC REGION

Adjudicator's Signature



EASTSHORE MUSIC REGION

Instrumental Festival Adjudication Form

RATING _____

School _____ Ensemble _____

Adjudicator _____

<u>AWARD DIVISION</u>	I	II	III	IV
First Ensemble	7-14	15-28	29-42	43-56
Second Ensembles	7-20	21-34	35-47	49-56

<u>TONE</u>	1 2	3 4	5 6	7 8
____pts	Superior ensemble sound. Characteristic of students at this age level. Open, focused, full resonant tone throughout the ensemble. Consistent color and quality throughout all ranges and registers.	Characteristic tone most of the time throughout the ensemble. Control is affected by range and volume changes.	Majority of ensemble has basic concept of characteristic sound. Tone production is not consistent throughout the group.	Basic ensemble sound not developed. Some students demonstrate a good tone. Volume and registers not controlled.
<u>INTONATION</u>	1 2	3 4	5 6	7 8
____pts	Superior control and listening skills are developed in ensemble. Adjustments made quickly within melodic and harmonic lines.	Listening skills are inconsistent. Problems at times in certain ranges and/or volumes, or in difficult passages. Problems corrected by some players.	Listening skills developing. There are often intonation problems within ensemble. Few problems are corrected.	Listening skills under-developed. Difficult passages present many problems. Individual / ensemble problems go uncorrected.
<u>BALANCE/ BLEND</u>	1 2	3 4	5 6	7 8
____pts	Superior balance and blend at almost all times.	Excellent balance and blend most of the time.	Some sections or individuals dominate at times.	Individual or section sounds create imbalance.
<u>ACCURACY</u>	1 2	3 4	5 6	7 8
____pts	Notes and rhythms are performed accurately and are stylistically correct. Superior control of pulse at almost all times.	Most rhythms and notes are correct. Excellent control of pulse most of the time.	Accuracy of notes and rhythms are inconsistent. Problems in most difficult passages. Rushing and/or dragging effect rhythmic pulse.	Numerous inaccurate pitches and rhythmic passages. Inconsistent pulse, tempo is unsteady.
<u>TECHNIQUE</u>	1 2	3 4	5 6	7 8
____pts	High degree of uniformity in technical facility throughout ensemble. Articulations are accurately performed. Excellent flexibility and dexterity exhibited throughout all sections.	Lapses of uniformity in technical facility by players in difficult sections. Lapses of uniformity in articulation by players in difficult sections. Good flexibility and dexterity shown by most performers.	Technical facility good some of the time. Articulations lack accuracy and consistency. Technical facility is noticeably inconsistent within ensemble.	Complex passages beyond players' ability. Some uniformity of articulations apparent. Technical facility is limited.
<u>INTERPRETATION</u>	1 2	3 4	5 6	7 8
____pts	Musical, sensitive performance expressing the composer's intentions. Performers demonstrate great understanding and communicate effectively.	Meaningful interpretation most of the time. Expression lapses occasionally. Most phrases are natural and uniform.	Meaningful interpretation some of the time. Some successful dynamics shown. Phrasing basically uniform, but not always musical.	Very little meaningful interpretation of passages. Very little attention to dynamics. Very little attention to phrases.
<u>OTHER FACTORS</u>	1 2	3 4	5 6	7 8
____pts	Excellent choice of literature. Exemplary stage presence and appearance.	Good choice of literature; displays most of group's strengths. Stage presence and appearance were commendable.	Questionable literature; does not match ensemble strengths. Stage presence and appearance not consistent with performance expectations.	Inappropriate literature; too easy or too difficult. Stage presence and appearance not acceptable for a formal performance.

GENERAL COMMENTS AND SUGGESTIONS (Continue on back if needed)

_____ TOTAL POINTS Adjudicator's Signature _____



EASTSHORE MUSIC REGION

Choral Festival Adjudication Form Choir I

AWARD DIVISION	I 7-13	II 14-21	III 22-35	IV 36-49
----------------	-----------	-------------	--------------	-------------

<u>TONE</u> ____pts	1 Excellent ensemble sound. Open, focused, full resonant tone on all parts. Consistent tone quality in all ranges and registers.	2 3 tone quality consistent most of the time in all parts. Tone is affected by range and volume changes.	4 5 Tone production and breath control are not consistent throughout the group.	6 7 8 Basic ensemble sound not developed. Some students demonstrate a good tone. Thin or breathy tone quality.
INTONATION ____pts	1 Excellent control and listening skills are developed in ensemble. Adjustments made instantly within melodic and harmonic lines.	2 3 Listening skills not always consistent. Problems at times in certain ranges and/or volumes.	4 5 There are some intonation problems throughout the performance.	6 7 8 Listening skills under-developed. Difficult passages present many problems. Ensemble has poor sense of tonality
BALANCE/ BLEND ____pts	1 Excellent balance and blend at all times.	2 3 Excellent balance and blend most of the time.	4 5 Some sections or individuals dominate at times.	6 7 8 Individual or section sounds create imbalance.
ACCURACY ____pts	1 All notes and rhythms are performed accurately and stylistically correct.	2 3 Most rhythms and notes are correct.	4 5 Accuracy of notes and rhythms are inconsistent. Problems in most difficult passages.	6 7 8 Numerous inaccurate pitches and rhythmic passages.
TECHNIQUE ____pts	1 Diction is excellent Articulations are accurately performed	2 3 Lapses of uniformity in articulation and diction	4 5 Articulations lack complete accuracy and consistency.	6 7 8 Complex passages beyond performers' ability. Some uniformity of articulations apparent.
INTERPRETATION ____pts	1 Musical, sensitive performance expressing the composer's intentions. Performers demonstrate great understanding and communicate effectively.	2 3 Meaningful interpretation most of the time. Expression lapses occasionally. Most phrases are natural and uniform.	4 5 Meaningful interpretation some of the time. Some successful dynamics shown. Phrasing basically uniform, but not always musical.	6 7 8 Very little meaningful interpretation of passages. Very little attention to dynamics. Very little attention to phrases.



EASTSHORE MUSIC REGION

<p>OTHER FACTORS</p> <p>____pts</p>	<p style="text-align: center;">1</p> <p>Excellent choice of literature.</p> <p>Exemplary stage presence and appearance.</p>	<p style="text-align: center;">2 3</p> <p>Good choice of literature; displays most of group's strengths.</p> <p>Stage presence and appearance were commendable.</p>	<p style="text-align: center;">4 5</p> <p>Questionable literature; does not match ensemble strengths. Stage presence and appearance not consistent with performance expectations.</p>	<p style="text-align: center;">6 7 8</p> <p>Inappropriate literature; too easy or too difficult.</p> <p>Stage presence and appearance not acceptable for a formal performance.</p>
--	---	---	---	--



EASTSHORE MUSIC REGION

Choral Festival Adjudication Form – Choir II

AWARD DIVISION	I 7-13	II 14-27	III 28-44	IV 45-56
----------------	-----------	-------------	--------------	-------------

TONE ____pts	1 Excellent ensemble sound. Open, focused, full resonant tone on all parts. Consistent tone quality in all ranges and registers.	2 3 Tone quality consistent most of the time in all parts. Tone is affected by range and volume changes.	4 5 Tone production and breath control are not consistent throughout the group.	6 7 8 Basic ensemble sound not developed. Some students demonstrate a good tone. Thin or breathy tone quality.
INTONATION ____pts	1 Excellent control and listening skills are developed in ensemble. Adjustments made instantly within melodic and harmonic lines.	2 3 Listening skills not always consistent. Problems at times in certain ranges and/or volumes.	4 5 There are some intonation problems throughout the performance.	6 7 8 Listening skills under-developed. Difficult passages present many problems. Ensemble has poor sense of tonality
BALANCE/ BLEND ____pts	1 Excellent balance and blend at all times.	2 3 Excellent balance and blend most of the time.	4 5 Some sections or individuals dominate at times.	6 7 8 Individual or section sounds create imbalance.
ACCURACY ____pts	1 All notes and rhythms are performed accurately and stylistically correct.	2 3 Most rhythms and notes are correct.	4 5 Accuracy of notes and rhythms are inconsistent. Problems in most difficult passages.	6 7 8 Numerous inaccurate pitches and rhythmic passages.
TECHNIQUE ____pts	1 Diction is excellent Articulations are accurately performed	2 3 Lapses of uniformity in articulation and diction	4 5 Articulations lack complete accuracy and consistency.	6 7 8 Complex passages beyond performers' ability. Some uniformity of articulations apparent.
INTERPRETATION ____pts	1 Musical, sensitive performance expressing the composer's intentions. Performers demonstrate great understanding and communicate effectively.	2 3 Meaningful interpretation most of the time. Expression lapses occasionally. Most phrases are natural and uniform.	4 5 Meaningful interpretation some of the time. Some successful dynamics shown. Phrasing basically uniform, but not always musical.	6 7 8 Very little meaningful interpretation of passages. Very little attention to dynamics. Very little attention to phrases.



EASTSHORE MUSIC REGION

OTHER FACTORS ____pts	1	2 3	4 5	6 7 8
	Excellent choice of literature. Exemplary stage presence and appearance.	Good choice of literature; displays most of group's strengths. Stage presence and appearance	Questionable literature; does not match ensemble strengths. Stage presence and appearance not consistent	Inappropriate literature; too easy or too difficult. Stage presence and appearance not acceptable for a formal performance.

Eastshore Region Vocal Jazz Festival

School: _____ Director _____

Program:

BLEND / BALANCE / TONE

INTONATION

INTERPRETATION

RHYTHM SECTION



EASTSHORE MUSIC REGION

STAGE PRESENCE / PROGRAMMING

Adjudicator _____

Additional comments on back

Instrumental Jazz Festival

School: _____ Director _____

Program:

INTONATION

RHYTHMIC CONCEPTS / ARTICULATION

SOLOS & IMPROVISATION

RHYTHM



EASTSHORE MUSIC REGION

STAGE PRESENCE / PROGRAMMING

Adjudicator _____

Additional comments on back



EASTSHORE MUSIC REGION

Invoice

Due Annually in September

HIGH SCHOOL _____

*Fees for Large Group Festivals @ **\$175 per group**:

_____ Vocal Jazz	_____
_____ Instrumental Jazz	_____
_____ Band I	_____
_____ Band II	_____
_____ Orchestra I	_____
_____ Orchestra II	_____
_____ Choir I	_____
_____ Choir II	_____

Assessment per school for the 2017-2018 school year **\$100**

Total _____

*Please note:

- a. This does **NOT** include **Solo and Ensemble Festival** fees.
- b. If you bring **more than one group in a "II" or a "Jazz" category**, indicate the number of groups and **add \$175 for each additional ensemble**.

Checks payable to: Eastshore Music Region

Send Payments immediately with a copy of this invoice (30 days net) to:

Treasurer: Kathy Boone, 1601 98th Ave NE, Clyde Hill, WA 98004



EASTSHORE MUSIC REGION

Date

Dear administrator,

This letter is to advise you that the **Anywhere** High School music program is 90 days past due on payment for the events listed below.

Large Ensemble fees, year	\$***.**
Solo & Ensemble fees, year	\$****.**
Total	_____ \$****.**

Please have your performing arts department chair submit payment as soon as possible to:

Treasurer
 1234 **Anywhere St.**
 Middle of nowhere
 Somewhere in WA,
 12345

If we do not receive payment by **MONTH, DAY, YEAR**, your school will not be eligible to participate in future Eastshore music festivals until the unpaid balance is received.

Thank you for your
attention. Sincerely,

Treasurer
Phone and/or email
 Eastshore Music Region