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2019-2020 ADVISORY COMMITTEE

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Music Teacher, Mary Lyon Elementary

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INTRODUCTION

The CPS Department of Arts Education champions high-quality arts education by providing arts learning opportunities for students, strengthening teacher and administrator capacity, and promoting policies that expand equitable access to the arts for all students.

The **CPS Music Festivals** are adjudicated events that offer students opportunities to strive for their highest levels of music-making, increase their music literacy, interpret and evaluate music, and make connections between music and other disciplines.

The Department of Arts Education is pleased to present the 95th consecutive year of the Chicago Public Schools Music Festivals.
GENERAL POLICIES & PROCEDURES

1. FESTIVAL ELIGIBILITY

A. All students entering any CPS Music Festival must be currently enrolled in a CPS school described as one of the following:
   a. Regular (district-managed) CPS elementary, middle, or high school
   b. CPS charter school, home school, options school, or AUSL school
   c. CPS contract school

B. Grade levels for each festival are as follows:

<table>
<thead>
<tr>
<th>Festival</th>
<th>Grade Levels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumental Solo &amp; Ensemble</td>
<td>4–12</td>
</tr>
<tr>
<td>Piano Solo</td>
<td>4–12</td>
</tr>
<tr>
<td>Vocal Solo &amp; Ensemble</td>
<td>4–12</td>
</tr>
<tr>
<td>High School Choir</td>
<td>9–12</td>
</tr>
<tr>
<td>High School Band &amp; Orchestra</td>
<td>9–12</td>
</tr>
<tr>
<td>Elementary Choir</td>
<td>K–8</td>
</tr>
<tr>
<td>Elementary Jazz, Band, &amp; Orchestra</td>
<td>4–8</td>
</tr>
<tr>
<td>Mariachi</td>
<td>1–12</td>
</tr>
</tbody>
</table>

C. Each ensemble should have a director who serves as the main point of contact for the festival. Soloists should be accompanied by a director, teacher, or parent/guardian who serves as the main point of contact for the festival. Ensembles and soloists from the same school may share a main point of contact.

D. Arts partners may accompany students to music festivals as long as they also have a certified teacher with them at all times.

E. Student teachers are permitted to conduct at festivals with director approval.

2. REGISTRATION AND PAYMENT

A. Registration details
   a. Directors and parents should register online at: cpsarts.org/students-and-parents/arts-programs/musicfestivals/
   b. Registrants will receive an emailed summary sheet. This sheet should be printed and included with payment (see 2C below for delivery instructions).
c. All festival registration fee payments should be made payable to: Chicago Public Schools.

B. Festival pricing
   a. High School and Elementary Large Ensemble Festivals (band, orchestra, choir, mariachi) = $175 per ensemble
   b. Solo and Ensemble (vocal, piano, and instrument)
      1. Solos = $13 per person, per event
      2. Ensembles (groups of 2–16) = $10 per student. (NOTE: Schools registering more than 8 students will pay a maximum of $80.)

C. Delivery of registration forms and fees
   a. All registration forms and fees should be sent to:
      CPS Department of Arts Education
      ATTN: Melisa Rutkels
      42 W. Madison Street, 3rd Floor
      Chicago, IL 60602
   b. Please allow five (5) business days for delivery of summary sheet and fees if sent by USPS or CPS mail run (GSR #125). Fees must be received or postmarked by the registration deadline.
   c. Hand delivery to the CPS Department of Arts office is also accepted as long as delivery is completed by the registration deadline.
   d. If forms and registration fees have not been submitted by June 1st, 2020, the school’s plaque order will be held and the school’s principal will be contacted.

D. Acceptable forms of payment are as follows:
   a. School internal account checks with proper school identification imprinted
   b. Bank or US Mail money orders for the exact fee amount
   c. Money orders from school or parent booster organizations
   d. Personal checks

E. Any substitutions and changes to program or personnel (including accompanist and student teacher names) made after registration should be sent to musicfestivals@cps.edu at least one week prior to the festival.

3. MUSIC SELECTION GUIDELINES

A. All solo and ensemble literature should be selected by the performer with the guidance of the director/instructor. All full ensemble literature should be selected by the director; however, student voice is encouraged within the
selection process.

B. Music selections should be high-quality, with educational value that adheres to the guidelines set forth for each festival.

C. Selection of music should be based on student strengths and zones of proximal development. Effort should be made to include students in selection of repertoire, and music selected should reflect the backgrounds, cultures, and/or personal interests of students.

D. Music photocopying guidelines: It is against the copyright law (Title 17 U.S. Code) to make photocopies of published music. However, photocopies may be used if written permission from the publisher is obtained or written documentation is produced from the publisher or vendor, verifying that the music is out-of-print with no new scores available, that purchased music copies are back-ordered, or the vendor is authorized in print to sell printed copies of music from internet publisher websites and their imprint is on the music.

E. Soloists or ensembles may not perform a selection until two (2) years after the festival at which it was originally performed. (For example, a selection performed during the 2017 festival may not be performed until the 2020 festival.)

### 4. ADJUDICATION AND RATINGS

A. Qualified adjudicators will provide written and/or recorded critiques for each festival.

B. An official Chicago Public Schools Department of Arts Education Adjudication Form will be used for all festivals. Ratings will be based on the standards of adjudication set forth on the adjudication form and in the festival rubrics.

C. All ratings are finalized by the Department of Arts Education Site Manager (the Department representative responsible for overseeing all aspects of the festival, including final festival scores and decisions regarding any violation of festival rules or expectations).

D. All festivals allow directors to choose “No Rating - Comments Only” on the registration form if they do not want their students to be scored.
5. HOST SITE GENERAL INFORMATION

A. General festival site information
   a. All festival sites are selected by the CPS Department of Arts Education based on prior hosting success and accessibility for districtwide participants. All festival dates are selected based on a number of factors including site availability, the CPS school calendar, and festival dates of external arts organizations.
   b. Performance sites, room assignments, and time schedules will be sent to directors the week prior to each festival.
   c. Where possible, participant preferences for performance sites will be honored. Otherwise, the DAE Site Manager will contact participants about alternative site options.
   d. Directors are required to inform each participant, group, and accompanist of their performance schedule and room assignment.
   e. Schools interested in hosting future festivals should contact Melisa Rutkelis at 773-553-2110 or musicfestivals@cps.edu.

B. Host Site Coordinators
   a. Each school will provide one or more staff members to serve as Host Site Coordinator(s), who are responsible for logistics pertaining to the festival site building, staff/volunteers, and equipment. Specific Host Site Coordinator Duties can be found on page 10 of this document.
   b. Each host site will be given a $250 stipend to split between Host Site Coordinators.
   c. Each host site will also be given one free ensemble entry into the music festivals (during the year in which they are hosting).

6. FESTIVAL EXPECTATIONS AND DIRECTOR RESPONSIBILITIES

A. Directors (or another designated CPS staff member) are required to stay on-site until the last performance of any of their soloist(s) and/or ensemble(s)

B. Directors are responsible for attendance and monitoring of their students and must not leave any students unaccompanied without permission at any time during the festival.

C. Directors must maintain the integrity of any host site space, furniture, and/or equipment while at the festival.
D. Directors are responsible for ensuring that students wear proper festival attire (as determined by the teacher) throughout the duration of the festival.

E. The CPS Student Code of Conduct will be enforced at the festivals, regardless of the day of the week. Any individual and/or group exhibiting behavior inconsistent with CPS Student Code of Conduct will be expelled from the festival with the forfeiture of all ratings and awards earned during the festival. In cases of egregious violations of the CPS Student Code of Conduct, appropriate disciplinary action will be taken.

F. Directors, parents, students, or other non-festival staff are not allowed access to the adjudication area or festival administrative office before, during, or after any festival, unless authorized by CPS Department of Arts Education staff or Host Site Coordinator.

G. Directors, parents, students, or other non-festival staff may not discuss a rating with an adjudicator before, during, or after the festival.

H. It is the responsibility of the director of each participating school to secure transportation to and from the festival sites for any students who are not being transported by parents or guardians. If directors are securing buses, an approved CPS vendor for transport must be used. Under no circumstances should a director transport a student to or from a festival in their personal vehicle without written permission and indicated on the student travel form.

I. Directors must submit a field trip request for attendance at the festivals at the local and network/collaborative level. CPS Music Festivals are Category 3 (one-day) field trips and are not subject to the 3-week moratorium before benchmark testing.

J. NEW for 2020: All Directors attending Large Ensemble Festivals must submit ensemble information to this Google Form one week prior to their festival. This information will help adjudicators, clinicians, site coordinators, the DAE Student Program Coordinator and the DAE Student Programs Manager to better service directors and students at festivals.

K. Each director must secure the recommended number of chaperones in a ratio of one (1) adult to every ten (10) students, with a minimum of two (2) chaperones on every trip. At least one chaperone must be a certified teacher employee. All chaperones must follow the CPS volunteer policy.

Failure to comply with any General Policies and Procedures for Music Festivals will result in a ratings penalty of one (1) full grade or forfeiture of ratings and awards received.
HOST SITE COORDINATOR DUTIES

The Host Site Coordinator for each festival is responsible for the following:

A. Arrangement of room reservations
   a. The Host Site Coordinator will be responsible for confirming room locations at least one month in advance of the festival.

B. Creation of a detailed list of available instruments and facilities for visiting ensembles

C. Identification of additional equipment needs of visiting ensembles/individuals

D. Movement of equipment

E. Coordination of/assistance with set-up and strike of rehearsal and performance rooms

F. Creation of any host site entry and directional signage

G. Set-up of appropriate sound and lighting in performance spaces (if applicable)

H. Coordination of host site staff payments
   a. The Host Site Coordinator will provide Employee ID Numbers of all host site employees being paid by the DAE to the DAE Site Manager.
   b. On the day of the event, all host site employees must sign in with the DAE Site Manager on a timecard to be paid. These types of employees include (but are not limited to) security, custodial staff, and engineers.

I. Drafting and dissemination of a director logistics letter to all ensemble/individual directors at participating schools at least one month in advance of the festival. This letter should include (but not be limited to) the following information about the host site:
   a. Entry and exit door locations
   b. Parking information
   c. Bus drop-off location(s)
   d. School map
   e. Storage guidelines
   f. Room numbers for warm-up and performance areas
   g. Restroom locations
   h. Lunchroom locations and information about lunch service (if applicable)
J. Recruitment and oversight of festival volunteers
   a. Host Site Coordinators should identify volunteer help for the day of the festival (e.g., students, parents, other family members).
   b. All volunteers should be briefed by the Host Site Coordinator and/or DAE Site Manager on the festival schedule, room locations, overall festival logistics, and their particular responsibilities on the day of the festival.
   c. Volunteers for Large Ensemble Music Festivals can serve in the following capacities:
      i. Ensemble Liaisons
         1. These students should be assigned to greet and provide additional information to individual(s) or ensemble(s) upon arrival at the festival.
         2. The volunteers should collect music from each teacher upon arrival and distribute it to a designated Department representative.
         3. Volunteers should escort the individual(s) or ensemble(s) from warm-up to performance and to clinic/sightreading.
      ii. Performance Room Door Duty
         1. One or two students should be assigned to the main performance door to help escort ensembles or individuals wishing to enter the performance space.
         2. Volunteers should not allow entry until the ensembles or individuals have completed their performance block.
   d. Volunteers for Solo & Ensemble Music Festivals can serve in the following capacities:
      i. Warm-up Room Monitors (2 students per room recommended)
         1. Volunteers should stand near the doorway to provide help in the room and in the hallway.
         2. Volunteers should have a copy of the school map and be able to provide directions to rooms.
         3. Volunteers should make sure performers have their music numbered and their names on their scores.
      ii. Performance Room Monitors (2 students per room recommended)
         1. Volunteers should stand outside the door and make sure they put a checkmark on the master schedule when individuals or ensembles arrive (including the accompanist).
         2. Volunteers should cross performer names off after they perform.
         3. Volunteers should be mindful of the schedule and help to keep the process moving (e.g., ensuring performers make a quick entry & exit).
e. Volunteers should be given authority to modify the room’s schedule as needed depending on performer readiness and/or missing performers.

K. Coordination of lunch service for volunteers (if applicable)
   a. Host Site Coordinators may request lunches for student volunteers if these guidelines are followed:
      i. Notification of the number of student volunteers receiving lunches must be submitted to Melisa Rutkelis at mrutkelis@cps.edu one week in advance of the event.
      ii. A sign-in list containing the names of all student volunteers who received lunch needs to be filled out and submitted to Melisa Rutkelis immediately after the festival.
1. DESCRIPTION

The **High School Band and Orchestra Festival** consists of instrumentalists demonstrating their best performing abilities on standard band or orchestral instruments in groups that do not exceed 150 student participants registered for (and performing on the day of) the festival.

Performing groups at any stage of development may perform at this festival.

2. REGISTRATION

All festival registrations are completed online. See the General Policies & Procedures in this document for more information.

3. GENERAL GUIDELINES

A. The director will select and register for the appropriate Performance Class as described in Section 4.

B. Host Site Coordinator will communicate site information to the participating directors performing at their respective festival sites, as well as performance schedules.

C. Each performance group shall have a maximum of twenty (20) minutes for performance inclusive of set-up.

D. Bands and orchestras may tune (but not warm up) onstage prior to performance. Separate warm-up space will be provided by the host site; location information will be communicated to directors by Host Site Coordinators.

E. Electronic and/or keyboard instruments (acoustic or electric) may be used if called for in the score. They may not, however, be used as a substitute for another instrument.

F. Directors are required to remain on-site until the last performance of their soloist(s) and/or ensemble(s). Directors may not leave any students
unaccompanied without permission at any time during the festival.

G. Adjudication packets will be distributed to directors at the end of the festival. Directors are responsible for collecting their adjudication packets from festival staff. If any directors and their performers leave before the end of the festival, rating information will be sent via CPS mail run after the festival.

4. PERFORMANCE CLASS SELECTION

A. On the registration form, directors will select the appropriate class for their ensemble based on development level and repertoire grade level (found on the sheet music or publisher’s website).

B. Directors should choose their ensemble’s class based on the average grade level of their pieces. The average level must fall within one of the following ranges:

<table>
<thead>
<tr>
<th>Class</th>
<th>Average Level of Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A</td>
<td>0.5-1.5</td>
</tr>
<tr>
<td>Class AA</td>
<td>2-3</td>
</tr>
<tr>
<td>Class AAA</td>
<td>3.5+</td>
</tr>
</tbody>
</table>

5. SELECTION OF MUSIC

A. Repertoire selected and performed at the festival should be appropriate for the full ensemble’s stages of development and reflect superior judgment in selection of standard festival material.

B. All music performed must be copyrighted and published from a licensed, accredited publishing house. Arrangements written by the director may be allowed in this festival if directors contact musicfestivals@cps.edu upon registration for approval. Literature in the public domain is allowed.

C. Popular music is not appropriate for this festival. Popular music (as defined for the purposes of music festivals) is music produced for and sold to a broad audience. Directors may submit questions or concerns about repertoire selections to musicfestivals@cps.edu.

D. Selections that are written to feature a soloist or small ensemble for the majority of the piece’s duration are prohibited in this festival.

E. Soloists or ensembles may not perform a selection until two (2) years after the festival at which it was originally performed. (For example, a selection performed
during the 2017 festival may not be performed until the 2020 festival.)

F. The Department of Arts Education reserves the right to reject any selections that do not meet festival standards.

### 6. SCORE PREPARATION

A. Each director will provide four (4) original conductor scores of each selection for use by adjudicators and the clinician. **NOTE: The director’s practice scores can be counted as one of the four original scores provided.**

B. Each measure of each adjudicator score must be sequentially numbered beginning with the first full measure, including all endings.

C. The name of the school must appear on each adjudicator score.

D. Partial scores or lead parts **cannot** be substituted for a conductor score.

E. Any adjustments (cuts, alterations, cross scoring, etc.) must be duly notated on each adjudicator’s score by the director. **Any adjustments to the score by the director may affect final adjudication.** Contact musicfestivals@cps.edu with any questions or concerns.

F. Photocopied scores **may not** be presented to adjudicators unless accompanied by a letter from a CPS-approved music vendor on vendor letterhead with the following included:
   a. The 5-digit CPS Vendor Number
   b. Notation of whether the music is “Permanently Out-of-Print,” “Temporarily Out-of-Print,” or “Ordered, but not yet delivered.”

   Music may be downloaded by an authorized vendor from the internet with publisher permission if the dealer imprint is on the page.

### 8. BAND-SPECIFIC INFORMATION

A. Each band will perform three (3) contrasting selections (e.g., one march and two others).

B. **Only one (1) march** can be performed by a band in a festival. For the purpose of this festival, a quickstep march, quick-time march, concert march, or any composition that is designated as a “march” by the publishing company and/or
the composer or arranger will be considered a march.

C. Music that features (or is specifically written as) a solo, duet, trio, quartet or small ensemble with band or orchestral accompaniment is not allowed to be performed in this festival.

9. FULL / SYMPHONIC ORCHESTRA-SPECIFIC INFORMATION

A. This ensemble should consist of the full complement of strings (violin, viola, cello and bass), winds (woodwinds and brass), and percussion instruments as defined by the instrumentation of the selection performed.

B. Each orchestra will perform three (3) selections. The selections performed must be specifically written for full or symphonic orchestra.

C. In the case of schools entering a band and orchestra into the festival, wind and percussion students from the band may also perform in the full orchestra.

D. Full/symphonic orchestras may not perform music written for string orchestra with optional or supplemental wind and percussion parts.

10. STRING ENSEMBLE-SPECIFIC INFORMATION

A. This ensemble should consist of the full complement of strings only, including: 1st and 2nd Violins, Viola (or 3rd Violin), Cello, and Bass (String Bass or Bass Viol).

B. Each string ensemble will perform three (3) selections. The selections performed must be specifically written for string ensemble. Pieces originally composed for winds and percussion are not allowed to be performed.

C. Piano may be used if it is an integral part of the piece. A piano part designated “for rehearsal (purposes) only” may not be used.

D. Instrumentation may be doubled (as called for in the score).

E. Music written for string orchestra with optional / supplemental wind and percussion parts may be performed without the optional instrumentation (i.e., strings only) at the discretion of the director/ensemble.

11. ADJUDICATION AND RATING
A. Three (3) qualified adjudicators will provide critiques (both written and recorded) and a rating for the performances. The only area of adjudication for the festival is the onstage performance.

B. One (1) clinician will rotate with the ensemble from the performance onstage to the clinic room. The clinician will provide clear, actionable examples and suggestions that relate to student performance in order to help the students and director improve. The clinician’s critique will not affect performance ratings.

C. The following point system will be used for Performance Rating:

<table>
<thead>
<tr>
<th>PLACEMENT</th>
<th>POINTS</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Division IH</td>
<td>39-40 Points</td>
<td>Honors Superior</td>
</tr>
<tr>
<td>Division I</td>
<td>35-38 Points</td>
<td>Superior</td>
</tr>
<tr>
<td>Division II</td>
<td>29–34 Points</td>
<td>Excellent</td>
</tr>
<tr>
<td>Division III</td>
<td>24–28 Points</td>
<td>Good</td>
</tr>
<tr>
<td>Division IV</td>
<td>≤ 23 Points</td>
<td>Performance Recognition</td>
</tr>
</tbody>
</table>

D. The Final Rating is a composite score based on the final ratings of the three (3) adjudicators on the following scale:

<table>
<thead>
<tr>
<th>Adjudicator</th>
<th>Adjudicator</th>
<th>Adjudicator</th>
<th>Division</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>IH</td>
<td>IH</td>
<td>IH</td>
<td>DIVISION IH</td>
<td>(HONORS SUPERIOR)</td>
</tr>
<tr>
<td>IH</td>
<td>IH</td>
<td>I</td>
<td>DIVISION I</td>
<td>(SUPERIOR)</td>
</tr>
<tr>
<td>IH</td>
<td>I</td>
<td>I</td>
<td>DIVISION II</td>
<td>(EXCELLENT)</td>
</tr>
<tr>
<td>I</td>
<td>I</td>
<td>III</td>
<td>DIVISION III</td>
<td>(GOOD)</td>
</tr>
</tbody>
</table>
E. An official Chicago Public Schools Department of Arts Education Adjudication Form will be used for all festivals. Ratings will be based on the standards of adjudication set forth on the adjudication form and in the festival rubrics.

F. All ratings are finalized by the Department of Arts Education Site Manager.

G. All adjudicated ensembles will receive an award plaque reflecting the division and final rating.
HIGH SCHOOL CHOIR FESTIVAL
(GRADES 9–12)

1. DESCRIPTION

The High School Choir Festival is designed to provide an opportunity for high school choirs to demonstrate their highest level of musicianship in such vital areas as tone quality, balance and blend, breath support, vowel formation, diction, phrasing, appropriate stylistic interpretation, posture, poise, and professional presentation.

Performing groups at any stage of development may perform at this festival.

2. REGISTRATION

All festival registrations are completed online. See the General Policies & Procedures section of this document for more information.

3. GENERAL GUIDELINES

A. The director will select and register for the appropriate Performance Class as described in Section 4.

B. Site managers will communicate site information to the participating directors performing at their respective festival sites, as well as performance schedules.

C. Each performance group shall have a maximum of fifteen (15) minutes for performance inclusive of set-up.

D. Directors are required to remain on-site until the last performance of their soloist(s) and/or ensemble(s). Directors may not leave any students unaccompanied without permission at any time during the festival.

E. Adjudication packets will be distributed to directors at the end of the festival. Directors are responsible for collecting their adjudication packets from festival staff. If any directors and their performers leave before the end of the festival, rating information will be sent via CPS mail run after the festival.

4. PERFORMANCE CLASS SELECTION

A. NEW for 2020: Vocal group directors will not have to officially submit a class for their ensemble. Difficulty level of music will be accounted for when directors fill out the new pre-festival Google Form.
5. SELECTION OF MUSIC

A. Repertoire selected and performed at the festival should be appropriate for the full ensemble's stages of development and reflect superior judgment in selection of standard choral literature.

B. Every choir should perform at least two (2) contrasting selections from standard choral literature. They may perform three (3) pieces if they wish to do so. All selections must be memorized.

C. All music performed must be copyrighted and published from a licensed, accredited publishing house. Arrangements written by the director may be allowed in this festival if directors contact musicfestivals@cps.edu upon registration for approval. Literature in the public domain is allowed.

D. Popular music is not appropriate for this festival. Popular music (as defined for the purposes of music festivals) is music produced for and sold to a broad audience. Directors may submit questions or concerns about repertoire selections to musicfestivals@cps.edu.

E. Selections that are written to feature a soloist or small ensemble for the majority of the piece's duration are prohibited in this festival.

F. Soloists or ensembles may not perform a selection until two (2) years after the festival at which it is originally performed. (For example, a selection performed during the 2017 festival may not be performed until the 2020 festival.)

G. Accompaniment (if required) may be acoustic or electronically recorded. Electronic accompaniment must be purely instrumental with no recorded voices.

H. Wind or percussion instruments may be used if called for in the score, performed by a professional or student.

6. SCORE PREPARATION

A. Each director will provide four (4) original conductor scores of each selection for use by the adjudicators and clinician. NOTE: The director’s practice scores can be counted as one of the four original scores provided.
B. Each measure of each adjudicator score must be sequentially numbered beginning with the first full measure, including all endings.

C. The name of the school must appear on each adjudicator score.

D. Partial scores or lead parts cannot be substituted for a conductor score.

E. Any adjustments (cuts, alterations, cross scoring, etc.) must be duly notated on each adjudicator’s score by the director. Any adjustments to the score by the director may affect final adjudication. Contact musicfestivals@cps.edu with any questions or concerns.

F. Photocopied scores may not be presented to adjudicators unless accompanied by a letter from a CPS-approved music vendor on vendor letterhead with the following included:
   a. The 5-digit CPS Vendor Number
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Music may be downloaded by an authorized vendor from the internet with publisher permission if the dealer imprint is on the page.

7. ADJUDICATION & RATING

A. Three (3) qualified adjudicators will provide critiques (both written and recorded) and a rating for the performances. The only area of adjudication for the festival is the onstage performance.

B. One (1) clinician will rotate with the ensemble from the performance onstage to the clinic room. The clinician will provide clear, actionable examples and suggestions that relate to student performance in order to help the students and director improve. The clinician’s critique will not affect performance ratings.

C. The following point system will be used for Performance Rating:

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</thead>
<tbody>
<tr>
<td>IH</td>
<td>IH</td>
<td>IH</td>
<td>DIVISION IH</td>
<td>(HONORS SUPERIOR)</td>
</tr>
<tr>
<td>IH</td>
<td>I</td>
<td>I</td>
<td>DIVISION I</td>
<td>(SUPERIOR)</td>
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<td>DIVISION I</td>
<td>(EXCELLENT)</td>
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<td>I</td>
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<td>II</td>
<td>DIVISION II</td>
<td>(EXCELLENT)</td>
</tr>
<tr>
<td>I</td>
<td>I</td>
<td>III</td>
<td>DIVISION III</td>
<td>(GOOD)</td>
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<td>I</td>
<td>II</td>
<td>II</td>
<td>DIVISION III</td>
<td>(GOOD)</td>
</tr>
<tr>
<td>II</td>
<td>II</td>
<td>III</td>
<td>DIVISION III</td>
<td>(GOOD)</td>
</tr>
<tr>
<td>I</td>
<td>IV</td>
<td>IV</td>
<td>DIVISION IV</td>
<td>(DEVELOPING)</td>
</tr>
<tr>
<td>II</td>
<td>IV</td>
<td>IV</td>
<td>DIVISION IV</td>
<td>(DEVELOPING)</td>
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<td>II</td>
<td>III</td>
<td>IV</td>
<td>DIVISION IV</td>
<td>(DEVELOPING)</td>
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<tr>
<td>III</td>
<td>III</td>
<td>IV</td>
<td>DIVISION IV</td>
<td>(DEVELOPING)</td>
</tr>
<tr>
<td>III</td>
<td>IV</td>
<td>IV</td>
<td>DIVISION IV</td>
<td>(DEVELOPING)</td>
</tr>
<tr>
<td>IV</td>
<td>IV</td>
<td>IV</td>
<td>DIVISION IV</td>
<td>(DEVELOPING)</td>
</tr>
</tbody>
</table>

E. An official Chicago Public Schools Department of Arts Education Adjudication Form will be used for all festivals. Ratings will be based on the standards of adjudication set forth on the adjudication form and in the festival rubrics.

F. All ratings are finalized by the Department of Arts Education Site Manager.

G. All adjudicated ensembles will receive an award plaque reflecting the division and final rating.
ELEMENTARY SCHOOL MUSIC FESTIVALS  
(GRADES K–8)

1. DESCRIPTION

The Elementary School Music Festival is designed to provide an opportunity for elementary choirs in grades K–8 and elementary bands and orchestras in grades 4–8 to demonstrate their highest level of musicianship through the selection and presentation of standard music literature. Bands may choose traditional or jazz for their performance.

The festival is a three-day event comprised of two days of instrumental performances (band and orchestra) and one day of choir performances.

Performing groups at any stage of development may perform at the Elementary Festival.

2. REGISTRATION

All festival registrations are completed online. See the General Policies & Procedures section of this document for more information.

3. GENERAL GUIDELINES

A. The director will select and register for the appropriate Performance Class as described in Section 4.

B. Site managers will communicate site information to the participating directors performing at their respective festival sites, as well as performance schedules.

C. Each performance group shall have a maximum of twenty (20) minutes for performance, inclusive of set-up.

D. Directors are required to remain on-site until the last performance of their soloist(s) and/or ensemble(s). Directors may not leave any students unaccompanied without permission at any time during the festival.

E. Adjudication packets will be distributed to directors at the end of the festival. Directors are responsible for collecting their adjudication packets from festival staff. If any directors and their performers leave before the end of the festival, rating information will be sent via CPS mail run after the festival.
4. PERFORMANCE CLASS SELECTION

A. On the registration form, directors will select the appropriate class for their ensemble based on development level and repertoire grade level (found on the sheet music or publisher’s website).

B. Directors should choose their ensemble’s division based on the most difficult of the pieces to be performed. The other piece(s) can be from any level.

<table>
<thead>
<tr>
<th>BAND, FULL ORCHESTRA &amp; STRING ENSEMBLE CLASSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLASS A</td>
</tr>
<tr>
<td>Most difficult piece is Level 0.5–1</td>
</tr>
<tr>
<td>CLASS AA</td>
</tr>
<tr>
<td>Most difficult piece is Level 1.5–2</td>
</tr>
<tr>
<td>CLASS AAA</td>
</tr>
<tr>
<td>Most difficult piece is Level 2.5–3</td>
</tr>
<tr>
<td>CLASS AAAA</td>
</tr>
<tr>
<td>Most difficult piece is Level 3.5+</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHOIR CLASSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. NEW for 2020: Vocal group directors will not have to officially submit a class for their ensemble. Difficulty level of music will be accounted for when directors fill out the new pre-festival Google Form.</td>
</tr>
</tbody>
</table>

5. SELECTION OF MUSIC

A. Each band, orchestra and choir must perform at least two (2) contrasting selections. They may perform three (3) pieces if the director wishes to do so.

B. Repertoire selected and performed at the festival should be appropriate for the full ensemble’s stages of development and reflect superior judgment in selection of standard band, orchestra, or choral literature.

C. All music performed must be copyrighted and published from a licensed, accredited publishing house. Arrangements written by the director may be allowed in this festival if directors contact musicfestivals@cps.edu upon registration for approval. Literature in the public domain is allowed.
D. Popular music is not appropriate for this festival. Popular music (as defined for the purposes of music festivals) is music produced for and sold to a broad audience. Directors may submit questions or concerns about repertoire selections to musicfestivals@cps.edu.

E. Selections that are written to feature a soloist or small ensemble for the majority of the piece’s duration are prohibited in this festival.

F. Ensembles may not perform a selection until two (2) years after the festival at which it was originally performed. (For example, a selection performed during the 2017 festival may not be performed until the 2020 festival.)

6. SCORE PREPARATION

A. Each director will provide four (4) original conductor scores of each selection for use by adjudicators and the clinician. NOTE: The director’s practice scores can be counted as one of the four original scores provided.

B. Each measure of each adjudicator score must be sequentially numbered beginning with the first full measure, including all endings.

C. The name of the school must appear on each adjudicator score.

D. Partial scores or lead parts cannot be substituted for a conductor score.

E. Any adjustments (cuts, alterations, cross scoring, etc.) must be duly notated on each adjudicator’s score by the director. Any adjustments to the score by the director may affect final adjudication. Contact musicfestivals@cps.edu with any questions or concerns.

F. Photocopied scores may not be presented to adjudicators unless accompanied by a letter from a CPS-approved music vendor on vendor letterhead with the following included:
   a. The 5-digit CPS Vendor Number
   b. Notation of whether the music is “Permanently Out-of-Print,” “Temporarily Out-of-Print,” or “Ordered, but not yet delivered.”

Music may be downloaded by an authorized vendor from the internet with publisher permission if the dealer imprint is on the page.
7. BAND-SPECIFIC INFORMATION

A. Each band will perform at least two (2) contrasting selections. They may perform three (3) pieces if the director wishes to do so.

B. Electronic, string and/or keyboard instruments (acoustic or electric) may be used if called for in the score. They may not, however, be used as a substitute for another instrument.

C. Only one (1) march can be performed by a band in a festival. For the purpose of this festival, a quickstep march, quick-time march, concert march, or any composition that is designated as a “march” by the publishing company and/or the composer or arranger will be considered a march.

D. Music that features (or is specifically written as) a solo, duet, trio, quartet or small ensemble with band or orchestral accompaniment is not allowed to be performed in this festival.

8. FULL / SYMPHONIC ORCHESTRA-SPECIFIC INFORMATION

A. This group consists of the full complement of strings (violin, viola, cello and bass), winds (woodwinds and brass) and percussion instruments as defined by the instrumentation of the selection performed.

B. Each orchestra will perform two (2) contrasting selections, but they may perform three pieces if the director wishes to do so. The selections performed must be specifically written for full or symphonic orchestra.

C. Electronic and/or keyboard instruments (acoustic or electric) may be used if called for in the score. They may not, however, be used as a substitute for another instrument.

9. STRING ENSEMBLE-SPECIFIC INFORMATION

A. This ensemble should consist of the full complement of strings only, including: 1st and 2nd Violins, Viola (or 3rd Violin), Cello, and Bass (String Bass or Bass Viol).

B. Each string ensemble will perform at least two (2) contrasting selections. They may perform three (3) pieces if the director wishes to do so. Selections performed must be specifically written for string ensemble. Pieces originally composed for
winds and percussion are not allowed to be performed.

C. Piano may be used if it is an integral part of the piece. A piano part designated “for rehearsal (purposes) only” may not be used.

D. Electronic and/or keyboard instruments (acoustic or electric) may be used if called for in the score. They may not, however, be used as a substitute for another instrument.

E. Piano may be used if it is an integral part of the piece. A piano part designated “for rehearsal (purposes) only” may not be used.

F. Instrumentation may be doubled (as called for in the score).

G. Music written for string orchestra with optional / supplemental wind and percussion parts may be performed without the optional instrumentation (i.e., strings only) at the discretion of the director/ensemble.

10. CHOIR-SPECIFIC INFORMATION

A. Every choir should perform at least two (2) contrasting selections from standard choral literature. They may perform three (3) pieces if they wish to do so. All selections must be memorized.

B. Accompaniment (if required) may be acoustic or electronically recorded. Electronic accompaniment must be purely instrumental with no recorded voices.

C. Wind or percussion instruments may be used if called for in the score, performed by a professional or student.

D. Movements and gestures that accompany and complement the vocals are acceptable.

11. ADJUDICATION & RATING

A. Three (3) qualified adjudicators will provide critiques (both written and recorded) and a rating of each performance. The only area of adjudication for the festival is the onstage performance.

B. One (1) clinician will rotate with the ensemble from the performance onstage to the clinic room. The clinician will provide clear, actionable examples and
suggestions that relate to student performance in order to help the students and
director improve. The clinician’s critique will not affect performance ratings.

C. The following point system will be used for Performance Rating:

<table>
<thead>
<tr>
<th>PLACEMENT</th>
<th>POINTS</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Division IH</td>
<td>39-40 Points</td>
<td>Honors Superior</td>
</tr>
<tr>
<td>Division I</td>
<td>35-38 Points</td>
<td>Superior</td>
</tr>
<tr>
<td>Division II</td>
<td>29-34 Points</td>
<td>Excellent</td>
</tr>
<tr>
<td>Division III</td>
<td>24-28 Points</td>
<td>Good</td>
</tr>
<tr>
<td>Division IV</td>
<td>≤ 23 Points</td>
<td>Performance Recognition</td>
</tr>
</tbody>
</table>

D. The Final Rating is a composite score based on the final ratings of the three (3) adjudicators on the following scale:

<table>
<thead>
<tr>
<th>Adjudicator</th>
<th>Adjudicator</th>
<th>Adjudicator</th>
<th>Division</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>IH</td>
<td>IH</td>
<td>IH</td>
<td>DIVISION IH</td>
<td>(HONORS SUPERIOR)</td>
</tr>
<tr>
<td>IH</td>
<td>IH</td>
<td>I</td>
<td>DIVISION I</td>
<td>(SUPERIOR)</td>
</tr>
<tr>
<td>I</td>
<td>I</td>
<td>I</td>
<td>DIVISION I</td>
<td>(SUPERIOR)</td>
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<tr>
<td>I</td>
<td>I</td>
<td>II</td>
<td>DIVISION II</td>
<td>(EXCELLENT)</td>
</tr>
<tr>
<td>I</td>
<td>II</td>
<td>III</td>
<td>DIVISION III</td>
<td>(GOOD)</td>
</tr>
<tr>
<td>II</td>
<td>II</td>
<td>III</td>
<td>DIVISION III</td>
<td>(GOOD)</td>
</tr>
<tr>
<td>I</td>
<td>IV</td>
<td>IV</td>
<td>DIVISION IV</td>
<td>(DEVELOPING)</td>
</tr>
</tbody>
</table>

F. An official Chicago Public Schools Department of Arts Education Adjudication Form will be used for all festivals. Ratings will be based on the standards of adjudication set forth on the adjudication form and in the festival rubrics.
G. All ratings are finalized by the Department of Arts Education Site Manager.

H. All adjudicated ensembles will receive an award plaque reflecting the division and final rating.
PIANO SOLO FESTIVAL
(GRADES 4–12)

1. DESCRIPTION

The Piano Solo Festival is designed to provide an opportunity for pianists to demonstrate their best keyboard performance skills in such areas as finger dexterity, clarity of sound, phrasing, stylistic interpretation, technique, musicianship, and presentation.

Performers at any stage of development may perform at this festival.

2. REGISTRATION

All festival registrations are completed online. See the General Policies & Procedures section of this document for more information.

3. GENERAL GUIDELINES

A. Each performer must report to their respective performance rooms ten (10) minutes before their scheduled performance time.

B. Each performer shall have a maximum of ten (10) minutes for performance inclusive of the required scales.

C. Performers are required to play their solo from memory.

D. Upon completion of their solo, the student may be asked to play with both hands, from memory, two (2) of the following major scales in two octaves, as selected by the adjudicator: G, D, F, and B-flat.

E. Participants who miss their scheduled performance time for any reason (such as transportation issues) will be allowed to perform in their assigned rooms if there is a performance slot available. Performers in this situation should inform the Site Manager or Festival Coordinator. Adjudication will not be conducted beyond the last scheduled performance slot.
4. PERFORMANCE CLASS SELECTION

A. On the registration form, directors (or parents) will select the appropriate class for their student based on the following:

<table>
<thead>
<tr>
<th>CLASS A</th>
<th>Advanced-level students who have the equivalent of 2+ years of performing experience.</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLASS B</td>
<td>Developing-level students who have the equivalent of 1–2 years of performing experience.</td>
</tr>
</tbody>
</table>

5. SELECTION OF MUSIC

A. Repertoire selected and performed at the festival should be appropriate for the soloist’s stage of development and reflect superior judgment in selection of standard festival material.

B. All music performed must be copyrighted and published from a licensed, accredited publishing house. Arrangements written by a director may be allowed in this festival if directors contact musicfestivals@cps.edu upon registration for approval. Literature in the public domain is allowed.

C. Popular music is not appropriate for this festival. Popular music (as defined for the purposes of music festivals) is music produced for and sold to a broad audience. Directors may submit questions or concerns about repertoire selections to musicfestivals@cps.edu.

D. Soloists may not perform a selection until two (2) years after the festival at which it was originally performed. (For example, a selection performed during the 2017 festival may not be performed until the 2020 festival.)

E. The Department of Arts Education reserves the right to reject any selections that do not meet festival standards.

6. SCORE PREPARATION

A. Each performer will provide one (1) original copy of the solo of each selection for use by the adjudicator.

B. Each measure of the adjudicator score must be sequentially numbered beginning with the first full measure, including all endings.
C. The name of the performer and performer’s school must appear on the adjudicator score.

D. Photocopied scores may not be presented to adjudicators unless accompanied by a letter from a CPS-approved music vendor on vendor letterhead with the following included:
   a. The 5-digit CPS Vendor Number
   b. Notation of whether the music is “Permanently Out-of-Print,” “Temporarily Out-of-Print,” or “Ordered, but not yet delivered.”

Music may be downloaded by an authorized vendor from the internet with publisher permission if the dealer imprint is on the page.

7. ADJUDICATION & RATING

A. Students performing in the Piano Solo Festival will be adjudicated on their performance and scales only. Sight reading is not a part of this festival.

B. One (1) qualified adjudicator will provide a written and verbal critique and a rating of each performance.

C. The following point rating system will be used for Performance Rating:

<table>
<thead>
<tr>
<th>PLACEMENT</th>
<th>POINTS</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Division IH</td>
<td>34-35 Points</td>
<td>Honors Superior</td>
</tr>
<tr>
<td>Division I</td>
<td>31-33 Points</td>
<td>Superior</td>
</tr>
<tr>
<td>Division II</td>
<td>24-30 Points</td>
<td>Excellent</td>
</tr>
<tr>
<td>Division III</td>
<td>19-23 Points</td>
<td>Good</td>
</tr>
<tr>
<td>Division IV</td>
<td>≤ 18 Points</td>
<td>Performance Recognition</td>
</tr>
</tbody>
</table>

D. An official Chicago Public Schools Department of Arts Education Adjudication Form will be used for all festivals. Ratings will be based on the standards of adjudication set forth on the adjudication form and in the festival rubrics.

E. All ratings are finalized by the Department of Arts Education Site Manager.

F. All adjudicated ensembles will receive a medal based on final rating.
INSTRUMENTAL SOLO & ENSEMBLE FESTIVAL  
(GRADES 4–12)

1. DESCRIPTION

The Instrumental Solo and Ensemble Festival is designed to provide an opportunity for soloists and small combinations of band, orchestra, or classical guitar students to demonstrate their best performance skills in such areas as interpretation, technique, musicianship, and presentation.

2. REGISTRATION

All festival registrations are completed online. See the General Policies & Procedures section of this document for more information.

3. GENERAL GUIDELINES

A. Each performer must report to their respective performance rooms ten (10) minutes before their scheduled performance time.

B. Each soloist/ensemble shall have a maximum of eight (8) minutes for performance inclusive of the required scales and sight reading (for Class A students). Each solo or ensemble will receive a 5 minute clinic after their performance.

C. Participants who miss their scheduled performance time for any reason (such as transportation issues) will be allowed to perform in their assigned rooms if there is a performance slot available. Performers in this situation should inform the Site Manager or Festival Coordinator. Adjudication will not be conducted beyond the last scheduled performance slot.
4. PERFORMER CLASSES

A. On the registration form, directors (or parents) will select the appropriate class for their student in solo performance only based on the following:

<table>
<thead>
<tr>
<th>CLASS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Advanced-level students who have the equivalent of 2 or more years of performance experience and are playing at publisher’s grade of 3.0 or higher.</td>
</tr>
<tr>
<td>B</td>
<td>Beginning- and intermediate-level students who have the equivalent of 6 months to 2 years of performance experience and are playing at a publisher’s grade of 1.0 or higher.</td>
</tr>
</tbody>
</table>

Directors of instrumental ensembles do not need to select a class.

5. SELECTION OF MUSIC

A. Etudes from individual instrument studies books are not to be performed as solos in this festival.

B. Repertoire selected and performed at the festival should be appropriate for the soloist’s/ensemble’s stage(s) of development and reflect superior judgment in selection of standard festival material.

C. All music performed must be copyrighted and published from a licensed, accredited publishing house. Arrangements written by a director may be allowed in this festival if directors contact musicfestivals@cps.edu upon registration for approval. Literature in the public domain is allowed.

D. Popular music is not appropriate for this festival. Popular music (as defined for the purposes of music festivals) is music produced for and sold to a broad audience. Directors may submit questions or concerns about repertoire selections to musicfestivals@cps.edu.

E. Soloists/ensembles may not perform a selection until two (2) years after the festival at which it is originally performed. (For example, a selection performed during the 2017 festival may not be performed until the 2020 festival.)

F. The Department of Arts Education reserves the right to reject any selections that do not meet festival standards.
6. SCORING PREPARATION

A. Each performer will provide one (1) original copy of the solo of each selection for use by the adjudicator.

B. Each measure of the adjudicator score must be sequentially numbered beginning with the first full measure, including all endings.

C. The name of the performer and performer’s school must appear on the adjudicator score.

D. Photocopied scores may not be presented to adjudicators unless accompanied by a letter from a CPS-approved music vendor on vendor letterhead with the following included:
   c. The 5-digit CPS Vendor Number
   d. Notation of whether the music is “Permanently Out-of-Print,” “Temporarily Out-of-Print,” or “Ordered, but not yet delivered.”

Music may be downloaded by an authorized vendor from the internet with publisher permission if the dealer imprint is on the page.

7. ENSEMBLE-SPECIFIC INFORMATION

A. Ensembles may be duets, trios, quartets, quintets, sextets, septets, octets, or ensembles of 9-16 performers.

B. Piano may be played only if it is an integral part of the piece, and the pianist must be a student. A piano part designated “for rehearsal (purposes) only” may not be played.

C. Doubling or substitution of instruments is not permitted.

D. Ensemble performers will be adjudicated on their performance only. Sight reading is not part of ensemble adjudication.

8. SOLOIST-SPECIFIC INFORMATION

A. Accompaniment for soloists is required unless the piece was composed without accompaniment. Soloist’s rating will be lowered by one level if accompaniment is not used.
B. Electronic accompaniment may be used; it is the responsibility of the soloist to supply the appropriate equipment for reproduction of the sound. Individual accompanists are limited to playing for nine (9) soloists per festival. A recorded accompaniment is suggested for each soloist as a back-up to a live accompanist.

C. Students may **not** play the same instrument in more than one solo event.

D. Performance requirements for soloists are specific to their class and instrument:

### SOLO CLASS A PERFORMERS

<table>
<thead>
<tr>
<th>ALL Class A Soloists will be asked to sight read.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Strings</strong></td>
</tr>
<tr>
<td>Concert D and G Major and the key of their solo.</td>
</tr>
<tr>
<td><strong>Winds and Mallets</strong></td>
</tr>
<tr>
<td>Concert Bb and Eb Major and the key of their solo.</td>
</tr>
<tr>
<td><strong>Percussion</strong></td>
</tr>
<tr>
<td>Percussionists will be expected to play a DOUBLE-STROKE ROLL, in addition to any two (2) of the following rudiments in a open-close-open (slow-fast-slow) progression:</td>
</tr>
<tr>
<td>● Seven-Stroke Roll</td>
</tr>
<tr>
<td>● Double Par-a-diddle</td>
</tr>
<tr>
<td>● Flam Accent</td>
</tr>
<tr>
<td>● Flam-a-cue</td>
</tr>
<tr>
<td>● Single Drag Tap</td>
</tr>
<tr>
<td>● Drag Par-a-diddle #2</td>
</tr>
<tr>
<td>● Triple Rat-a-ma-cue</td>
</tr>
<tr>
<td>● Lesson 25</td>
</tr>
</tbody>
</table>

### SOLO CLASS B PERFORMERS

| **Strings**                          |
| Concert G Major (one octave)         |
| **Winds and Mallet Percussion**      |
| Concert Bb Major (one octave)        |
| **Percussion**                       |
| Percussionists will be expected to demonstrate one or more of the following: |
| ● Flam |
| ● Drag |
| ● 5-Stroke Roll |
| ● Single Par-a-diddle |

E. Any soloists (Class A and B) may elect to play their scales and/or complete the above exercises before or after their solo.
9. ADJUDICATION & RATING

A. One (1) qualified adjudicator will provide a written and verbal critique and a rating of each performance.

B. The following point system will be used for Performance Ratings:

<table>
<thead>
<tr>
<th>CLASS A SOLOISTS</th>
<th>PERFORMANCE RATING COMPUTATION TABLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLACEMENT</td>
<td>POINTS</td>
</tr>
<tr>
<td>Division IH</td>
<td>49-50 Points</td>
</tr>
<tr>
<td>Division I</td>
<td>45-48 Points</td>
</tr>
<tr>
<td>Division II</td>
<td>37-44 Points</td>
</tr>
<tr>
<td>Division III</td>
<td>32–36 Points</td>
</tr>
<tr>
<td>Division IV</td>
<td>≤ 31 Points</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CLASS B SOLOISTS</th>
<th>PERFORMANCE RATING COMPUTATION TABLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLACEMENT</td>
<td>POINTS</td>
</tr>
<tr>
<td>Division IH</td>
<td>44-45 Points</td>
</tr>
<tr>
<td>Division I</td>
<td>40-43 Points</td>
</tr>
<tr>
<td>Division II</td>
<td>33–39 Points</td>
</tr>
<tr>
<td>Division III</td>
<td>28–32 Points</td>
</tr>
<tr>
<td>Division IV</td>
<td>≤ 27 Points</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INSTRUMENTAL ENSEMBLES</th>
<th>PERFORMANCE RATING COMPUTATION TABLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLACEMENT</td>
<td>POINTS</td>
</tr>
<tr>
<td>Division IH</td>
<td>39-40 Points</td>
</tr>
<tr>
<td>Division I</td>
<td>35-38 Points</td>
</tr>
<tr>
<td>Division II</td>
<td>29–34 Points</td>
</tr>
<tr>
<td>Division III</td>
<td>24–28 Points</td>
</tr>
<tr>
<td>Division IV</td>
<td>≤ 23 Points</td>
</tr>
</tbody>
</table>

G. An official Chicago Public Schools Department of Arts Education Adjudication Form will be used for all festivals. Ratings will be based on the standards of adjudication set forth on the adjudication form and in the festival rubrics.
H. All ratings are finalized by the Department of Arts Education Site Manager.

I. All adjudicated ensembles will receive a medal based on final rating.
1. DESCRIPTION

The Vocal Solo and Ensemble Festival is designed to provide an opportunity for vocalists to demonstrate their best vocal skills in such areas as tone quality, breath support, vowel formation, diction, phrasing, appropriate stylistic interpretation, posture, poise, and presentation.

2. REGISTRATION

All festival registrations are completed online. See the General Policies & Procedures section of this document for more information.

3. GENERAL GUIDELINES

A. Each performer must report to their respective performance rooms ten (10) minutes before their scheduled performance time.

B. Each soloist/ensemble shall have a maximum of ten (10) minutes for performance and adjudicator’s critique.

C. Performers are required to perform selection(s) from memory.

D. Electronic accompaniment may be used; it is the responsibility of the soloist to supply the appropriate equipment for reproduction of the sound. Individual accompanists are limited to playing for nine (9) soloists per festival. A recorded accompaniment is suggested for each soloist as a back-up to a live accompanist.

E. Participants who miss their scheduled performance time for any reason (such as transportation issues) will be allowed to perform in their assigned rooms if there is a performance slot available. Performers in this situation should inform the Site Manager or Festival Coordinator. Adjudication will not be conducted beyond the last scheduled performance slot.

4. SELECTION OF MUSIC

A. Repertoire selected and performed at the festival should be appropriate for the soloist’s/ensemble’s stage(s) of development and reflect superior judgment in
A selection of standard festival material.

B. All music performed must be copyrighted and published from a licensed, accredited publishing house. Arrangements written by a director may be allowed in this festival if directors contact musicfestivals@cps.edu upon registration for approval. Literature in the public domain is allowed.

C. Popular music is not appropriate for this festival. Popular music (as defined for the purposes of music festivals) is music produced for and sold to a broad audience. Directors may submit questions or concerns about repertoire selections to musicfestivals@cps.edu.

D. Soloists/ensembles may not perform a selection until two (2) years after the festival at which it is originally performed. (For example, a selection performed during the 2017 festival may not be performed until the 2020 festival.)

E. The Department of Arts Education reserves the right to reject any selections that do not meet festival standards.

5. SCORE PREPARATION

J. Each performer will provide one (1) original copy of the solo of each selection for use by the adjudicator.

K. Each measure of the adjudicator score must be sequentially numbered beginning with the first full measure, including all endings.

L. The name of the performer and performer’s school must appear on the adjudicator score.

M. Photocopied scores may not be presented to adjudicators unless accompanied by a letter from a CPS-approved music vendor on vendor letterhead with the following included:
   e. The 5-digit CPS Vendor Number
   f. Notation of whether the music is “Permanently Out-of-Print,” “Temporarily Out-of-Print,” or “Ordered, but not yet delivered.”

Music may be downloaded by an authorized vendor from the internet with publisher permission if the dealer imprint is on the page.
7. ADJUDICATION & RATING

A. Students performing in the Vocal Solo & Ensemble Festival will be adjudicated on their performance only. **Sight reading is not a part of this festival.**

B. One (1) qualified adjudicator will provide a written and verbal critique and a rating of each performance.

C. The following point rating system will be used for Performance Rating:

<table>
<thead>
<tr>
<th>VOCAL SOLOISTS</th>
<th>PERFORMANCE RATING COMPUTATION TABLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLACEMENT</td>
<td>POINTS</td>
</tr>
<tr>
<td>Division IH</td>
<td>34-35 Points</td>
</tr>
<tr>
<td>Division I</td>
<td>31-33 Points</td>
</tr>
<tr>
<td>Division II</td>
<td>24–30 Points</td>
</tr>
<tr>
<td>Division III</td>
<td>19-23 Points</td>
</tr>
<tr>
<td>Division IV</td>
<td>≤ 18 Points</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VOCAL ENSEMBLES</th>
<th>PERFORMANCE RATING COMPUTATION TABLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLACEMENT</td>
<td>POINTS</td>
</tr>
<tr>
<td>Division IH</td>
<td>39-40 Points</td>
</tr>
<tr>
<td>Division I</td>
<td>35-38 Points</td>
</tr>
<tr>
<td>Division II</td>
<td>29–34 Points</td>
</tr>
<tr>
<td>Division III</td>
<td>24–28 Points</td>
</tr>
<tr>
<td>Division IV</td>
<td>≤ 23 Points</td>
</tr>
</tbody>
</table>

D. An official Chicago Public Schools Department of Arts Education Adjudication Form will be used for all festivals. Ratings will be based on the standards of adjudication set forth on the adjudication form and in the festival rubrics.

E. All ratings are finalized by the Department of Arts Education Site Manager.

F. All adjudicated ensembles will receive a medal based on final rating.
MARIACHI FESTIVAL  
(GRADES 1–12)

1. DESCRIPTION

The Mariachi Festival is accessible to schools and directors with and without established mariachi programs, as well as arts partners. The festival provides an opportunity for students to receive feedback, clinic time, and onstage performance time, and for directors/arts partners to participate in clinics and professional learning about creating mariachi programs. Large ensembles, small groups, and solo performers can participate in adjudication, sectionals, and a culminating performance involving all participants in the festival.

2. REGISTRATION

All festival registrations are completed online. See the General Policies & Procedures section of this document for more information.

3. GENERAL GUIDELINES

A. Schools and individual directors/arts partners may participate in the festival in the following ways:
   a. Schools with established mariachi programs who want their students to participate in adjudication, clinics, and the culminating performance:
      i. Ensembles will perform onstage and receive written and oral feedback from three (3) adjudicators.
      ii. Student performers will then participate in clinics by section (with predetermined music).
      iii. Student performers will participate in a culminating group performance with every participant involved in the festival.
   b. Schools with or without established mariachi programs that do not want to participate in adjudication, but would still like students to attend and perform:
      i. Students will watch other students’ onstage performances.
      ii. Students will participate in instrument-specific clinics.
      iii. Students will participate in the culminating group performance.
   c. Directors and Arts Partners who would like to attend the festival without a mariachi ensemble or group:
      i. Directors/arts partners will participate in one or more of the following (clock hours will be offered):
         1. Participation in clinics (non-primary instrument).
2. Participation in a session on how to implement mariachi in your school/arts partner program.
3. Directors/arts partners will participate in the culminating group performance.