

Massachusetts Music Educators' Association  
Central District

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# Massachusetts Music Educators' Association

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### Senior Festival Manager

*In addition to reimbursement of mileage, managers receive a stipend of \$100, and NAFME dues paid by CD-MMEA.*

### Securing Assistant Managers

- Ensemble managers should find a suitable assistant manager to bring to the Board for approval no later than the March board meeting.
- In addition to reimbursement of mileage, assistant managers receive a stipend of \$50, and NAFME dues paid by CD-MMEA

### Contacting Potential Conductors

- Managers should bring **3** names and corresponding bios, in order of preference, to the Board no later than the March board meeting, the school year prior to the Festival.
- Festival Conducting honorarium is \$750 plus expenses
- *After* approval of conductor, managers should bring a minimum of **2** potential programs (with instrumentation/voicing, timing, and any additional supporting information), not to exceed 20 minutes in length, to the Board no later than the April Executive board meeting, the school year prior to the Festival.
- *Chorus only*– please ask the conductor if they have an accompanist they prefer to work with. Please note, however, the accompanist **must** be approved by the board. The stipend for the accompanist is \$350 plus expenses.

### Items to Communicate to the Conductor

- Typical Ensemble Size (see page 7)
- Previous programs (see website [cdmmea.org/past-programs](http://cdmmea.org/past-programs))
- Typical grade level of successful programs or highlighted years
- Schedule of rehearsals
- Schedule of dress rehearsal/performance (the order of ensembles alternates each year)
- Availability of sectional rehearsals
- Band and orchestra music should utilize significant percussion
- Conductors should provide a welcome letter to be placed in student folders. The letter can be a general message and/or provide detailed rehearsal considerations.
- Conductors will need to provide a picture & bio for the Concert Program and letter for the student folders
- The Orchestra Conductor will also need to provide a letter detailing accurate string bowings.
- Conductor should provide a seating chart

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### Audition Day

- Arrive early to the Audition site.
- Check in with the audition coordinator to get your packet containing;
  - Schedule of the day,
  - List of judges,
  - List of schools (by alphabetical, by time & by school code)
- You will need to check:
  - Basic facilities (bathrooms, registration area, tabulation room, etc),
  - Your assigned warm-up area,
  - Each room to verify equipment & set-up (stands, mp3 player, drums, amps, etc.),
- Work with your assistant manager to finalize audition flow for the day,
- Bring copies of scores and come already familiar with instrumentation and soloists needed. Know your ensemble needs and logistical requirements.
- You will have time before auditions to meet with the judges to discuss specifics.
- You will control the flow of students to the audition areas with the assistance of student runners who will escort students to the audition areas.
- Check in with judges to make sure they are judging according to CDMMEA guidelines
- Resolve issues as they arise (check with auditions coordinator for details)
- At the end of auditions you will sit down with the auditions coordinator to select ensembles based on score only (see ensemble & seating charts on page 7, and seating procedures on page 14).
- Typical ensemble sizes (Ensemble size chart on page 7)
- Remember all student scores are confidential until verified by the Auditions Coordinator. This is usually verified by Sunday afternoon.
- You will leave the auditions with all of your ensemble's original audition sheets.

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**After Auditions (before your 1<sup>st</sup> rehearsal)**

**\* Sunday after auditions:**

- The auditions coordinator will email you a draft of the final audition results and a draft of the CDMMEA cut off sheet. You will need to double check results, cut offs, all state rec's & seating for accuracy. Report any errors to the auditions coordinator.

- When all of the managers have checked in with the auditions coordinator an email will be sent to all music directors with their official audition results. These results will not contain ensemble or seating placement. These may and can change during the next few weeks. \*\*\*Do not share seating info\*\*\* This will be sent out with folders.

**\* The days before your 1<sup>st</sup> rehearsal:**

- Music directors will contact you to verify any and all scoring errors. You will have the original sheets from which to double check.

- Report all changes to the auditions coordinator so that final results can be updated.

- Using the final results create your attendance and seating charts.

- You may also want to share the audition results with your conductor. Pointing out strengths and possible weaknesses.

- Contact the rehearsal host school to make arrangements for all logistics and equipment. Do not assume they will have everything you need.

- Report any specific rehearsal scheduling requests to the Festival Chair (i.e. sectionals).

- Be sure your conductor's letter, bio & picture have been sent to the Festival Chair.

- You may want to also include a letter from you with specific ensemble info. You may coordinate this with the Festival Chair.

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### Rehearsals & Concert Day

- Arrive early to the rehearsal site. You should check:
  - Basic facilities (bathrooms, registration area, caf, dinner area, etc).
  - Your assigned rehearsal area.
  - Check equipment & set-up (chairs, stands, power, drums, amps, etc.).
  - Water for conductor, etc.
  - The schedule for the day.
- The Festival Chair will advise you on the status of sick or absent students.
- Coordinate activities with your assistant manager.
- During rehearsals;
  - Aid and assist the conductor.
  - Handle all student issues.
  - Coordinate break and meal schedules.
  - Announcements as needed.

#### **Concert Day (follow above and add the following);**

- Help organize set up for on stage dress rehearsal.
- Pre-check conductor green room situation.
- You will need to take the conductor out for lunch.
- Supervise, aid and assist with all student issues.
- Bring a box(es) to collect all concert music.
- Be sure you and your conductor fill out a complimentary McIver Recording form.
- Hand in all expenses, mileage, etc. for you and your conductor to the treasurer for reimbursement. (Form is on our website).

#### **After the Concert:**

- Hand over any documents or notes to your assistant manager.
- Sort and organize all the concert music.
- Contact Jason Bielik ([jbielik@nmrsd.org](mailto:jbielik@nmrsd.org)), to make arrangements to place all the concert music into the CDMMEA music library.

# Massachusetts Music Educators' Association

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### Senior CDMMEA Festival Manager & Assistant Manager Time Line

#### January

As the Assistant Manager begin to: Ask lots of questions. Network during rehearsals to find people interested in being your assistant manager. Network during rehearsals to gather a list of possible conductor candidates.

#### February

Research and develop your list of 3 possible conductors. Gather information and create a short bio for each of them. Include information regarding their past experienced working with student musicians. Send this information to your Festival Chair.

#### March

The Festival Chair will present your 3 conductors, in order of preference, to the CDMMEA board for a vote. This can be done sooner if available. Once a conductor has been approved you will need to contact them and make arrangements for 2 or 3 possible programs (see info above). Send all program information to your Festival Chair. It is important to get this information to the Festival Chair by the end of March. Each program has to be reviewed to check instrumentation and level of difficulty.

#### April

The Festival Chair will present your conductors programs, in order of preference, to the CDMMEA board for a vote. This can be done sooner if available.

#### May

Begin to check draft audition lists and report issues to the auditions coordinator.

#### June

Attend the CDMMEA Spring Dinner meeting. There is a 4 pm Senior Festival Managers meeting. At this time the Festival Chair will review with you the final audition lists, conductor programs, audition, rehearsal and concert logistics. This is also when CDMMEA posts the need for color instruments and creates an audition process to select them (i.e. piano, harp, contra-bassoon, etc).

#### July & August

If things are set we all enjoy fun in the sun!

#### October

Coordinate any last minute details concerning the music & instrumentation with your conductor as everyone prepares for auditions in November. The auditions coordinator will update you on details for the day, audition numbers, musical concerns, etc.

#### November

Prepare for auditions (see audition info above).

#### December

Work with your Festival Chair to finalize all arrangements and logistics for rehearsals and Mechanic's Hall Performance.

#### January

Festival Rehearsals and Performance (see above). Collect the music, sort it and make arrangements to send it to our library. Congrats you have successfully been a CDMMEA Manager.

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**ENSEMBLE INSTRUMENTATION**

Senior Festival

(Target Numbers) rev. 4/17/18

These numbers are based on years of past practice with some modifications to help maintain high quality balanced ensembles. These target numbers are used as a guide and the executive board reserves the right to alter the number of students accepted based on many variables. Some of these include: # of students auditioning, qualified musicians, literature demands, etc..

**Senior Chorus**

Soprano	Alto	Tenor	Bass	Total
45	45	45	45	180

**Senior Jazz Band**

AS	TS	BS	Tpt	Tbn	BTbn+	Drums	S.Bass	Gtr	Piano	Vibes*	Total
2	2	1	5	3	1	1	1	1	1	1	19

**Senior Concert Band**

Ob	Bn	Fl	Clar	BCl	AS	TS	BS	Tpt	Tbn	FH	Eup h	Tub a	StB *	Snare *	Timp *	Mt*	Total
4	2	12	20	4	6	4	2	16	10	8	5	5	1	4	1	2	106

**Senior Orchestra**

Violin	Viola	Cello	S.Bass	Ob	Bn	Fl	Pic*	Cl	Tpt	Tbn	FH	Tuba	Snare*	Timp*	Mallet*	Total
40	16	16	8	2	2	2	1	2	3	3	4	1	2	1	1	104

\*The numbers of players per part is dependent on the specific literature that is selected. The executive board oversees the selection of programs and every attempt is made to include more players when musically appropriate. Additional instruments, (i.e. Picc., Eng. Hn, Contr Bn, Eb Clar.), will be assigned as needed.

+ The Jazz bass trombone seat will go to the highest scoring bass trombonist auditioning. In the event, however, there is no bass trombonist auditioning or the quality of those who audition do not meet the level of All State standards as determined by the adjudicator, the student who scores the highest score below the 3rd chair player and also plays a trombone with an F-attachment will be selected to fill the bass trombone chair.

**FYI** - Harp & Piano will be auditioned and placed in an as needed basis.

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### Junior Festival Manager

*In addition to reimbursement of mileage, managers receive a stipend of \$100, and NAFME dues paid by CD-MMEA.*

### Securing Assistant Managers

- Ensemble managers should find a suitable assistant manager to bring to the Board for approval no later than the May board meeting.
- In addition to reimbursement of mileage, assistant managers receive a stipend of \$50, and NAFME dues paid by CD-MMEA

### Contacting Potential Conductors

- Managers should bring **3** names and corresponding bios, in order of preference, to the Board no later than the Spring dinner meeting, the school year prior to the Festival.
- Festival Conducting honorarium is \$650 plus expenses
- *After* approval of conductor, managers should bring a minimum of **2** potential programs (with scores, instrumentation, timing, and any additional supporting information), not to exceed 20 minutes in length, to the Board no later than the September board meeting, the school year prior to the Festival.
- *Chorus only*– please ask the conductor if they have an accompanist they prefer to work with. Please note, however, the accompanist **must** be approved by the board. The accompanist stipend is \$ 300 plus expenses.

### Items to Communicate to the Conductor

- Typical Ensemble Size (see page 13)
- Previous programs (see website [cdmmea.org/past-programs](http://cdmmea.org/past-programs))
- Typical grade level of successful programs, or highlighted years
- Schedule of rehearsals
- Schedule of dress rehearsal/performance  
(the order of ensembles alternates each year)
- Availability of sectional rehearsals
- Band and orchestra music should utilize significant percussion
- Conductors should provide a welcome letter to be placed in student folders. The letter can be a general message and/or provide detailed rehearsal considerations.
- Conductors will need to provide a picture & bio for the Concert Program, as well as a letter for the student folders
- The Orchestra Conductor will also need to provide a letter detailing accurate string bowings if necessary.
- Conductor should provide a seating chart



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### Audition Day

- Arrive early to the Audition site.
- Check in with the auditions coordinator to get your packet containing;
  - Schedule of the day,
  - List of judges,
  - List of schools (by alphabetical, by time & by school code)
- You will need to check:
  - Basic facilities (bathrooms, registration area, tabulation room, etc),
  - Your assigned warm-up area,
  - Each room to verify equipment & set-up (stands, mp3 player, drums, amps, etc.),
- Work with your assistant manager to finalize audition flow for the day,
- Bring copies of scores and come already familiar with instrumentation and soloists needed. Know your ensemble needs and logistical requirements.
- You will have time before auditions to meet with the judges to discuss specifics.
- You will control the flow of students to the audition areas with the assistance of student runners who will escort students to the audition areas.
- Check in with judges to make sure they are judging according to CDMMEA guidelines
- Resolve issues as they arise (check with auditions coordinator for details)
- At the end of auditions you will sit down with the auditions coordinator to select ensembles based on score only (see ensemble & seating charts on page 13, and seating procedures on page 14).
- Typical ensemble sizes (ensemble size chart on page 13)
- Remember all scores are confidential until verified by the Auditions Coordinator. This is usually verified by Sunday afternoon.
- You will leave the auditions with all of your ensemble's original audition sheets.

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**After Auditions (before your 1<sup>st</sup> rehearsal)**

**\* Sunday after auditions:**

- The auditions coordinator will email you a draft of the final audition results and a draft of the CDMMEA cut off sheet. You will need to double check results, cut offs, & seating for accuracy. Report any errors to the auditions coordinator.
- When all of the managers have checked in with the auditions coordinator an email will be sent to all music directors with their official audition results. These results will not contain ensemble or seating placement. These may and can change during the next few weeks.  
\*\*\*Do not share seating info\*\*\*  
This will be sent out with folders.

**\* The days before your 1<sup>st</sup> rehearsal:**

- Music directors will contact you to verify any and all scoring errors. You will have the original sheets from which to double check.
- Report all changes to the auditions coordinator so that final results can be updated.
- Using the final results create your attendance and seating charts.
- You may also want to share the audition results with your conductor. Pointing out strengths and possible weaknesses.
- Contact the rehearsal host school to make arrangements for all logistics and equipment. Do not assume they will have everything you need.
- Report any specific rehearsal scheduling requests to the Festival Chair (i.e. sectionals).
- Be sure your conductor's letter, bio & picture have been sent to the Festival Chair.
- You may want to also include a letter from you with specific ensemble info. You may coordinate this with the Festival Chair.

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### Rehearsals & Concert Day

- Arrive early to the rehearsal site. You should check:
  - Basic facilities (bathrooms, registration area, caf, dinner area, etc).
  - Your assigned rehearsal area.
  - Check equipment & set-up (chairs, stands, mp3, drums, amps, etc.).
  - Water for conductor, etc.
  - The schedule for the day.
- The Festival Chair will advise you on the status of sick or absent students.
- Coordinate activities with your assistant manager.
- During rehearsals;
  - Aid and assist the conductor.
  - Handle all student issues.
  - Coordinate break and meal schedules.
  - Announcements as needed.

#### **Concert Day (follow above and add the following);**

- Help organize set up for on stage dress rehearsal.
- Pre-check conductor green room situation.
- Check where lunch will be served.
- Supervise, aid and assist with all student issues.
- Musicians should be actively involved in rehearsals during this day. Work with the Festival Chair & your conductor to organize short breaks and alternative rehearsal activities during this time.
- Bring a box(es) to collect all concert music.
- Be sure you and your conductor fill out a complimentary McIver Recording form.
- Hand in all expenses, mileage, etc. for you and your conductor to the treasurer for reimbursement. (Form is on our website).

#### **After the Concert:**

- Hand over any documents or notes to your assistant manager.
- Sort and organize all the concert music.
- Contact Jason Bielik ([jbielik@nmrsd.org](mailto:jbielik@nmrsd.org)), to make arrangements to place all the concert music into the CDMMEA Music Library.

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### Junior CDMMEA Festival Manager & Assistant Time Line

#### April

As the Assistant Manager begin to: Ask lots of questions. Network during rehearsals to find people interested in being your assistant manager. Network during rehearsals to gather a list of possible conductor candidates.

#### May

Research and develop your list of 3 possible conductors. Gather information and create a short bio for each of them. Include information their past experienced working with student musicians. Send this information to your Festival Chair.

#### June

The Festival Chair will present your 3 conductors, in order of preference, to the CDMMEA board for a vote at the Spring Dinner meeting. This can be done sooner if available.

#### July & August

Once a conductor has been approved you will need to contact them and make arrangements for 2 or 3 possible programs (see info above). Send all program information to your Festival Chair. It is important to get this information to the Festival Chair by the end of August. Each program has to be reviewed to check instrumentation and level of difficulty.

#### September

The Festival Chair will present your conductors programs, in order of preference, to the CDMMEA board for a vote. This can be done sooner if available. Begin to check draft audition lists and report issues to the auditions coordinator.

#### October

Attend the CDMMEA Fall Dinner meeting. There is a 4 pm Junior Festival Managers meeting. At this time the Festival Chair will review with you the final audition lists, conductor programs, audition, rehearsal and concert logistics. This is also when CDMMEA posts the need for color instruments and creates an audition process to select them (i.e. piano, harp, contra-bassoon, etc).

#### November & December

If things are set we all enjoy the holidays!

#### January

Coordinate any last minute details concerning the music & instrumentation with your conductor as everyone prepares for auditions in November. The auditions coordinator will update you on details for the day, audition numbers, musical concerns, etc.

#### February

Prepare for auditions (see audition info above).

#### March & April

Work with your Festival Chair to finalize all arrangements and logistics for rehearsals and Performance. Festival Rehearsals and Performance (see above). Collect the music, sort it and make arrangements to send it to our library. Congrats you have successfully been a CDMMEA Manager.

Massachusetts Music Educators' Association  
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**ENSEMBLE INSTRUMENTATION**

Junior Festival  
(Target Numbers) rev. 4/17/18

These numbers are based on years of past practice with some modifications to help maintain high quality balanced ensembles. These target numbers are used as a guide and the executive board reserves the right to alter the number of students accepted based on many variables. Some of these include: # of students auditioning, qualified musicians, literature demands, etc..

**Junior Chorus**

Soprano	Alto	Baritone	Total
60	60	60	180

**Junior Jazz Band**

AS	TS	BS	Tpt	Tbn	Drums	S.Bass	Gtr	Piano	Vibes*	Total
2	2	1	5	4	1	1	1	1	1	19

**Junior Concert Band**

Ob	Bn	Fl	Clar	BCl	AS	TS	BS	Tpt	Tbn	FH	Euph	Tuba	Snare*	Timp*	Mallet*	Total
4	2	16	20	4	6	4	2	16	10	7	5	5	3	1	2	107

**Junior Orchestra**

Violin	Viola	Cello	S.Bass	Ob	Bn	Fl	Pic*	Cl	Tpt	Tbn	FH	Tuba	Snare*	Timp*	Mallet*	Total
40	16	16	6	2	2	2	1	2	3	3	4	1	2	1	1	102

\*The numbers of players per part is dependent on the specific literature that is selected. The executive board oversees the selection of programs and every attempt is made to include more players when musically appropriate. Additional instruments, (i.e. Picc., Eng. Hn, Contr Bn, Eb Clar.), will be assigned as needed.

+ The Jazz bass trombone seat will go to the highest scoring bass trombonist auditioning. In the event, however, there is no bass trombonist auditioning or the quality of those who audition do not meet the level the district festival, as determined by the adjudicator, the student who scores the highest score below the 3rd chair player and also plays a trombone with an F-attachment will be selected to fill the bass trombone chair.

**FYI** - Harp & Piano will be auditioned and placed in an as needed basis.

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## SEATING PROCEDURE

### Orchestra

Violin: The 20 highest scores will be seated in alternating Vn 1 & Vn 2 pairs from highest to lowest accepted score (1-1, 1-2), (2-1, 2-2), (1-3, 1-4), (2-3, 2-4), etc. The next accepted 10 will be placed in the Vn 1 section according to score. The remaining accepted 10 will be placed in the Vn2 section according to score.

Viola, Cello, String Bass: Seated in numerical order from highest score to lowest accepted score.

### Band/Orchestra Winds & Brass

Beginning with the highest score, seats will be filled as follows;

1-1 Orchestra, 1-1 Band, 2-1 Orchestra, 2-1 Band, 3-1 Orchestra, 3-1 Band, etc

The remaining seats will be filled alternating between orchestra and band in order from highest score to lowest accepted score (see below).

### Percussion

The top 2 scores for Snare, Timpani & Mallet will be accepted in numerical order from highest to lowest accepted score. The remaining percussion section will be filled, as needed, based on numerically highest to lowest total composite percussion scores. Part assignments will be piece specific based on literature & musical demands.

### Band Seating

When there is a single part – (ie tuba – 1,2,3,4,5)

Seated in numerical order from highest to lowest accepted score.

When there are multiple parts (ie. 1<sup>st</sup> clar, 2<sup>nd</sup> clar, 3<sup>rd</sup> clar),

First stand of each part is seated in sectional order from highest to lowest accepted score. (1-1, 2-1, 3-1), (1-2, 2-2, 3-2), with the remaining seated in numerical order from highest to lowest accepted score (ie. 1-3, 1-4, 1-5, 2-3, 2-4, etc.)

French Horns accepted in numerical order from highest to lowest accepted score.

Part assignments will be piece specific based on High and Low specialties.

### Jazz Band

Seated in numerical order from highest to lowest accepted score. Part assignments will be piece specific based on musical demands.

### Students with Jazz & non Jazz Auditions

Students that receive a score above the cut off for both ensembles will be placed in Jazz Band.

\*Sr. Festival – Students that receive a score above the All-State cut off, in Jazz and Concert Winds only, will receive All-State Recommendations for both. The director will need to choose one or the other when registering the student for the All-State Audition.

Seating Key: 1-1 (part 1-seat 1), 1-2 (part 1-seat 2), 2-1 (part 2-seat 1), 3-1 (part 3-seat 1), etc.

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**TIE-BREAKING GUIDELINES**

**Winds**

1. Overall Solo Score
2. Overall Technique Score
3. Overall Musicianship Score
4. Overall Sight-Reading Score
5. Overall Scale Score
6. Tone

**Vocal**

1. Overall Solo Score
2. Overall Vocal Technique Score
3. Overall Musicianship Score
4. Overall Sight-Reading Score
5. Overall Tonal Accuracy
6. Tone

**Strings**

1. Overall Solo Score
2. Overall Technique Score
3. Overall Musicianship Score
4. Overall Sight-Reading Score
5. Overall Scale Score
6. Tone

**Percussion**

1. Overall Solo Score
2. Overall Auxiliary Score
3. Overall Rudiments/Articulation
4. Overall Musicianship Score
5. Overall Sight-Reading Score
6. Overall Rudiment Evaluation Score

**Jazz Winds**

1. Overall Solo Score
2. Overall Technique Score
3. Overall Interpretation Score
4. Overall Sight-Reading Score
5. Overall Scale Score
6. Tone

**Rhythm (not Drum Set)**

1. Overall Lead Sheet Score
2. Overall Technique Score
3. Overall Sight-Reading Score
4. Interpretation Score

**Drum Set**

1. Overall Prepared Piece Score
2. Overall Technique Score
3. Overall Sight-Reading Score
4. Medium Swing Score
5. Latin/Bossa Nova Score
6. Jazz/Funk Score
7. Jazz Waltz Score