

REGION MUSIC HANDBOOK 2018-19

South Dakota High School Activities Association

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REGULATIONS FOR REGION MUSIC CONTESTS

ARTICLE I. ORGANIZATION OF REGION CONTESTS

Review Information in the General Music Section for regulations pertaining to all music events.

Section 1. FORMATION OF REGION. The Music Advisory Committee shall divide the State into as many districts or regions as it deems advisable for holding contests.

Section 2. TRANSFER OF SCHOOLS. If a school wishes to be transferred from one region to another, it must petition the Executive Director of the SDHSAA before the 1st day of March in the years that end in 1,3,5,7 and 9. The SDHSAA Board of Directors as part of the biennial re-alignment process will consider such petition. All region music contest alignments will be for a minimum of two years and shall occur only in years designated as re-alignment years for athletics and fine arts activities.

Section 3. LARGE GROUP CONTEST TRANSFER. If a school assigned to a region not conducting a large group contest desires to enter large group events in another region, that school may petition for a temporary transfer into another region's large group contest. The school must petition the Executive Director of the SDHSAA. Such petition will be granted if sanctioned by the Committee of the region involved and the Executive Director. No large group transfer requests will be considered after November 15th of a given school year. The transfer is for one year only. A school must reapply for transfer each year.

Section 4. REGION COMMITTEES. Region contests shall be conducted under the supervision of region committees. These committees shall be selected and organized as determined by the member schools of each region. Each committee has the authority to organize, regulate, and finance its own region contests within the framework of the music by-laws and contest regulations. Also, each committee may assess and collect fees and provide suitable awards.

Section 5. REGION CONTEST FINANCES. All Music Regions shall have the option of depositing their fees, and other money which have been raised to finance their region contest, in a separate Trust and Agency School District Account or they may deposit their money in a private Region Music Account with two individuals given the authority to write checks. All Music Regions will submit, on an annual basis, a financial report of all monies received and expended during the school year on a form provided by the SDHSAA.

Section 6. BEGINNING/ENDING REGION MUSIC CONTEST DATES. In June 2005, the SDHSAA adopted the following as beginning and ending dates for region solo/ensemble and large group contests. All region music contests must be scheduled within the following dates on the standardized calendar:

A. Beginning contest date – Monday of Week 31

B. Ending contest date – Wednesday of Week 45

Section 7. ANNUAL REGION COMMITTEE REPORTS TO SDHSAA. Each region committee shall report the following items to the office of the South Dakota High School Activities Association: A directory of the committee and its officers, a schedule of the dates and sites set for contest; an annual financial report and a copy of the minutes of their meeting. These region reports are due on or before May 20 each year. **(NOTE - LATE SUBMISSION FEE: Any region that fails to submit its Annual Region Committee Reports on or before the May 20 due date will be assessed a \$50.00 late fee unless an exception has been granted by the SDHSAA prior to the May 20 due date.)**

Section 9. NO STATE MUSIC CONTESTS. No music contests shall be held on the state level.

Section 10. CONTEST DIVISIONS. Contests may be conducted in the following divisions: vocal solos, instrumental solos, vocal ensembles, instrumental ensembles, vocal small groups, instrumental small groups, bands, orchestras, and choruses or glee clubs.

ARTICLE II. CLASSIFICATION

Section 1. NO CLASSIFICATION IN SOLO, ENSEMBLE AND SMALL GROUP DIVISIONS. All schools shall be entered in the same class, regardless of size, in all solo division events and in all vocal and instrumental ensemble and small group division events.

Section 2. NO CLASSIFICATION OF SCHOOLS FOR LARGE GROUP EVENTS. Band, chorus and orchestra groups entered in Large Group Contest shall not be divided on the basis of enrollment into separate classes. In June 2000, the SDHSAA Board of Directors eliminated Large Group Contest classifications.

A. Director's should be careful to choose performance music that is within the range of abilities of their music group(s) to perform well.

B. Groups entering the Large Group Contest can either compete for ratings or can enter for comments only.

ARTICLE III. GENERAL CONTEST REGULATIONS

Section 1. SUPERVISION POLICY FOR FINE ARTS AND ATHLETIC ACTIVITIES. All participating students at Fine Arts and Athletic Activities sponsored by the SDHSAA must be accompanied by their coach/director or, in cases

of emergency, by an administratively authorized and approved individual. Students not accompanied by their coach/director or administratively authorized individual will be prohibited from participating in the event.

Section 2. SCHOOL MUST BE A MEMBER OF SDHSAA. No Student may enter any contest unless the high school they represent is a member of the South Dakota High School Activities Association.

Section 3. NO OUTSIDERS IN ENSEMBLES OR GROUPS. All members of an ensemble or group must be students in the school which the ensemble or group represents.

Section 4. COOPERATIVES FOR LARGE GROUP CHORUS AND BAND CONTESTS. In June 2004, the SDHSAA Board of Directors established the following timelines for the creation of Large Group Chorus and Large Group Band Cooperatives: *Application deadline* – Prior to the November SDHSAA Board meeting.

Deadline to dissolve cooperatives – 30 days prior to November SDHSAA Board meeting.

For a more complete explanation of the cooperative requirements and process as well as applications to establish cooperatives, go to the “COOPERATIVES” section of the *ATHLETICS HANDBOOK* and look under “Cooperative Sponsorship of Activities.”

Section 5. REGION CONTEST ENTRY FORMS. The Region Solo/Ensemble Contest and the Region Large Group Contest entry forms appear with the “Music Activity Forms”.

Section 6. ENTRY DEADLINE. All entries must be in the hands of the secretary-treasurer of the region contest prior to midnight, four weeks before each region contest begins. No entry shall be accepted after that time. Alternate entries for events must be listed when the entries are sent in, but the names of those who are not going to compete must be removed from the entry list at the time of registration at the region contest.

Section 7. OUT-OF-ORDER APPEARANCE. No matter how careful the master schedule is made for the region music contests, conflicts may occur. As a guide to resolve a conflict, any one of the following priorities should be used:

- A. Contestants appearing on time.
- B. Late contestants use lowest number first.
- C. Contestants wishing to play in advance of the schedule.

Section 8. STUDENT ELIGIBILITY & CERTIFICATION OF ELIGIBILITY. Students must meet requirements as outlined in the parallel program rule, as well as all academic requirements.

Section 9. MIDDLE SCHOOL STUDENT ELIGIBILITY. Middle school students who are in the seventh or eighth grade are eligible to take part in region music contests as members of the high school band, orchestra, or chorus groups provided:

- A. They meet scholastic standards fully equivalent to those listed in items (b) and (c) in Section 1 of Article VI of the By-Laws of the Constitution of the Association,
- B. Any ensemble or small group entry in the contest which contains 7th or 8th grade students must contain at least one high school member, and
- C. Seventh and eighth grade students shall not enter any solo events in the region music contest.

Section 10. NO AMATEUR RULE OR RESTRICTION ON AWARDS. There is no amateur rule governing entries in the music contests. Nor is there a rule limiting awards received at other contests.

Section 11. ENTRY FEES MUST ACCOMPANY ENTRY LIST. All entry fees shall be sent with the entry list to the region secretary-treasurer. Each region committee sets its own fee schedule and such fees are not refundable. These fees are paid by the schools to help defray the expenses of the region contests.

Section 12. DIRECTOR AS ACCOMPANIST. The director may play piano accompaniment for any contest entry with the exception of band, orchestra, or stage band.

Section 13. LIMITATION ON ADULT ACCOMPANISTS. Adult accompanists may be used without limitation on the number of solos or ensembles accompanied as long as they can be scheduled without delaying the contest.

Section 14. RESTRICTIONS ON MAXIMUM NUMBER OF EVENTS A STUDENT MAY ENTER. Each student who is entered in solo, ensemble or small group division events at the region contest is restricted in the number of events he/she may enter.

- A. A student may be entered in **no more than 10 total events** (vocal, band and orchestra combined) – this is to include solos, ensembles, small groups. A student can serve as an accompanist for an additional 5 events. **NOTE:** The “10 Event Rule” applies **even if the region vocal solo/ensemble contest and the region instrumental solo/ensemble contest are held on separate days.**
- B. A student is **further restricted in the number of ensembles, choirs and/or groups** that can be entered as follows:
 1. Three maximum band ensembles, choirs or groups
 2. Three maximum vocal ensembles, choirs or groups
 3. Three maximum orchestra ensembles, choirs or groups

- C. **REGION OPTION.** Each region, **during their fall meeting**, can vote to allow a variation to the “3 Ensemble/Group” Rule whereby a student can be entered in four ensembles, choirs and/or groups with the following restrictions:
1. **FOR SCHOOLS WITH ENTRIES ONLY IN VOCAL MUSIC AND BAND**
 - a. Four maximum band ensembles, choirs or groups provided the student is not entered in more than two vocal ensembles, choirs or groups.
 - b. Four maximum vocal ensembles, choirs or groups provided the student is not entered in more than two band ensembles, choirs or groups.
 2. **FOR SCHOOLS WITH ENTRIES IN VOCAL MUSIC, BAND AND ORCHESTRA**
 - a. Four maximum band ensembles, choirs or groups provided the student is not entered in more than two vocal ensembles, choirs or groups plus three orchestra ensembles, choirs or groups.
 - b. Four maximum band ensembles, choirs or groups provided the student is not entered in more than two orchestra ensembles, choirs or groups plus three vocal ensembles, choirs or groups.
 - c. Four maximum orchestra ensembles, choirs or groups provided the student is not entered in more than two vocal ensembles, choirs or groups plus three band ensembles, choirs or groups.
 - d. Four maximum orchestra ensembles, choirs or groups provided the student is not entered in more than two band ensembles, choirs or groups plus three vocal ensembles, choirs or groups.
 - e. Four maximum vocal ensembles, choirs or groups provided the student is not entered in more than two band ensembles, choirs or groups plus three orchestra ensembles, choirs or groups.
 - f. Four maximum vocal ensembles, choirs or groups provided the student is not entered in more than two orchestra ensembles, choirs or groups plus three band ensembles, choirs or groups.

NOTE: The intent of this rule is to allow a student to be in a maximum of 10 events total. Of the 10 events, nine can be “ensembles, choirs or groups” with a maximum of four “ensembles/groups” being either vocal or instrumental with a corresponding decrease to two ensembles in one of the other music types.

THE “10 EVENT” RESTRICTION MUST NOT BE VIOLATED.

“CONTEST EXIT REPORT”:

- Following the completion of both the Vocal and the Instrumental Solo/Ensemble contest(s), the Contest Exit Forms for the Solo-Ensemble Contests must be submitted to the SDHSAA by the contest management.

*(NOTE: LATE REGION SUBMISSION FEE: A \$50.00 late fee will be assessed to the **region** if the “Exit Forms” are not submitted to the SDHSAA within 10 days following the region’s final solo/ensemble contest date.)*

Section 15. RESTRICTION ON NUMBER OF CONTESTS. A student may enter in only his/her region’s solo and ensemble and/or large group contests.

Section 16. ORIGINAL COPY OF CONTEST SELECTION.

A. The contestant/contestants should give the judge an original copy of the contest music in solo, ensemble, small group and large group contests. If using **Public Domain Music**, the director is responsible for providing proof that the music is available for reprint. If using **Out of Print Music**, or music otherwise not available, photocopies are allowed providing a letter of permission from the publisher is attached. **NOTE:** If an original copy of the music (or proof that the music is in the public domain or a letter from the publisher giving permission to photocopy) is not provided, the contest judge will prominently note the lack of an original copy of the music on the ballot. The contest management will withhold the ballot and the contestant(s)/groups rating until either an original copy of the music or proof that the music is in the public domain or a letter of permission to photocopy is provided.

B. **MEASURES MUST BE NUMBERED.** The music score given to the judge must have each measure consecutively numbered. When the score is not numbered, the contestant(s) will perform for comment only. **NOTE:** *Only every other measure need be numbered on orchestral scores where manuscript is very dense and space on the page to number each measure is not sufficient.*

Section 17. RULE VIOLATION BY A CONTEST ENTRY. A contest entry should have their ratings withheld by the Region Committee if the entry is found to be in violation of the region contest regulations as printed in the Music Handbook. The Region Committee members shall act on any legitimate complaint brought to their attention. Judges must report infractions of the regulations immediately at the conclusion of the section to the chairman in charge of that section, but the judges are not responsible for the withholding of rating of an entry. This is the sole responsibility of the Region Committee.

Section 18. VIOLATIONS OF RULES. Any violation of by-laws or regulations which might result in probation or suspension for member schools shall be referred by the advisory committee to the Board of Directors of the SDHSAA.

ARTICLE IV. CONTEST REGULATIONS FOR SOLO DIVISION EVENTS

Section 1. NUMBER OF ENTRIES. A school can have unlimited entries in each instrumental and vocal solo event. However, no student can enter a solo event more than once (i.e., Clarinet Solo, Girls' Vocal Solo). (**NOTE:** Limitations also exist on the total number of events that individual students can enter. **SEE:** Article III, Section 13).

Section 2. INSTRUMENTS TO BE USED FOR ACCOMPANIMENT. All soloists are to be accompanied if designated in the score. Vocal solo contestants may not accompany themselves on any instrument.

Section 3. SOLOIST MUST BE PART OF RELATED GROUP. Any soloist wishing to compete in a contest must be a member of a related group, where that group is provided by the local school.

Section 4. ENTRY FEE FOR EACH SOLO EVENT. A student may enter more than one solo event but in case an entry fee is charged it must be paid for each solo event in which the contestant is a participant.

Section 5. MEMORIZATION OF VOCAL SOLOS. All vocal solos must be sung from memory. Whenever vocal music is not sung from memory, the soloist will perform for comments only and the judge will not give a rating. An original copy of the solo must be given to the judge.

Section 6. OPTIONAL NON-MEMORIZATION OF INSTRUMENTAL SOLOS. Students, playing instrumental solos, have the option of using sheet music or playing the solo from memory. In either case, an original copy of the solo must be given to the judge. Judges are to be instructed that no preference is to be given to a student whether the student uses the music or not. The piano contest is also included in this option.

Section 7. SELECTION RESTRICTIONS. No specific contest selections will be required. Music that is arranged by students is permitted in region music contests. Student arrangers must adhere to all copyright laws and provide a score for adjudicators. Original student compositions are also permitted but a score must be provided for adjudicators.

ARTICLE V. CONTEST REGULATIONS FOR ENSEMBLE, SMALL AND LARGE GROUP DIVISION EVENTS

Section 1. DEFINITION OF AN ENSEMBLE. An ensemble is a minimum of two performers (a duet) and a maximum of nine or fewer performers. An ensemble **cannot** perform with a director.

Section 2. UNLIMITED ENTRIES OF ENSEMBLES/GROUPS. A school may have unlimited entries in each instrumental and vocal ensemble, or small and large group events; however, there must be entirely different personnel in each group entered in an event. No student may enter the same ensemble or group event twice. A violation of this rule will disqualify all affected groups from receiving a rating.

Section 3. DEFINITION OF A GROUP. A group is more than nine performers. A director may be used with a group.

Section 4. DEFINITION OF AN INSTRUMENTAL CHOIR. An Instrumental Choir is 6 to 22 members. Choirs with more than nine performers may be directed.

Section 5. INSTRUMENTS TO BE USED FOR ACCOMPANIMENT. All ensembles and groups are to be accompanied as designated in the score. Ensembles and groups not using the instrumentation designated in the score will perform for comment only.

Section 6. USE OF TRANSPOSED MUSIC. In the event that it is necessary to transpose music to accommodate the vocal range of students or music written for instruments not commonly part of the instrumental program, transposed music can be used for the contest as long as the adjudicator is informed that the music is transposed.

Section 7. THE DIRECTOR. Directors are not permitted to give any vocal assistance to their group or to play with their band, orchestra or stage band.

Section 8. MEMORIZATION OF VOCAL MUSIC. All music for choral ensembles, large groups, and small groups must be performed from memory. Whenever vocal music is not performed from memory, the ensemble or small group will perform for comment only and the judge will not give a rating. An original copy of ensemble and small group music must be given to the judge.

Section 9. DUET GUIDELINES

VOCAL

Like Duets = Two like voices (i.e., soprano, soprano)

Unlike Duets – Opposite voices (i.e., soprano, bass)

INSTRUMENTAL

Like Duets = Two identical instruments (i.e., two trumpets).

Unlike Duets = Any two instruments that are not identical (i.e., a flute and a trumpet).

A student can be in only one "Like Duet" and one "Unlike Duet", whether accompanied or unaccompanied.

Section 10. REPETITION OF SELECTION USE. A student (as a soloist or member of an ensemble) may not play or sing a selection that he/she has used in any previous years' SDHSAA Region Music Contests.

Section 11. STANDARD PITCH. The standard pitch shall be A-440.

Section 12. USE OF PRE-RECORDED ACCOMPANIMENTS. The use of pre-recorded accompaniment is prohibited for contest purposes in solo (vocal or instrumental), ensembles, small groups or large groups, unless called for in the scores.

Exceptions to this regulation:

- A. Swing/Show choirs in section "B" must use taped accompaniment.
- B. "Intelligent Pre-recorded Accompaniment", such as "Smart Music", may be used for solos. (NOTE: "Intelligent Pre-recorded Accompaniment" is a system that has the capability to listen and follow the soloist.)
- C. Use of Pre-Recorded Accompaniment in Vocal Large Group Contests: Region Option – Each region, during their fall meeting, can vote to allow schools the option of using recorded or "Smart Music" accompaniment for Large Group Contest vocal entries. NOTE: The recorded or "Smart Music" accompaniment is limited to traditional piano accompaniment (i.e., if the score calls for additional instruments, they must be played by musicians as scored), schools using this option must bring their own sound system, and the set up and tear down of the sound system is included as part of the group's performance time.

Section 13. USE OF "INTELLIGENT ACCOMPANIMENT" LIMITATIONS. Amplification of the soloist's instrument or voice is not permitted.

Section 14. USE OF ELECTRONIC INSTRUMENTS AS SUBSTITUTE OR ENHANCEMENT PROHIBITED. Electronic instruments may not be used as either a substitute or an enhancement for an ensemble part. NOTE: An exception to this regulation allows jazz ensembles and swing choirs to use electronic keyboard instruments, guitar and/or bass guitar.

Section 15. USE OF ELECTRONIC KEYBOARDS AS ACCOMPANIMENT INSTRUMENTS. Electronic keyboards may be used for accompaniment.

Section 16. REHEARSAL ON DAY OF CONTEST. On the day of the contest, no contestant, ensemble or group shall be allowed to rehearse in the contest room in which they are scheduled to present their contest selection. If the committee wishes to provide a warm-up room(s) in the contest center other than the contest rooms, this would be permissible.

ARTICLE VI. EVENTS, SIZE OF GROUPS AND TIME LIMITS

Section 1. SOLOS. All solos, both vocal and instrumental, shall be limited to six minutes. Solo events that may be included in all region contests are:

VOCAL SOLO EVENTS

Vocal Solo

INSTRUMENTAL SOLO EVENTS

Violin	Baritone Saxophone
Viola	Bass Saxophone
Cello	French Horn
String Bass	Mellophone
Harp	Comet/Trumpet
Piano	Trombone
Piccolo	Baritone Horn/Euphonium
Flute	Tuba
Oboe	Electric Guitar
English Horn	Electric Bass
E-Flat Clarinet	Timpani
B-Flat Clarinet	Snare Drum
Alto Clarinet	Bass Drum
Bass Clarinet	Multiple Percussion
Contrabass Clarinet	Xylophone
Bassoon	Marimba
Soprano Saxophone	Vibraphone
Alto Saxophone	Glockenspiel
Tenor Saxophone	

Section 2. ENSEMBLE DIVISION EVENTS

Like Vocal Duet	6 minutes
Unlike Vocal Duet	6 minutes
Small Vocal Ensemble 3 to 4	6 minutes
Mixed Vocal Ensemble 5 to 9	6 minutes
Soprano/Alto Vocal Ensemble 5 to 9	6 minutes
Tenor/Bass Vocal Ensemble 5 to 9	6 minutes

Piano For Four Hands	6 minutes
Like String Duet	6 minutes
Unlike String Duet	6 minutes
Piano Trio (violin, cello, piano)	6 minutes
Like Strings Trio	6 minutes
Unlike Strings Trio	6 minutes
String Quartet (2 violins, viola, cello)	6 minutes
Chamber Music, Strings 5 to 12	6 minutes

Chamber Music, Orchestra 5 to 12	6 minutes	composition. Suitable substitution of instruments, including the string bass, B-flat bass saxophone, B-flat sousaphone, and E-flat clarinet may be used at option of the director. Parts may be doubled at discretion of director)
Miscellaneous Orchestra Ensemble 4 to 22	6 minutes	
Like Brass Duet	6 minutes	
Unlike Brass Duet	6 minutes	
French Horn Ensemble 3 to 6 (limited to French Horns)	6 minutes	
Cornet/Trumpet Ensemble 3 to 6	6 minutes	Saxophone Ensemble 3 to 6 (no part doubled)
Trombone Ensemble 3 to 6	6 minutes	Woodwind Ensemble 3 to 6
Miscellaneous Brass Ensemble 3 to 6	6 minutes	Woodwind Quintet
Brass Quartet	6 minutes	(flute, oboe, B-flat clarinet, French horn, bassoon)
(2 cornets/trumpets and one each of any two of the following three instruments: French horn, baritone horn, trombone)		Woodwind Choir 7 to 22 woodwinds
Brass Quintet	6 minutes	(Any combination of woodwinds- parts may be doubled at discretion of director, percussion may be used.)
(2 cornets/trumpets; 1 French horn; 1 trombone; 1 tuba [substitution permitted])		Like Percussion Duet
Brass Sextet	6 minutes	Unlike Percussion Duet
(2 cornets/trumpets, trombone, baritone horn, French horn or mellophone, and bass horn)		Percussion Ensemble 3 to 9 players
Brass Choir 7 to 22 players	6 minutes	Drum Ensemble 3 to 9 players
(Parts may be doubled at discretion of director- percussion may be used)		(must contain: 2-3 snares, cymbal, bass drum with option: tympani and/or tri/tom)
Like Woodwind Duet	6 minutes	Keyboard Mallet Ensemble 3 to 6 players
Unlike Woodwind Duet	6 minutes	(no part doubled)
Flute Ensemble 3 to 6 (no parts doubled)	6 minutes	Miscellaneous Duet
Flute Choir 6 to 12	6 minutes	(duet using 2 different instrument families – i.e., brass and strings)
(The instrumentation can be any combination of flutes. Parts may be doubles at the discretion of the director)		Miscellaneous Instrumental Ensemble
Four B-Flat Soprano Clarinets	6 minutes	3 to 9 players
Clarinet Quartet	6 minutes	(any combination of instruments not provided for by another category)
(2 B-flat soprano, alto, and bass)		Jazz Ensemble 2 to 11 players
Clarinet Ensemble 3 to 6	6 minutes	
Clarinet Choir 6 to 12	6 minutes	
(The instrumentation used must be clarinets as indicated in the		

Section 3. SMALL GROUP DIVISION EVENTS:

Madrigal Group	8 to 16	6 minutes
(Only legitimate madrigal music may be sung)		
Mixed Vocal Group	10 to 16	6 minutes
Girls' Vocal Group	10 to 16	6 minutes
Boys' Vocal Group	10 to 16	6 minutes
Percussion Group	10 to 22 players	6 minutes

Section 4. EVENTS USED FOR EITHER SMALL GROUP DIVISION OR LARGE GROUP DIVISION

CONTESTS: *The following groups may be used at either the Solo-Ensemble Contest OR Large Group Contest. (To be determined by each Region during the Fall meeting):*

Swing Choir/Show Choir	3 to 32 members	20 minutes
A. Without Recorded Accompaniment		
NOTE: Instrumental performers are not to be counted in total. (Set up and tear down included in the 20 minutes)		
B. With Recorded Accompaniment (Set up and tear down included in the 20 minutes)		
Jazz Choir	3 to 32 members	20 minutes (Only jazz music can be performed)
A. Without Recorded Accompaniment		
NOTE: Instrumental performers are not to be counted in total. (Set up and tear down included in the 20 minutes)		
B. With Recorded Accompaniment (Set up and tear down included in the 20 minutes)		
Stage Band	12 to 22 players	20 minutes

(Set up and tear down included in the 20 minutes)
Jazz Band 12 to 22 players 20 minutes (Only jazz music can be performed)
 (Set up and tear down included in the 20 minutes)

NOTE: Regions do not have the option of allowing some schools to enter an event (i.e., “Jazz Choir”) during the Solo/Ensemble Contest and other schools to enter the event during the Large Group. The decision by the region is to determine at which contest (Solo/Ensemble or Large Group) the event will be held.

Section 5. LARGE GROUP DIVISION EVENTS.

It is recommended that a minimum of at least 50% of the allotted performance time for a group be utilized playing one major work or 2 or more selections of contrasting styles.

All Large Group events other than those listed in Section 4, shall be limited as follows:

Mixed Chorus	Minimum of 17	Maximum 20 minutes
Chamber Choir	17 to 36	Maximum 15 minutes
Soprano/Alto Chorus	Minimum of 10	Maximum 10 minutes
Tenor/Bass Chorus	Minimum of 10	Maximum 10 minutes
Band	12 or more	Maximum 25 minutes
Wind Ensemble	12 to 45	Maximum 25 Minutes
Orchestra	10 or more	Maximum 25 minutes
String Orchestra	13 or more	Maximum 15 minutes

Section 6. ORGAN CONTEST. Each region committee shall have the authority to set up an organ solo contest if it desires to do so. The decision for adding the organ to the contest list is left entirely up to each region committee. The organ is not added to the general list of solo contest instruments.

Section 7. UNQUALIFIED EVENTS/SOLO EVENTS NOT LISTED. Any entry that is primarily comprised of instruments not common in standard literature (i.e., accordion, harmonica) that would require the opinion of additional judges or for which contest appropriate music has not been written should not be included in the Region Music Contest.

However, each region committee shall have the authority to set up solo contest events for instruments not previously listed. No contest event for an instrument shall be approved until the director demonstrates that contest appropriate music has been written and published for the instrument.

ARTICLE VII. TIMING REGULATIONS

Section 1. IMPORTANCE OF TIMING. All contests must be kept strictly on time. See that all timepieces are synchronized. All entries must be started exactly on schedule, as many contestants have only a few minutes between appearances, and some contest sites are several blocks apart. Timekeepers should be equipped with watch and bell or whistle.

Section 2. NO TIME INTERVAL. The end of one contestant’s time marks the beginning of the next; there is no time interval between numbers. Appearances of bands and orchestra are an exception to this regulation. (SEE: Section 4 of this article.)

Section 3. TIMING PROCEDURE FOR SOLOS AND ENSEMBLES. In solo, ensemble and small group division events announce each contest event by name and each contestant by number only, at the scheduled time. Do not permit a contestant, ensemble or group to go on stage before the scheduled time, and/or before the entry has been announced.

Section 4. TIMING PROCEDURE FOR LARGE GROUPS. In the large group division events announce each contest event by name and each organization by number only, at the scheduled time. The time allocated to each group allows for marching, seating, tuning, etc., except in the case of bands and orchestras, which have a dead time space of five minutes between numbers, three minutes of which may be used for entering the stage, setting up, tuning, etc., and two minutes (after their playing time is up) for leaving the stage. These organizations may enter the stage three minutes before their playing time begins but may not begin to play before their scheduled starting time.

ARTICLE VIII. JUDGING

Section 1. SELECTION OF JUDGES. Judges for the region contests shall be selected by the region committee. Regions are only permitted to hire judges who have completed the NFHS Music Adjudication Course.

Section 2. BASIS FOR DECISION. The judges’ decision shall be based upon the following: Rhythm, Tone, Intonation, Precision, Balance, Diction, Interpretation, Memory, Instrumentation, Selection, and other factors.

Section 3. RATINGS. The judges shall rate the contestants with points from the scoring sheet.

Section 4. DECISION OF JUDGES FINAL. Once a rating is submitted to the contest management, the decision of the judge or judges shall be final and no protest based upon the judges’ ratings will be considered. Judges’ ratings

and criticisms sheets may be given to a school after all of their contestants' ratings have been posted, and other required forms have been turned in to the Secretary.

Section 5. INSTRUCTION TO JUDGES. All judges are required to complete the NFHS Adjudicator Training Program found on www.nfhslearn.com no later than 14 days prior to their first judging obligation. This course will need to be completed every three years.

The following suggestions are given for the purpose of bringing about a greater uniformity in judging and accuracy in reported ratings:

- A. All contests should start on the scheduled time. Judges are expected to be on hand a few minutes before the scheduled event is to begin to see they have the proper judges' sheets, etc.
- B. Judges are asked not to confer with anyone except the contest manager or attendants from the beginning of an event until after the final decision on the event has been publicly announced.
- C. As the contestant appears, the judge should be careful to see that he has the correct rating and comment sheet for the number.
- D. The contestant(s) should give the judge an original copy of the contest music in all solo, ensemble, small group, and large group contests. If the music is out of print or otherwise not available, photocopies are allowed providing a copy of a letter of permission from the publisher is attached. If an original copy of the music or letter from the publisher giving permission to photocopy is not provided, the contestant(s)/groups will perform for comments only.

E. SDHSAA Contest Judging Guidelines

Whenever vocal music is not performed from memory, the soloist, ensemble, small group or large group will perform for comment only and the judge will not give a rating.

1. Preparedness, sound production, and "musical" performance should be the primary considerations in assigning a rating for vocal participants.
2. Accuracy, sound production, quality of tone, and musicianship demonstrated should be the primary considerations in assigning a rating.
3. Ratings - To score a contest entry, add the category rating together to arrive at the total score. (NOTE: more than one entry may be placed in any one rating group.) The contest management will supply the following division ratings.

Division I: Indicates a **SUPERIOR PERFORMANCE**.

Division II: Indicates an **EXCELLENT PERFORMANCE** but not worthy of the highest rating due to minor defects in performance or ineffective interpretation or a performance possibly limited by an inferior selection.

Division III: Indicates a **GOOD PERFORMANCE**. Unlike the Division "I" and "II" performance, inaccurate pitch and duration mark Division "III" rated performances.

Division IV: Indicates a **POOR PERFORMANCE** that is uncertain technically.

Division V: Indicates an **UNACCEPTABLE PERFORMANCE**, i.e. the student performs poorly and behaves badly (e.g. use of profanity, argumentative, display of anger or contempt, destruction of music/horn, etc.).

4. Students have an expectation of some immediate feedback from their adjudicator. We request that a judge take the time to make the student feel that his/her performance has been an accomplishment and to ***provide positive, constructive commentary for the purpose of improvement.***
- F. The judges are to analyze the performance of each contestant and suggest means for improvement. All comments should follow the "3 Cs" of Compliment, Criticize, Correct, and be specific rather than general.
- G. In group events the judges are asked to recognize sound musical and technical merit where it exists rather than to place undue emphasis upon such matters as instrumentation, size of groups, uniforms and equipment. While these features are desirable aids to performance, they should not overshadow technical skill, tonal balance, and group precision in final ratings.
- H. At the conclusion of each event, please observe the following:
 1. Check your ballot to insure accuracy in ratings and reasonable clarity in wording your comments. All ratings should be written in ink.
 2. Place the ballot for the event in the proper envelope.
 3. Seal and deliver to the official messenger.
 - I. The responsibility of the judge ends with the public announcement of the decision in a particular event. Individuals seeking information other than that embodied in the written comments of the judge may be referred to the contest manager or secretary.

ARTICLE IX. AWARDS

The following awards policy will be followed at the Region Music contests (**Adopted - June 2002**):

A. Solo/Ensemble Contest

1. Gold medals to all soloists receiving a Division I (superior) rating.
2. Gold pins to each member of all ensembles and small groups receiving a Division I (superior) rating.
3. No other awards will be given to participants at the solo/ensemble contest (i.e. Division II solos, ensembles and small groups).

B. Large Group Contest

No Awards (i.e. plaques or trophies) will be presented to either schools or groups for Large Group Contest Division I or Division II ratings.

C. Division I (Superior) Plaques

Individual schools have the opportunity to purchase official "SDHSAA Division I Region Music Contest Plaques". The plaques must be purchased by the individual school from order forms made available by the Region Music Contest management and provided by the SDHSAA. Two different styles of plaques will be available for purchase:

- 1) A multi-plate plaque which can be used to record either Division I ensembles for a single or number of years.
- 2) A single plate plaque which would be used for recording Division I groups for only one year.

ARTICLE X. AMENDMENTS

These by-laws regulating the music contest may be amended at any regular meeting of the Music Advisory Committee by a majority vote of the members present and the subsequent approval of the SDHSAA Board of Directors.

DIRECTORY OF MUSIC CONTEST REGIONS: 2017-18 & 2018-19

REGION 1

Alcester -Hudson	Centerville	Gayville-Volin	Parker Scotland
Avon	Dakota Valley	Irene-Wakonda	Vermillion
Beresford	Elk Point-Jefferson	Lennox	Viborg-Hurley
Bon Homme	Freeman	Marion	Yankton
Canton	Freeman Academy	Menno	

REGION 2

Baltic	Dell Rapids St. Mary	Madison	SF New Technology
Brandon Valley	Flandreau	McCook Central	SF O’Gorman
Bridgewater-Emery	Flandreau Indian	McCrossan	SF Roosevelt
Brookings	Garretson	Montrose	SF Washington
Canistota	Hanson	Oldham-Ramona	Tea Area
Chester Area	Harrisburg	Rutland	Tri-Valley
Colman-Egan	Howard	SF Christian	West Central
Dell Rapids	Lutheran HS of SF	SF Lincoln	

REGION 3

Arlington	Elkton-Lake Benton	Lake Preston	Watertown
Britton-Hecla	Estelline	Milbank	Waubay
Castlewood	Florence	Rosholt	Waverly-South Shore
Clark	Great Plains Lutheran	Sioux Valley	Webster Area
De Smet	Hamlin	Sisseton	Willow Lake
Deubrook Area	Henry	Summit	Wilmot
Deuel	Iroquois	Tiospa Zina	

REGION 4

Aberdeen Central	Frederick	Ipswich	Redfield
Aberdeen Christian	Groton Area	James Valley Christian	SD School for Blind/VI
Aberdeen Roncalli	Highmore-Harrold	Langford Area	Sunshine Bible Acad
Doland	Hitchcock-Tulare	Leola	Warner
Faulkton Area	Huron	Miller	Wolsey-Wessington
		Northwestern	

REGION 5

Andes Central	Dakota Christian	Mitchell Christian	Stickney
Armour	Ethan	Mt. Vernon	Tripp-Delmont
Burke	Gregory	Parkston	Wagner
Chamberlain	Kimball	Pierre Riggs	Wessington Springs
Colome	Lower Brule	Plankinton	White Lake
Corsica	Marty Indian	Platte-Geddes	Winner
Crow Creek	Mitchell	Sanborn Central	Woonsocket

REGION 6

Bison	Eureka	Lemmon	Selby Area
Bowdle	Faith	McIntosh	Sully Buttes
Cheyenne-Eagle Butte	Gettysburg	McLaughlin	Timber Lake
Dupree	Herried	Mobridge-Pollock	Tiospaye Topa
Edmunds Central	Hoven		Wakpala

REGION 7

Bennett County	Little Wound	Red Cloud	Wall
Crazy Horse	Lyman	St. Francis	White River
Jones County	Philip	Stanley County	
Kadoka Area	Pine Ridge	Todd County	

REGION 8

Belle Fourche	Hill City	Oelrichs	Spearfish
Custer	Hot Springs	R.C. Central	Sturgis Brown
Douglas	Lead-Deadwood	R.C. Christian	Takini
Edgemont	Newell	R.C. Stevens	
Harding County	New Underwood	St. Thomas More	

RECOMMENDED CONTEST MUSIC LISTS

Every year, the SDHSAA receives phone calls seeking recommendations for music to perform at regional large group music contests. The SDHSAA does not require the playing of specific music selections at the regional contest, therefore, the SDHSAA does not have a recommended music list. However, as an aid to assist those music directors who are looking for music to perform, the SDHSAA is providing the following sources for required music lists in selected other states:

IOWA

Instrumental & Vocal

Secure the list online at: www.ihsma.org

Click on "Large Group Festival," then scroll to "Required Literature Lists"

Source: Iowa High School Music Association

KANSAS

Instrumental & Vocal

Secure the lists online at: www.khsaa.org

Click on "Non-Athletic," then "Music" and on "Required Music List"

Source: Kansas State High School Activities Association

MICHIGAN

Instrumental – Look under "Resources" then "Basic Music List" (Band and Orchestra)

Secure the list online at: www.msboa.org

Source: Michigan School Band & Orchestra Association

Vocal – Look under "Resources," then "Required Repertoire," then "Solo Repertoire," or "Choral Repertoire"

Secure the vocal list online at: www.msvma.org

Source: Michigan School Vocal Music Association

MINNESOTA

Instrumental & Vocal

Secure the lists online at: www.mshsl.org

Click on "Activities," then "Music," and scroll to "Resources," then "Approved Music Lists"

Source: Minnesota State High School League

OKLAHOMA

Instrumental & vocal

Secure the lists online at: www.ossaa.com

Click on "Non-Athletic," then "Music," then "Music Manual," and scroll through the "Music Manual" until you arrive at "Advanced Repertoire List"

Source: Oklahoma Secondary School Activities Association

TEXAS

Instrumental & Vocal

Secure the lists online at: www.uiltexas.org

Click on "Music" then "Prescribed Music Lists"

Source: Texas Interscholastic League

WISCONSIN

Secure the lists online at: www.wsmamusic.com

Click on "Festival Music Lists" - Separate band, choir and orchestra lists are published.

Source: Wisconsin School Music Association

NOTE: All students participating at a SDHSAA Region Music Contest or any other SDHSAA sponsored music event shall be accompanied by qualified staff personnel or will be prohibited from participating.

