

Solo and Ensemble Festival

Tips, Suggestions, and Things You Need to Know

You must have the **ORIGINAL MUSIC** (no photocopies) for your event to give to the judge – no photocopies or downloaded/printed sheet music is allowed at this event due to copyright and royalty issues. If you attempt to use suspicious music, you will get NO rating.

The judge's original score (remember, the one you PAID for) must have the *measures all numbered*, or NO rating.

Your event *must* be a minimum of **2:00** in length or NO rating. Chamber Ensembles must be a minimum of **4:00** in length or NO rating. You cannot add repeats to make your music longer. However, you can *eliminate* repeats if your music is too long (over 5 minutes). If you do so, you must *clearly* mark the judge's music so he/she knows what is going on.

For duets, trios, etc, you need to stick to your instrument family. It is not really appropriate to put together a weird instrument combination for S&E Festival. We suggest duets or trios with the same instrument you play, such as flute trio, clarinet duet, saxophone trio, trumpet duet, etc. Larger ensembles have some different combinations. See your directors for help!

All parts of the music *must* be played, you will get NO rating. For instance, you cannot play a duet with trio music – one part will be missing and you will get NO rating. Also, you may not *double* parts. For instance, you cannot play a trio with duet music, or you will get NO rating. Consult your directors if your music has any "optional" parts.

Try to avoid books such as "Duets for All" "Trios for All" and the like. These are really not good musical resources. You should search for *legitimate* repertoire for your instrument(s). The music will be of better quality, you will enjoy it more, and your event will be more successful. (Always check your music selection with your directors.)

If your music has a published piano accompaniment, it *must* be played. For instance, there are many outstanding duets and trios that have original piano accompaniment parts, too. You will need to secure an accompanist and rehearse your ensemble with them. If the piano accompaniment is *not* played, you will get NO rating.

SOLOISTS: Nearly every solo ever written has a piano accompaniment part. This part *must* be played. You will need to secure an accompanist and rehearse your solo with them. If you attempt to perform a solo without your accompaniment part, you will get NO rating.

NOTE: If your accompaniment is played **badly**, you will get a LOW rating or NO rating, even though the accompanist is really not the main part, so make sure they know what they are doing.

Suggested Accompanists (contact ASAP): MaryLou Kleist (586) 791-9589

You may also contact one of the many local music shops (especially if they offer private lessons) and inquire about accompanists for hire.

Pat Johnson (734) 644-1000
Jesse Calcat (734) 645-0137
Kathy Bowden (248) 651-6225
Gary Mack (586) 596-9144

On the Day of Performance

Try to get a good night's sleep and eat appropriately.

Dress professionally – no jeans, t-shirts, and the like. Take this seriously. Your presentation can indicate to the judge how well prepared you might be and how well you might play. ☺

Check to make sure you have:

- **original** music for the judge, with all *measures numbered*
- your music **and** instrument
- Reed players should have a couple of **good** back-up reeds ready, just in case ...
- Ensembles should make sure one person is in charge of bringing a **tuner**.

Check in to your warm-up room at least 30 minutes ahead of time. The **Warm-Up Room Chairperson** should check you in, verify that your music is ready for the judge, and will let you know the warm-up procedure for that particular room. Some rooms are a free-for-all. Other warm-up rooms are somewhat rigid. The Warm-Up Room Chairperson will also let you know what the schedule is like – you may be able to perform early (this can be good) if the room is ahead of schedule. If you are late and you miss your time slot, they will try their best to squeeze you in someplace – be flexible.

Warm up *properly*, but do not over-do it. This is **not** the time to practice. This is **not** the time to try to fix problem areas in your music. This **is** the time to get yourself mentally ready for your performance. Preparation **before** this day is crucial.

If you are part of an ensemble, you should tune carefully in the Warm-Up Room to make sure you all match pitch. (Somebody brought the tuner, right?) Don't play your entire piece repeatedly – you are wasting energy and making a lot of noise for the others in the room.

When your time comes, you will move to the Performance Room. Once inside, be polite and professional – remember, the judge is an accomplished musician hired specially for this job and he/she is probably also a band director. They want you to succeed, too!

Tune your ensemble again carefully in the Performance Room, but don't take all day. If you are playing a solo, you should tune to the piano.

Once you start, don't look back! Enjoy the moment! But be ready for the curves in the road!

Once you are finished, the judge will likely have positive and constructive comments to make about your performance. He/she may also comment on the music itself or about your accompanist. You should listen attentively and politely. The judges are under a lot of pressure to stay on time and keep everything flowing smoothly, so you may not get a *ton* of feedback. However, you will get their written comment sheet from your band directors the following week, which is usually extremely helpful.

Your music and rating card will be returned to you by the **Performance Room Chairperson** *after the following event* in your room is finished performing. If you earn a medal, you may redeem it at the medals table, usually located in or near the café.

Congratulations! We hope this day was successful for you, musically and educationally. Relax, and start looking forward to next year!