

ALL-STATE ORCHESTRA HANDBOOK 2024-25

South Dakota High School Activities Association

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ALL-STATE ORCHESTRA REGULATIONS

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

1. **ALL-STATE ORCHESTRA** is a program of the South Dakota High School Activities Association.
2. **ALL FINANCING OF THE PROGRAM** is handled by the SDHSAA. All receipts are to go into the treasury of the SDHSAA and all disbursements in payment of bills for the program are to be made from the SDHSAA treasury.
3. **DATES AND SITES FOR THE EVENT** shall be set by the SDHSAA. *Furthermore, there shall be no high school athletic contests on the Friday or Saturday dates of All-State Chorus and Orchestra.*
4. **ALL-STATE ORCHESTRA AUDITION ENTRY FORMS**
 - A. Orchestra Online Forms – All-State registration forms for the All-State Orchestra auditions **must be submitted electronically**. The SDHSAA will only accept forms that are submitted via the SDHSAA website.
 - 1) Directors should check the SDHSAA website for information on completing the forms on the SDHSAA website.
 - 2) All requested information on the form must be completed before the form can be submitted. Make sure that names are spelled correctly. The spelling sent in on the form will be the spelling used in the All-State program.
 - 3) Any school's form **that is not electronically submitted on or before the deadline due date** shall be assessed a **\$50.00 late fee payable** to the SDHSAA.
5. **ALL-STATE ORCHESTRA REGISTRATION CLERICAL ERRORS.**
 - 1) Clerical errors in All-State Orchestra audition registration (omissions or wrong instrument indicated on the registration form) can be corrected after the registration due date by paying a \$10.00 per student penalty.
6. **A STUDENT MAY NOT PARTICIPATE IN BOTH THE ALL-STATE CHORUS AND ALL-STATE ORCHESTRA AT THE SAME TIME.**
7. **SATURDAY AFTERNOON ALL-STATE REHEARSAL RESTRICTED:** This rehearsal is closed to all persons with the exception of music directors and official All-State personnel.
8. **CELL PHONE AND OTHER ELECTRONIC DEVICES POLICY:** Cell phones and other electronic devices should not be used during rehearsals or performance. Directors will inform their students and the parents of the students about the policy and insist that their students not use such devices into rehearsals or performance.
 - A. If a student violates the above policy and a cell phone or other electronic device is visible, the student's instructor or SDHSAA official will take the device from the student. After the concert, the student must take the initiative to retrieve the device from his/her instructor. The SDHSAA and the instructor will not be held responsible for the return of any of the cell phones or electronic devices.
 - B. In the case of a second violation by the student or the student becomes insubordinate (i.e. belligerent or disruptive of the rehearsal/performance in any way), the student will be removed from the event, and the school's administration will be called immediately and informed of the infraction.
9. **INAPPROPRIATE BEHAVIOR AND OTHER DISRUPTIONS POLICY:** Any inappropriate behavior or other disruptions during the rehearsal/performance are unacceptable. Actions designed to call attention to one's self take away from the group's experience and will not be tolerated. This includes violations of the cell phone and electronic device policy during the performance. Incidents will be dealt with on an individual basis, which may include any or all of the following:
 - A. A letter of reprimand to the school administration and director.
 - B. The school will be fined \$250.00.
10. **ALL-STATE CONCERT DRESS:** For the All-State Concert, it is recommended that students use black concert dress codes. Modesty is of the utmost importance for this performance. ***Hats are not to be worn by students during rehearsals or the performance. The only exception to this policy is headwear worn for religious reasons.**
11. **ATTENDANCE POLICY FOR ALL-STATE ORCHESTRA: Attendance is required at all rehearsals.** Students not in their seat at the beginning of rehearsal, which starts at tuning of the orchestra, will need to meet the following:
 - A. Orchestra members tardy to a rehearsal session along with their director must report to the All-State Orchestra Chairperson or All-State official before entering the rehearsal. The student(s) and director will give a verbal explanation of the reason for the tardiness. If the All-State Orchestra Chairperson or All-State official accepts the explanation, the student(s) will be admitted to the orchestra immediately.
 - B. If the explanation is denied, the student(s) and director will appear before the Orchestra Committee prior to being admitted to the rehearsal. The SDHSAA will send a letter to school's administration, and local school discipline policy will be followed.
 - C. Any student(s) missing a rehearsal, and their director, will be required to meet with the Orchestra Committee during the next rehearsal session to explain their absence. If the explanation is accepted the Orchestra Committee the student will be readmitted to the Orchestra immediately.

- D. If the absence is not excused by the Orchestra Committee, a letter will be sent by the SDHSAA to the administration of the Orchestra member's school indicating the absence occurred and that the explanation was unacceptable. Local school discipline policy will be followed.
- E. Orchestra students may not leave the rehearsal space during the rehearsal times. If the musical parts are not needed during a selection during rehearsal it is recommended that the student(s) have schoolwork or reading material available. Electronic devices are not allowed, even if you are not rehearsing.
- F. **The following are examples and not limited unacceptable circumstances as justification for absence from a rehearsal session: athletic or other practice, athletic or other contests, or standardized testing dates.**

12. GUIDELINES FOR SELECTION OF ALL-STATE ORCHESTRA

A. ELIGIBILITY REQUIREMENTS FOR ORCHESTRA PARTICIPATION:

- 1) Members of the Orchestra are chosen by audition.
- 2) The auditioner must be a student in a high school, which is a member of the South Dakota High School Activities Association and must meet the eligibility requirements as set up for music activities.
- 3) Any student auditioning for and participating in the All-State Chorus, Orchestra, Band, Jazz Band, Show Choir or Region Music Contest, must be actively enrolled in the local school's parallel musical organization (if one exists). Wind and percussion students auditioning for an instrumental All-State music event must be enrolled in their school's band ensemble. String students auditioning for an instrumental All-State music event must be enrolled in their school's orchestra ensemble (if one exists). In absence of a school orchestra ensemble, string students must be enrolled in their school's band or choir ensemble.
- 4) At those times when the orchestra needs a piano, the students that audition on the piano must be part of one of the music ensembles in the school.
- 5) Ninth grade students are eligible for the Orchestra auditions even though they may attend a junior high school. Students below the ninth grade are not eligible.

B. AUDITION CENTERS: Auditions will be held at three centers. The three audition centers will be in Huron, Sioux Falls, and Rapid City. Please see the audition alignments on the SDHSAA website. No recording devices are permitted in audition rooms.

C. AUDITIONING ON MORE THAN ONE INSTRUMENT: Any student auditioning on multiple instruments must declare their priority as to which instrument they choose to play if their auditions should result in their being selected for more than one instrument. The declaration of priority must be made at the time the audition registration is submitted by the student's school. The instrument entered first on the registration form will be considered the student's first choice.

D. PREPARATION FOR THE AUDITION- Students auditioning for the All-State Orchestra should:

- 1) Have All-State Orchestra music prepared in advance.
 - a) Students must be prepared to play musical excerpts from all of the All-State Concert selections unless notified in advance that some selections will not be used in the audition process. (Generally students will not be responsible to play excerpts from the combined orchestra-chorus number(s) unless otherwise notified).
 - b) Be able to play all solos.
 - c) When the parts are Divisi, play the top line, unless otherwise notified.
 - d) Dr. Richard Rognstad (USD, Vermillion) has prepared a rubric for use in judging students auditioning for the All-State Orchestra. A copy of the rubric ("Suggested Guidelines for All-State Orchestra Auditions and Judging") can be found at the end of the All-State Orchestra Regulations. Directors and students are encouraged to use the rubric as an additional tool in the audition preparation process.
- 2) **"All State Band & Orchestra Terminology Sheet":** Know definitions of the musical terms as listed on the *"All-State Band & Orchestra Terminology Sheet."* This term sheet can be found on the "Music" page of the SDHSAA website.

13. ALL-STATE ORCHESTRA INSTRUMENTATION:

A. The following shall be the instrumentation of the All-State Orchestra*:

4 Flute	1 Timpani
4 Oboe	2 Harp
4 B-Flat Clarinet	28 First Violin
4 Bassoon	28 Second Violin
8 French Horn	24 Viola
6 Trumpet	20 Cello
6 Trombone	10 String Bass
2 Tuba	1 Piano (if needed)

* *This is the maximum instrumentation for the Orchestra with the exceptions as specified in items B-E below.*

B. Instrumentation other than those listed above will be determined by the needs as dictated by the orchestration and instrument needs of the music to be performed (i.e. the number of Percussion players or the need for instruments not included on the list such as English horn, piccolo, mallets, etc). Students auditioning on flute or oboe who are

interested in also playing piccolo or English Horn will have separate auditions for those instruments. If the all-state music calls for piccolo and/or English Horn, an additional flute/oboe player will be accepted into the orchestra.

- C. For audition purposes, “mallets” includes bells, chimes, marimba, xylophone and vibraphone and that “piano” includes the celesta.
- D. If the music does not demand the maximum number as listed, fewer instruments can be selected.
- E. If the quality of playing during the auditions does not reach the judges’ expectations, the instrumentation may be changed to fit the recommendations of the judges.

14. AUDITIONS SHALL CONSIST OF THE FOLLOWING PARTS:

All materials will be posted in the spring prior on the SDHSAA website

- A. **STRING AUDITIONS/PIANO/HARP:** All string players shall audition on the parts as indicated on the audition entry forms. Those students who audition for First Violin parts, but do not qualify, may be eligible for assignment to Second Violin parts. Selection to play a Second Violin part and the Second Violin chair placement will be based upon total audition score (etude/exercise, orchestra music, playing of scales and written test score).
 - a. Concert repertoire: Includes all orchestra selections.
 - b. Etude/Exercises: Includes all orchestra etudes listed on the SDHSAA website for the specified instrument.
 - c. Scales: Memorized three-octave scale, top note should only be played once, non-slurred at 120, no vibrato. The scale will be determined by the judge and only one of the three will be performed. **Piano and harp do NOT play scales for auditions.*
 - d. Basses will be expected to play three octaves unless the scale begins between A natural and D Sharp/E flat.
 - e. Written Test: Each error on the test shall count as one-fifth point. The standard format for the test shall consist of the following: (a) Questions on composers; (b) Questions on the guest conductor; (c) Questions on the terminology in the music; (d) Questions on the key signatures.
- B. **WOODWIND & BRASS PLAYERS:**
 - a. Shall audition on the first parts of the sections indicated on the entry form. Selected players will be assigned to 2nd, 3rd and 4th parts by the judge.
 - b. All transpositions and clef requirements must be met on the parts for which the student is auditioning.
 - c. The music for 2nd, 3rd and 4th parts will be sent with the audition results.
 - d. Concert repertoire: Includes all orchestra selections.
 - e. Etude/Exercises: Includes all orchestra etudes listed on the SDHSAA website for the specified instrument.
 - f. Written Test: Each error on the test shall count as one-fifth point. The standard format for the test shall consist of the following: (a) Questions on composers; (b) Questions on the guest conductor; (c) Questions on the terminology in the music; (d) Questions on the key signatures.
- C. **PERCUSSION PLAYERS:**
 - a. All percussion players shall audition for the parts indicated on the entry form and shall not be assigned to parts for which they did not try out.
 - b. For auditions, percussion instruments shall be divided into three categories: Timpani, Mallet, and General. Percussion players may audition in more than one category. The schools hosting the auditions will provide the large percussion instruments (timpani, mallet instruments included in the audition, and snare), but the student who is auditioning will provide all other required auxiliary percussion. Students are required to use their own sticks, mallets, beaters, etc.
 - c. Concert repertoire: Includes all orchestra selections.
 - d. Etude / Exercises: Includes all orchestra etudes listed on the SDHSAA website for the specified instrument.
 - e. Written Test: Each error on the test shall count as one-fifth point. The standard format for the test shall consist of the following: (a) Questions on composers; (b) Questions on the guest conductor; (c) Questions on the terminology in the music; (d) Questions on the key signatures.
 - f. Students may use an electronic device as a pitch source for tuning timpani during auditions. Once the pitch has been played, the device must stop playing the pitch before the student begins tuning the timpani.
- D. Auditions will be no longer than eight minutes for each entry. An exception will be made for extended string solos and will be allotted extra audition time.
- E. **AUDITION BALLOT:** The audition ballot shall include the areas of Tone Quality, Intonation and Accuracy, Technique, Rhythm, and General Musicianship under Concert Repertoire (5 categories), Etudes/Exercises (5 categories), and Scales. Each student will be rated on a scale of 1 through 10 in each of these areas with 1 being best.
- F. **CHAIR PLACEMENT:** In the event of a tie in the “total audition score” of the All-State audition, chair placement will be determined by the following, to be taken in the order listed:
 - a. 1. Combined playing score-etudes and concert repertoire
 - 2. Scales
 - 3. Number of years of participation in All-State Orchestra
 - 4. Class rank (year/grade in school)

- 5. Rank within the section the previous year
 - b. **STRING PLAYERS TIED FOR LAST CHAIR.** An exception to the instrumentation listed, provides that no string player tied in score for last chair in a section will be omitted from the Orchestra. Instead the section will be enlarged allowing all students with identical playing scores to participate.
 - c. **WIND SECTION PLAYERS TIED FOR LAST CHAIR.** Selection of students in the winds sections who remain tied after the tie breaking procedures will be chosen by judgment of the adjudicator.
 - d. **TIES FOR PRINCIPAL PLAYERS:** In the case of absolute tied scores for principal players only, all players with the same score will be rotated as co-principals. Solos will be assigned by the judges or the conductor.
- 1) **AUDITION RESULTS:** The audition results will be sent when results are finalized. The results will also be posted on the SDHSAA website the Friday following the completion of auditions.
 - 2) **ALL-STATE ORCHESTRA AWARDS**
 - A. Every participant in the orchestra will receive an All-State Orchestra pin.
 - B. Four-year members of the orchestra will receive a four-year recognition plaque.
 - 3) **ALL-STATE CONCERT CROWD MANAGEMENT POLICY:** In order to provide an orderly exit following the Concert:
 - A. Prior to the concert, parents and others in the audience will not be allowed any closer to the chorus and orchestra performance areas than the front row of seats in the audience area.
 - B. Following the concert, the audience will be asked to remain seated until the Choir exits the arena. A specific area will be announced where parents can meet their children. The conductors will also be available in that area.

18. ALL-STATE CONCERT TICKET POLICY

- A. **Reserved Seat Tickets** – The All-State venue lower level seats and main floor chairs have been designated as the Reserved Seat Area.
 - 1) **Beginning Date for Ticket Sales:** The beginning date for ticket sales will be announced on the SDHSAA website (along with the posting of other All-State Chorus & Orchestra information).
Parents wishing children (grades 1-12) to sit in the Reserved Seat Area must purchase a reserved seat ticket. A child of kindergarten age or younger sitting on a parent’s lap need not purchase a ticket.
 - 2) **Reserved Seat Prices:** All reserved seat ticket prices are \$20.00 plus any additional charges imposed by the All-State venue.
 - 3) **Where to order Reserved Seat Tickets:** Specific information for ordering tickets will be sent to school music directors and will be placed on the All-State Orchestra Page of the Activities Section on the SDHSAA website: www.sdhsaa.com
- B. **Tickets** – The upper levels of the balcony have been designated for general admission ticket sales. *The SDHSAA website will provide information, dates, and times for ordering General Admission tickets.* Ticket prices are set as follows:
 - Reserved - \$20.00* Adult General - \$15.00* Student General - \$10.00*
 - *Plus any service charges imposed by the All-State venue.*

NOTE: Proper student identification must be shown to purchase student tickets. Student tickets are for high school and elementary students only.

- C. **Complimentary Concert Passes** – Each school with students in either the All-State Chorus or the All-State Orchestra will receive a specified number of Complimentary Concert Passes based upon the SDHSAA pass policy as found following the “All-State Chorus & Orchestra Regulations”. The Complimentary Concert Passes are intended for school vocal and instrumental directors, their spouses, and other school personnel. The Concert Passes are for General Admission Seating only. *Directors wishing to sit in the Reserved Seat Area must purchase Reserved Seat tickets.*
- D. **Refunds & Returned Tickets** – SDHSAA ticket policy stipulates that there will be no refunds for tickets and no returned tickets.

19. Ticket Policy: The only tickets/passes for admittance into the All-State Chorus and Orchestra Concert shall be those issued by the SDHSAA. The tickets/passes issued will be based upon the following formula:*

<u>Students in Orchestra</u>	<u>Tickets/Passes Issued</u>
1 to 9 students	2 tickets/passes
10 to 19 students	3 tickets/passes
20 to 29 students	4 tickets/passes
30 to 39 students	5 tickets/passes
40 + students	6 tickets/passes

SUGGESTED GUIDELINES FOR ALL-STATE ORCHESTRA AUDITIONS AND JUDGING

Prepared by Dr. Richard Rognstad, USD

Score	Tone Quality	Intonation	Technique	Rhythm	General Musicianship	Scale
1	Tone is appropriate to style. Warm, full sound, virtually no flaws. Continuous, full vibrato.	Virtually all notes are in tune, even in the fastest passages.	Passages are played at appropriate tempo with ease of execution and virtually no errors.	Subdivision of beats leads to flawless, clear rhythm. One consistent tempo is kept throughout.	Appropriate style is combined with exact adherence to all written directions - dynamics, etc. No inadvertent cresc., dim., etc.	Even notes at correct tempo. No errors, including audible shifts, slides, crunches, string noise, touching other strings, etc.
2	Full, warm, appropriate sound. 2 to 4 flaws; almost continuous vibrato.	Generally excellent intonation but with 3 to 5 errors.	Excellent technique. Appropriate tempo but with 2 to 4 errors.	Excellent rhythm but with a couple of minor lapses.	Close attention is paid to stylistic considerations and all written directions.	Correct tempo. 1 to 3 errors.
3	Generally fine sound. Some flaws, breaks or thinness. Vibrato on most notes.	Good intonation as a rule. A couple of major misses or 5 to 9 minor errors.	Good technique. Fast enough tempo with 5 to 9 errors, or almost fast enough with 1 to 3 errors.	Good rhythm overall, with a couple major errors or 5 to 9 minor misses.	Good observance of dynamics, with several lapses in style or ignored expression markings.	Correct tempo with 4 to 6 errors.
4	Good sound as a rule. A few significant errors or numerous instances of thin or fluffy sound.	Decent intonation, more than a couple major misses or 10 to 15 minor errors.	Fast enough with 10 to 15 errors, or almost fast enough with 4 to 7 errors.	Generally good rhythm, with either 1 or 2 recurring errors or 10 to 15 minor misses.	Acceptable style. Dynamics, etc. are generally observed with some major exceptions.	Correct tempo with 7 to 9 errors.
5	Acceptable sound, with many instances of thin, harsh, or fluffy sound. Vibrato on long notes only.	Generally acceptable intonation, but with numerous small or some major errors.	Acceptable technique. Fast enough with major problems or too slow with few errors.	Acceptable rhythm but with consistent lack of proper beat subdivision or unsteady tempo.	Only some dynamics are observed.	Correct tempo with 10 to 14 errors.
6	Sound often has improper mix of bow speed, weight, and distance from bridge. Some vibrato.	Entire passages are out of tune, or a significant number of accidentals are missed.	Almost fast enough with many errors, or not fast enough with significant problems, or tempo far too slow.	Significant lapses or consistent errors distract the listener.	Few written directions are observed. There are numerous instances of unintentional cresc., dim., etc.	15 to 20 errors, or fewer errors at too slow tempo.
7	Frequent, serious lapses in tone. Little if any vibrato.	Consistent inattention to intonation is evident.	Tempo far too slow with some errors, or nearly fast enough with many errors.	Frequent, serious lapses mar the performance.	Dynamics and written directions are mostly not observed.	More than 20 errors, but retention of tonal center.
8	Little attention is paid to sound production.	Many accidentals are missed, and/or key signatures are ignored.	Serious technical problems mar the performance.	Little attention is paid to note durations.	No attention is paid to dynamics or stylistic considerations.	More than 20 errors with loss of tonal center.
9	Sound demonstrates little knowledge of proper ratios of bow speed, weight, and distance from bridge. No vibrato.	There is little differentiation between intervals.	Little technique or control is evident. Passages or bowings are simplified.	Little distinction is made between note durations.	All notes are played at the same dynamic level.	Loss of tonal center, or scale not played for required number of octaves.

**ROTATION FOR FUTURE ALL-STATE CHORUS AND ORCHESTRA
DATES AND SITES
(Standard Calendar Week 17)**

ROTATION SEQUENCE: 1. Rapid City
2. Sioux Falls
3. Sioux Falls

FUTURE DATES AND SITES:

2024-25	Sioux Falls	Nov. 1-2, 2024
2025-26	Sioux Falls	Oct. 31-Nov.1, 2025
2026-27	Rapid City	Oct. 30-31, 2026

**THREE YEAR ALL-STATE ORCHESTRA AUDITION SCHEDULE
(Tuesday – Friday in Standard Calendar Week 15)**

2024-25	2025-26	2026-27
Tuesday October 15 Huron – Community Campus	Tuesday October 14 Huron	Tuesday October 13 Huron
Tuesday-Wednesday October 15-16 Rapid City Central HS	Tuesday-Wednesday October 14-15 Rapid City Central HS	Tuesday-Wednesday October 13-14 Rapid City Central HS
Thursday October 17 Sioux Falls - Augustana	Thursday October 16 Sioux Falls - Augustana	Thursday October 15 Sioux Falls - Augustana
Registration Deadline September 25*	Registration Deadline September 24*	Registration Deadline September 23*

***Note:** Audition Registration Forms submitted after the registration deadline will be assessed a \$50 late penalty.

AUDITION CENTER LIST: Go to the link below to view the audition center list

<https://www.sdhsaa.com/Fine-Arts/Music/All-State-Chorus-Orchestra/Audition-Centers>

**2024 ALL-STATE ORCHESTRA INFORMATION
All-State Orchestra – November 1 & 2, 2024
Grand Concert - 7:00 p.m. Saturday, November 2, 2024
Premier Center, Sioux Falls**

2024 ALL-STATE ORCHESTRA AT A GLANCE

Guest Conductor: Dr. Luis Viquez
Friday & Saturday Rehearsal Site: Sioux Falls Convention Center, Sioux Falls
Orchestra Audition Registration: Online in the Bound Area at www.sdhsaa.com
Registration Deadline: September 20, 2024

(Forms submitted after the deadline will be assessed a \$50 late penalty.)

All-State Orchestra Audition Results will be posted on the SDHSAA website the Friday following the completion of the auditions: (www.sdhsaa.com)

All-State Orchestra Audition Materials

Scales, Etudes and Exercises for the All-State Orchestra Auditions are posted on the SDHSAA Website: www.sdhsaa.com. (Go to “Activities” tab, then “All-State Orchestra” under the ‘Music’ heading).

NOTE: Directors should check the materials posted on the website for updates since the initial posting.

All-State Orchestra Music Selections

“Overture to La Forza Del Destino” – Guiseppe Verdi

“Munamiktia” – Juan Guerra Gonzalez

“Danse Bacchanale from Samson et Dalila” – Camille Saint Saens

DURING THEIR AUDITION, STUDENTS MUST BE PREPARED TO PLAY THE MUSIC FROM THE ABOVE LIST

(Students auditioning should expect to be asked to play the most difficult passages in their instrument’s etudes and music.)

The Combined Selections with the Chorus

“Star-Spangled Banner” - Francis Scott Key/John Stafford/arr. Dale Grotenhuis

“Battle Hymn of the Republic” – arr. Wilhousky

“Hallelujah” – Handel

Orchestra Auditions Specifics:

1. **TRANSPOSITIONS** - Transposing instruments (i.e. trumpet in E, clarinet in A, etc.) must play the audition as they would play the part in the Orchestra. For example, an A-clarinet part **MAY NOT** be played on Bb-clarinet **UNLESS** the player transposes the part for the audition.
2. **PERCUSSION AUDITIONS** – Percussionists should have the necessary sticks, mallets, music, small instruments and snare drum. The audition site will supply only large percussion instruments.
3. Failure to comply with transposing the music for the instrument or with providing the necessary percussion materials will result in a significant penalty on the performance score portion of the audition.