

PMEA DISTRICT 9 ORCHESTRA BY-LAWS

TABLE OF CONTENTS

ACCEPTANCE AUDITIONS

PAGE

3	ARTICLE I: MEMBERSHIP	
3	SECTION 1	STUDENT MEMBERSHIP
3	SECTION 2	DATE OF ACCEPTANCE AUDITIONS
3	SECTION 3	QUOTAS, FEES
3	OPTION -	DISTRICT ORCHESTRA HOST
3		DISTRICT ORCHESTRA SIZE AND INSTRUMENTATION
4	SECTION 4	AUDITIONS
4	SECTION 5	JUDGING FORMS
5	SECTION 6	TALLY
6	SECTION 7	AVAILABILITY OF STUDENT SCORES
6	SECTION 8	ALTERNATES
6	SECTION 9	GUARANTEE OF REPRESENTATION
7	ARTICLE II : AUDITIONS & CHAIR PLACEMENT	
7	SECTION 1	SELECTION OF AUDITION COMMITTEES
7	SECTION 2	RESPONSIBILITIES OF COMMITTEES
8	ARTICLE III: AUDITION MECHANICS	
8	SECTION 1A	LOGISTICS
8	SECTION 1B	RESPONSIBILITIES OF THE HOST
8	SECTION 1C	RESPONSIBILITIES OF THE STUDENT
9	SECTION 1D	RESPONSIBILITIES OF THE DOOR PERSON
10	SECTION 1E	RESPONSIBILITIES OF THE STUDENT GUIDE
10	SECTION 2	ASSIGNMENT OF PARTS
11	DISTRICT 9 ORCHESTRA FESTIVALS	
11	ARTICLE IV: ORCHESTRA FESTIVAL GUIDELINES	
11	SECTION 1	USE OF ACCEPTANCE AUDITION BY-LAWS
12	SECTION 2	SEATING AUDITIONS
12	SECTION 3	TIES
12	SECTION 4	PERCUSSION AUDITIONS
12	SECTION 5	REFUND OF REGISTRATION FEES

PAGE

12 REGION IV-V ORCHESTRA

12 ARTICLE V : SELECTION OF STUDENTS FOR REGION IV-V ORCHESTRA

12 SECTION 1A INSTRUMENTATION

13 SECTION 1B TUBA/TYMPANI ASSIGNMENT-ALL-STATE

13 SECTION 1C WINDS/PERCUSSION - AUDITIONS - CHAIRS

13 SECTION 1D WINDS/PERCUSSION - ASSIGNMENT OF PARTS

13 SECTION 1E ALTERNATES - STRING SECTIONS

13 SECTION 2A REGIONAL HOST ROTATION SYSTEM

14 SECTION 2C DISTRIBUTION OF REGIONAL MUSIC

15 ADDENDUM A: SOLO LIST - ACCEPTANCE AUDITIONS

16 ADDENDUM B: OFFICIAL JUDGING FORMS

PMEA DISTRICT 9 ORCHESTRA ACCEPTANCE AUDITION PROCEDURES

ARTICLE I : MEMBERSHIP

SECTION 1: STUDENT MEMBERSHIP

Refer to PMEA District 9 Band, Chorus and Orchestra Procedures.
Students in grades 9 through 12 may audition on String instruments for the orchestra, but 9th grade students may not advance beyond the District level.

SECTION 2: DATE OF ACCEPTANCE AUDITIONS

Acceptance auditions will be held on the **third(3rd) Sunday in November**. If a major conflict occurs, the fourth(4th) Sunday in November will be designated by the District President and the Audition Host.

SECTION 3: QUOTA FOR ACCEPTANCE AUDITIONS

- A) Each participating school shall return the PMEA District 9 application form together with ~~the a \$4.00 per~~¹ student registration fee to the acceptance audition Host. The application must be postmarked according to the date set by the Host. Each application will be dated on the day it is received by the Acceptance Audition Host. The student candidates will then be listed in random fashion for auditions.
- B) All auditioning students will be ranked by the Tally Committee. All rankings will be based solely upon the total scores of the auditioning students. **Students who do not achieve a minimum of 20% of the total possible score at acceptance auditions will not be accepted to the district orchestra festival. (Wyoming Valley West, 2008)**
- C) The Festival Host will establish the instrumentation to be used, usually after consultation with the Guest Conductor. String Instrumentation shall be based upon the following groups, depending on the availability of students, and hosting facilities:

	(strings may be added in multiples of 2)
Violin I	20
Violin II STRINGS	20
Viola	14
Cello	12
Bass	10

¹ Nanticoke, 2006

WINDS	(Depending on the needs of the music.)
Flute	2 or 4
Oboe	2 or 4
Clarinet	2 or 4
Bassoon	2 or 4
Horn	2 or 4 or 8 ²
Trumpet	3 or 4
Trombone	3 or 4
Tuba	1 or 2 ³
Total Percussion	4
Percussion	2
Mallets	1
Tympani	1

- E) The Festival Host will be given the privilege of adding to the regular instrumentation of the orchestra with students from his/her school who auditioned but did not qualify for the Festival. These appointments shall be limited to :
- 1) No more than one(1) appointee per string section.
 - 2) No more than two(2) wind players.
 - 3) No more than two(2) percussion players.
 - 4) The total shall be no more than four(4).

NOTE: This limitation does not include any student who may have qualified on his/her own through audition.

SECTION 4: AUDITIONS -- ORCHESTRA MUSIC

- A)** The district will maintain a listing of four (4) published solos for strings and three(3) published solos for winds and percussion which will be used on a rotation basis for the Acceptance Auditions from year to year. **At the annual District Orchestra business meeting, the string solo list for the following year will be approved. Directors proposing changes to the solo list must provide copies of the proposed solo changes for review. Wind and percussion solos may only be changed at the district band business meeting. The approved List of Solos and the required edition or version used⁴ will be posted on the District 9 Website within two (2) weeks following the District festival.**

² Nanticoke, 2006

³ Nanticoke, 2006

⁴ Nanticoke, 2006

Any director unable to access the website should contact the District President to obtain the approved list.⁵

(SEE ADDENDUM A.)

- B) Percussion acceptance auditions: Students wishing to participate in district orchestra must audition on mallets, battery and timpani (total percussion). A total composite score will determine acceptance. Solos will be the same as the band acceptance audition solos. (Hoban 05)
- C) The excerpts to be used for auditions will be chosen by the Judging Committee immediately prior to the audition.

SECTION 5: JUDGING FORMS

- A) The OFFICIAL District 9 Judging Forms for Orchestra for the Acceptance Auditions are shown at the end of this By-Laws Document as:

ADDENDUM B: JUDGING FORM – STRINGS/**WINDS**

ADDENDUM C: JUDGING FORM –~~WINDS~~/PERCUSSION

- B) The OFFICIAL JUDGING FORM will provide areas for the following:
 - 1) Student’s Audition Number
 - 2) Judge’s Signature
 - 3) Instrument and Part
 - 4) Placement or Ranking
 - 5) Comment Area
 - 6) Total Score
- C) The OFFICIAL JUDGING FORM for strings **and winds** will include the following five (5) areas of professional judgment plus the scale and sight-reading categories:
 - 1) ~~Musicianship~~ **Tone Quality** 10 Points
 - 2) Rhythm 10 Points
 - 3) ~~Articulation/Technique~~ **Musicality** 10 Points
 - 4) ~~Tone~~ **Technique** 10 Points
 - 5) Intonation 10 Points
 - 6) Scales ~~10~~ **15** Points
 - 7) Sight-reading 10 Points

⁵ B. Hoban, 2005

- D) The ~~wind and~~ percussion instruments involved in the orchestra will be evaluated on the ~~band~~ **Total Percussion** audition form. (Addendum C)⁶

SECTION 6: TALLY

- A) The Tally Committee shall consist of the Host Director, one or more members of the Executive Committee, and other Directors designated by the ~~Host Director~~ **Festival Coordinator**.
- B) The Tally Room shall be off-limits to everyone except the Tally Committee.
- C) The Committee shall compute the audition scores as they are brought to the Tally Room. Students will be ranked from highest score to lowest.
- D) No ties will be broken at the Acceptance Auditions.

SECTION 7: AVAILABILITY OF STUDENT SCORES

- A) No scores will be announced or posted at pre-auditions. A mass e-mail will be sent to all directors when the scores are tallied. Changes in preferences must be declared by 11:00 p.m. on the **day immediately following the unofficial posting of scores** ~~Monday immediately following the pre-auditions~~ by calling the ~~pre-audition host~~ **Festival Coordinator**. ~~Furthermore, only the final certified list will be posted on the District 9 Website.~~
- B) Tie scores shall be listed as ties.
- C) The Acceptance Auditions Host must provide each participating director with total readouts of every student's score, ranking, and grade level. The yellow copies of the judges score sheets will be made available to the directors upon the completion of the auditions. Any yellow score sheets not picked up by directors will be mailed on Monday morning.
- E) All scores will remain unofficial for one (1) week.

SECTION 8: ALTERNATES

⁶ Nanticoke, 2006

The highest scoring alternate student for the needed instrument may be chosen based on acceptance audition scores. If two (2) or more alternates were tied, then an “all or none” situation exists. Once a student withdraws from the festival, he/she may not be reinstated. (Hoban 05)

SECTION 9: GUARANTEE OF REPRESENTATION

- A) Every school **orchestra program**⁷ that participates in Acceptance Auditions shall be guaranteed one string member in the District Orchestra Festival. ~~provided they have at least three (3) string students auditioning~~—This guaranteed representation clause prevails only through the posting of the results of the Acceptance Auditions.
- B) The Tally Committee **in coordination with the sponsoring director**⁸ shall select the student to represent the school. The student selected need not be the student with the highest number of points. The Committee shall be guided by the need for a balanced group.
- C) Representative students must audition and be subject to all rules and provisions

ARTICLE II : AUDITIONS & CHAIR PLACEMENT

SECTION 1: SELECTION OF AUDITIONS COMMITTEE

- A) Every Orchestra Director in District 9 will be asked to list his/her area of greatest competency and professional preference for his/her committee assignment.
- B) The Acceptance Audition Host shall establish the roster of Auditioning Committees on the basis of the returned preferences.
- C) Whenever possible, each Committee will consist of not less than three (3) directors including one(1) who serves as Student Advocate.
- D) In District 9, string teachers will be used in judging string instruments whenever possible.

SECTION 2: RESPONSIBILITIES OF AUDITIONING COMMITTEES

⁷ Nanticoke, 2006

⁸ Nanticoke, 2006

- A) Each Committee will select one and one-half (1½) minutes of uniform music for every candidate. Each committee may take breaks as deemed necessary.
- B) The judges will be seated with their backs to the auditioning student.
- C) The judges will give their full attention during the audition and then evaluate.
- D) The judges will not give musical assistance during the audition.
- E) The judges must not have more than a ten(10) point difference between their scores for any auditioning student.
- F) The Chairperson of the Committee will be in charge of insuring that judging is consistent for that Committee.
- G) New judging forms **must** be used for score changes.
- H) **The judges will turn off all cell phones, pagers, pdas, etc. during the auditions⁹**

ARTICLE III: AUDITION MECHANICS & CHAIR PLACEMENT

SECTION 1: LOGISTICS

- A) To implement the one-committee auditioning of a possible maximum number of candidates:
 - 1) All basic instructions will be issued in written form.
 - 2) Auditions for each section will begin ~~at 2:00 PM¹⁰~~ immediately following the Directors' Meeting.
 - 3) Directors are encouraged to travel independently from their students, when at all feasible, to permit the students to return home when the director has responsibilities beyond the audition time of the candidates.

⁹ B. Hoban, 2005

¹⁰ Nanticoke, 2006

B) The **HOST** shall:

- 1) provide for two holding areas for students with adult supervision ~~whenever possible~~¹¹: one for those students waiting to be auditioned and one for those students who have completed their audition.
- 2) provide a sufficient number of audition rooms in which auditions shall be conducted.
- 3) provide guides who will direct the students to and from the audition room.

C) The **STUDENT**:

- 1) will remain in the specified warm-up room until the student guide informs him/her to report to the audition room for his/her audition. Electronic devices of any kind are not allowed in the waiting room. **Violation of this rule may result in disqualification from the auditions.**¹²
- 2) must take all personal belongings to the audition room. Students will not be allowed back into the warm-up room after they have auditioned.
- 3) will provide the door-person with his/her audition number.
- 4) will perform to the backs of the judges during auditions.
- 5) will communicate non-verbally with the door person once inside the audition room.
- 6) will be allowed thirty(30) seconds to warm-up before auditioning in the audition room.
- 7) will be allowed one (1) restart per audition passage including scales. If the student passes the designated midpoint of the passage, the restart must begin from the midpoint. Only the second (2nd) performance will be judged.

¹¹ Nanticoke, 2006

¹² Nanticoke, 2006

- 8) will go directly to the designated area upon completing the audition. Absolutely no communication will be permitted with any other students who have not auditioned.
- 9) **at acceptance auditions, will demonstrate knowledge of required scales by playing them from memory without reference materials of any kind. (ref.D,7)¹³**

D) The Student Advocate will:

- 1) receive sealed envelopes with students' names, grades, schools and audition numbers, not to be opened until all judges are in their respective places and ready to begin the auditions.
- 2) take roll, assign numbers and familiarize the students in the warm-up room with all required audition procedures while the three auditioning judges are selecting the passage(s) to be auditioned.
- 3) **Collect folders from all students and place them in audition rooms until auditions are over.¹⁴**
- 4) outside the audition room door:
 - a) check each student's name, number, grade and school from the host Director's Master List and have the student sign his /her initials alongside his/her number.
 - b) Clearly mark the music to show the beginning, halfway point and the end of the selected passage(s).
 - c) Inform the students of the restart policy.
 - d) **If more than one instrument section is being auditioned in the same room, only the information pertaining to the instrument being auditioned is to be written on a blackboard or facsimile.¹⁵**

¹³ B. Hoban, 2005

¹⁴ Nanticoke, 2006

¹⁵ B. Hoban, 2005

- 5) insure that the audition is a closed audition with only the judging committee, auditioning student, and door person present in the room during the audition.
- 6) Aid the students before the audition, attempt to keep them calm and relaxed and refrain from any distractions during the audition.
- 7) The Student Advocate cannot aid in the selection of the audition material or make any verbal comments about any audition until after the scores have been registered.
- 8) Upon escorting the auditioning student into the audition room, the Student Advocate will announce the auditioning student's number to the Committee **and then collect all materials from the student prior to the playing of all scales and sight-reading, (memorization precaution), (ref. C,9)¹⁶**
- 9) If any problem arises, the Student Advocate will act as the intermediary between the student and the judges. The desire is to keep the possibility of voice recognition on either side to a minimum. Any student communication must go through the Student Advocate assigned to that audition.
- 10) will stand out of the auditioning student's view when the audition is taking place.
- 11) **Return folders to individual students following the individual's audition.¹⁷**

E) **STUDENT GUIDES** will do one or more of the following depending on the their given assignment by the Host Director:

- 1) escort the auditioning student from the warm-up room to the auditioning room.
- 2) escort students to the designated area after the completion of the audition.

¹⁶ B. Hoban, 2005

¹⁷ Nanticoke, 2006

- 3) collect score sheets from the judges and deliver them to the Tally room.

SECTION 2: ASSIGNMENT OF PARTS

- A) The assignment of parts will be based solely on the rankings from the Acceptance Auditions.
- B) Parts for the Violin Section will be assigned by a special formula which will strive to insure that the second Violin part is adequately covered without sacrificing the chances of top players to achieve Regional Orchestra eligibility. The formula follows:

<u>ACCEPTANCE AUDITION RANK</u>	<u>PART ASSIGNMENT</u>
1,2,3	Violin 1
4,5,6	Violin 2
7	Violin 1
8	Violin 2
<u>ETC.</u>	<u>ETC.</u>

- C) Wind parts will be issued so that each folder contains **all parts** (i.e. 1st, 2nd, 3rd, etc.) for that instrument. Each player will then be able to compete fairly, at the Festival, for first chair and still prepare all of the other necessary parts.
- D) Percussion parts will be issued so that all percussion parts (mallets, battery and tympani) are in each folder. Percussionists will learn everything in their folder for the Festival but play parts as assigned.
- E) If the concert program does not provide sufficient audition material in any one or more of the parts (mallets, battery, tympani), the host will supply appropriate supplemental excerpts that may be used as additional audition materials.
- F) ~~At times, the desired program will include one (1) or two (2) works which require an augmented instrumentation. If the needed parts cannot be satisfactorily covered with doublers from the regular orchestra membership, and the amount of music to be played doesn't warrant the additional full-time members, the Festival Host, with the approval of the District PRESIDENT, may augment the Orchestra with competent players from his/her own school.~~ **In the event that instruments beyond the traditional instrumentation (i.e. bass clarinet, saxophone, etc.) are needed, District Acceptance Auditions students will be chosen to fill those**

needs. If no student from Acceptance Auditions are available, then the Festival host may augment the instrumentation with competent musicians as necessary¹⁸ including any non-auditioning instrument such as piano, electric bass, guitar, etc. Participation requirements for non-auditioning instruments are at the discretion of the guest conductor and festival host.

- G) The audition committee chairperson is responsible for collecting the pink audition forms and all other materials used in the audition room and return them to the Tally Committee.¹⁹**
- H) Audition Committee chairpersons are to be available for contact after auditions until all scores have been entered by the tally committee in order to answer any questions that the tally committee may have regarding the auditions.²⁰**

DISTRICT 9 ORCHESTRA FESTIVALS

ARTICLE IV : GUIDELINES

SECTION 1 USE OF ACCEPTANCE AUDITION BY-LAWS ALL ACCEPTANCE AUDITION BY-LAWS WILL BE FOLLOWED FOR DISTRICT 9 ORCHESTRA FESTIVALS UNLESS OTHERWISE STATED OR QUALIFIED BELOW.

SECTION 2: HOST DIRECTOR RESPONSIBILITIES

- I. Permission
 - A. Secure permission to host the festival from authorized school officials by letter.
 - 1. Check calendar for facilities conflicts.
 - 2. Notify cafeteria staff.
 - 3. Notify faculty and custodial staff.
 - B. Submit letter to District President.
- II. Facilities and Services
 - A. Determine size of ensemble in consultation with Guest Conductor.

¹⁸ Nanticoke, 2006

¹⁹ B. Hoban, 2005

²⁰ B. Hoban, 2005

- B. Secure facilities for rehearsals, audition, banquet, recreation, registration, etc.
 - 1. Provide assistants as needed.
- C. Prepare budget
 - 1. Submit a copy of your proposed budget to your District President prior to the Fall District Executive meeting for review and recommendations.
 - 2. Use a copy of the official PMEA Financial Form
- D. Secure Services
 - 3. Recording Company
 - 4. Photographer
 - 5. Banquet meal
 - 6. Order medals

III. Guest Conductor

- A. Submit conductor's name to the District President to verify approval.
- B. Upon approval, secure conductor using Guest Conductor Contract.

IV. Program Selection and Festival Information

- A. Collaborate with guest conductor on program selections.
- B. District music and information must be distributed/postmarked within one week of the official Acceptance Auditions results.
 - 1. Director's information to include: map, invoice, medical form, hotels, schedule, etc. a. The schedule should include the date and time of Auditions and the Directors Meeting.
 - 2. Student information to include: responsibilities, map, concert dates and times, concert attire, behavior rules, media release form, etc

V. Forms: Complete required PMEA forms found in the host manual in cooperation with the Orchestra Festival Coordinator.

V. Housing

- A. Arrange for housing and meals for participants.
- B. Housing arrangements must be made with a minimum of two students per home

VI. Additional Responsibilities

- A. Include a copy of the Audition Procedures in each student's folder and each director's packet.
- B. Provide two folders of music for each Audition Committee.
- C. Provide in each director packet and student folder a complete list of all parts for all programmed pieces, specifically what movements will be performed as well as a list of any wind or percussion excerpts

provided for audition purposes and labeled as such. This list is provided so that each student and director will be able to check the completeness of the student's folder.

- D. Include in each student and director packet information which includes the following statement.
“ It is the home school director's responsibility to inform the host director of any missing, incorrect, or illegible parts and additional excerpts in advance of the festival.” (Hoban 05)²¹

SECTION 3

SEATING AUDITIONS

- A) At the Festival, the student will be auditioned for chair placement even if there is no competitor on the part.
- B) Only music from the concert program will be used for Festival Seating Auditions. The Festival Host may not program any music performed in a PMEA District 9, Region IV-V, or All-State Orchestra Festival during the past three (3) years. Any exception to this provision is subject to approval by the District President and the Festival Host. If duplication occurs, the final decision for audition material will remain with the audition committee. Also, the Festival Host will collect and destroy all copied materials which are not public domain immediately following the festival.
- C) No scores or rankings will be posted or announced following auditions. After seating announcements are made by the host director, scores and placements will be made available for director perusal.
- D) The tally room is closed to all directors except for tally committee members.

SECTION 4: TIES

All Festival ties will be resolved by re-audition, only if it will affect Regional Festival selection. All tie breaker auditions will be decided by a consensus of the committee rather than numerical scoring. Whenever possible, the re-audition will be conducted by

²¹ B. Hoban, 2005

the same committee. After the re-audition, the rankings will reflect the results of the tie-breaking audition.

SECTION 5: PERCUSSION AUDITIONS

- A) All percussionists will audition on all snare, tympani, auxiliary and mallet parts. ~~Tympani will be scored as a separate caption.~~²²

Each instrument will be scored separately utilizing the following criteria: (REALIGN WITH FORM)

***Instrument
Musicianship
Rhythm
Intonation
(Tympani only)
Tone
Technique/Articulation***

- B) If the festival host in consultation with the District Chair, feels that there is not enough substantial literature for tympani, snare/battery or mallets, one or more excerpts must be added, and marked as such.**²³

SECTION 6: REFUNDING OF REGISTRATION FEES

In the event an eligible student cannot come to the Festival, the registration fee will be refunded if a qualified substitute can be obtained to take the place of the first student. If the substitute cannot be obtained, the Host will endeavor to the best of his/her ability to refund as much of the fee as possible.

SECTION 7: HIERARCHY OF PROCEDURES²⁴

- A) If the Bylaws are silent concerning an issue, established past practice will prevail if it is known to exist.**

²² B.Hoban, 2005

²³ B Hoban, 2005

²⁴ B Hoban, 2005

- B) If past practice does not exist, available Executive Committee members shall make a ruling regarding the situation until such time as the directors can address the matter at the regularly scheduled directors' meeting at the Festival.
- C) District 9 Policies and Procedures (Bylaws) shall be amended by a simple majority of voting members present at the regular business meeting at the District Festival.
- D) The sponsoring director must be contacted and invited to attend any discussion regarding a student that could result in an Executive decision pertaining to that student.

SECTION 8: Weather²⁵

The Executive Committee, in conjunction with the host director and guest conductor will determine a course of action where weather and/or emergencies is a concern. (Hoban 05)

REGION IV-V ORCHESTRA

ARTICLE V: SELECTION OF STUDENTS FOR REGION IV-V ORCHESTRA

SECTION 1 INSTRUMENTATION

<u>INSTRUMENT</u>	<u>TOTAL</u>	<u>EACH DISTRICT(7,8,9,10)</u>
Violin I	20	5
Violin II	20	5

²⁵ B Hoban, 2005

Viola	16	4
Cello	12	3
String Bass	8	2
Flute	4	1
Oboe	4	1
Clarinet	4	1
Bassoon	4	1
Horn	8	2
Trumpet	4	1
Trombone	4	1
Percussion	4	1

A) ROTATION OF TYMPANI – TUBA POSITIONS

ROTATION OF TYMPANI - TUBA POSITIONS				
<u>YEAR</u>	<u>DISTRICT 7</u>	<u>DISTRICT 8</u>	<u>DISTRICT 9</u>	<u>DISTRICTS 10</u>
2003	Tuba	Tuba	Tympani	Tympani
2004	Tympani	Tympani	Tuba	Tuba
2005	Tuba	Tuba	Tympani	Tympani
2006	Tympani	Tympani	Tuba	Tuba
2007	Tuba	Tuba	Tympani	Tympani
2008	Tympani	Tympani	Tuba	Tuba
2009	Tuba	Tuba	Tympani	Tympani
2010	Tympani	Tympani	Tuba	Tuba
2011	Tuba	Tuba	Tympani	Tympani
2012	Tympani	Tympani	Tuba	Tuba
2013	Tuba	Tuba	Tympani	Tympani

B) Wind and percussion students need a copy of every part for auditions. All percussionists including the timpanist will receive one copy of snare drum music to be used for a re-audition for All-State Selections following all Region Orchestra seat auditions. The selection to be used for the All-State Selection re-audition will be taken from the Regional Orchestra Program. All percussion players will audition for all regional chairs every year, including tympani. Tympani will be scored as a separate caption with the highest tympani score advancing on tympani when the position exists (biannually). All percussionists will audition on all snare, tympani, auxiliary and mallet parts. Tympani will be scored as a separate caption.

C) Wind and Percussion parts will be assigned after auditions.

- D) In District 9 , the alternates from 1st and 2nd violin will re-audition for a priority ranking for Regional Orchestra. That is , #6-1st violin versus #6-2nd violin, #7 vs. #7, #8 vs. #8. The #6 students will serve as the first two (2) alternates in order of placement. Freshmen are excluded.

SECTION 2: REGION IV-V ORCHESTRA FESTIVAL GUIDELINES

STATEWIDE PMEA REGIONAL FESTIVAL GUIDELINES ARE TO BE FOLLOWED AS APPROVED ON JANUARY 6, 1995 AND REVISED - JULY 1995 (The following information is applicable to District 9's auditions for Region IV-V Orchestra.)

- A) Rotation of District Hosts for Regional Orchestra

<u>YEAR</u>	<u>DISTRICT HOST</u>
2003	7
2004	8
2005	9
2006	10
2007	7
2008	8
2009	9
2010	10
2011	7
2012	8
2013	9
2014	10

- B) The Region Festival Host must provide each District Orchestra Host (7,8,9,10) with the Regional Orchestra folders. These must be received prior to Thursday of the District Festivals

Addendum A: String Audition Solos & Scales

District 9 Orchestra Solos List - Acceptance Auditions

SOLO LIST #1 –2007 -2008		
Violin	Sonata No. 2 from Three Sonatas -- Both 3rd Mvt. (Sarabande) & 4th Mvt. (Giga),	Corelli, Op. #5 for Violin and Piano -- ed. G. Jensen International Music Co.
Viola	Sonata in e minor For Violin and Piano, 2nd Mvt. (Allegro)	Marcello -- ed. G. Marchet International Music Co
Cello	#9 Bourée I and II in Solos for the Cello Player,	J.S. Bach -- ed. Otto Deri, pub. By G. Schirmer
String Bass	Jesu, Joy of Man’s Desiring, pp.10-11 in Solo Time for Strings, Book 4 for Bass	J.S. Bach Published by Forest R. Etling

SOLO LIST #2 – 2008 -2009		
Violin	Allegro, pp. 14, 15, 16 – Suzuki Violin School – Volume 6	J.H. Fiocco Suzuki Method International
Viola	Gavotte from “Andante and Gavotte” - The Album of Classical Pieces for Viola and Piano	Gluck --Paul Klengel No. 494, Pub. International Music
Cello	Allegro -- Page 21 in Solo Time for Strings Book 4 for Cello,	Marcello -- Pub. Forest R. Etling, 1790 Joseph Court, Elgin, Ill. 60120
String Bass	The Elephant from The Melodious Bass -- Everybody’s Favorite Series No. 120	Saint-Säens Pub. AMSCO Music

SOLO LIST #3 –2009 - 2010		
Violin	Concerto in A Minor, 1 st Mvt. - Allegro	Vivaldi – International Music Co.
Viola	Sarabande –p.3 – Album of Classical Pieces for Viola and Piano, Volume III	J.S. Bach – Paul Klengel, International Music Co.
Cello	The Swan – Solo Time for Strings Book 4, pg. 23 POP	Saint-Säens/Etling
String Bass	Largo	Handel – arr. F. Zimmerman, Carl Fischer, Inc.

SOLO LIST #4 – 2006 - 2007		
Violin	“Concerto for Two Violins in D Minor”, 1st Mvt., Vol. 899 --PART 1 ONLY	J.S. Bach – Eduard Herrman G. Schirmer, Inc.
Viola	Courante from “Pieces pour le Clavecin”, p. 4 – “Album of Classical Pieces, Vol. III, for Viola and Piano”	Handel –Paul Klengel International Music Co. Pub. Forest R. Etling
Cello	4. LaCinquantaine (air in the olden style) Solos for the Cello Player, ed. Otto Deri	G. Marie G. Schirmer, Inc.
String Bass	Gavotte by -- p. 13 in Solo Time for Strings Book 3 for Bass	F. J. Gossec Pub. by Forest R. Etling

SCALES	
Violin	G Major, 3 Octaves, A, E, Eb, Bb, and D Major, 2 Octaves
Viola	All 2 Octaves: C,D,F,G, and Eb Major
Cello	All 2 Octaves: C,D,F,G, and Eb Major
String Bass	F Major, 2 Octaves; C,D and Bb Major, 1 Octave
ALL SCALES ARE TO BE BOWED AT 8TH NOTE PULSE =120MM.- ASCENDING & DESCENDING	

ADDENDUM B - OFFICIAL JUDGING FORMS

STRINGS/WINDS²⁶



PMEA District 9 Band/Orchestra Audition Scoring Sheet



Student # _____

Instrument _____

Tone Quality (Circle one number)		
Tone quality is full, rich, and characteristic of the tone quality of the instrument in all registers.	9	10
Tone quality is characteristic in most registers, but distorts in a few passages. (occasional lapses)	7	8
Tone quality exhibits some flaws in production. (i.e. slightly thin/ unfocused or forced sound)	5	6
Tone quality has several flaws in basic production. (i.e. consistently thin/ unfocused or forced sound)	3	4
Tone production is of a quality that hinders the performance.	1	2

Rhythm (Circle one number)		
Rhythms are accurate and precise throughout the performance.	9	10
Rhythms are nearly accurate; occasionally, rhythms lack precise interpretation.	7	8
Most rhythm patterns are accurate, but errors in precise are present. (approximation of written rhythms)	5	6
Many rhythms performed incorrectly or inconsistently, major errors are present in the performance.	3	4
Rhythms are consistently performed incorrectly; clarity and precision are essentially nonexistent.	1	2

Musicality (Circle one number)		
Performance demonstrates full control of tempo, dynamics, phrasing, and expression in a dramatic performance consistent with the style of the solo.	9	10
Performance demonstrates good control of tempo, dynamics, phrasing, and expression in a performance often consistent with the style of the solo; the range of expression may be somewhat limited, but rarely detracts from the performance.	7	8
Performance demonstrates basic control of tempo, dynamics, phrasing, and expression; basic attempts at dramatic performance and basic knowledge of style are evident; limited/ inconsistent range of expression prevails.	5	6
Major errors in control of tempo, dynamics, phrasing, and expression are present; the student demonstrates little attempt at dramatic performance; many stylistic inconsistencies are present.	3	4
Lack of control of tempo, dynamics, phrasing, and expression hinders the performance; attempts at dramatic and/or stylistically correct performance are unsuccessful or nonexistent.	1	2

Technique (Circle one number)		
Performance demonstrates complete mastery of the technical demands of the music, including precision, facility, and clarity of pitches and articulations/ bowing.	9	10
Performance nearly demonstrates mastery of the technical demands of the music; minor inconsistencies in precision, facility, and clarity are isolated and rarely detract from the performance.	7	8
The majority of passages are handled with reasonable technical facility; some passages include incorrect or unclear pitches and/ or articulations/ bowing; precision and/ or facility are questionable at times.	5	6
Performance demonstrates basic knowledge of the technical demands of the music; consistent, major errors are made in pitch, articulation/ bowing, facility, and precision.	3	4
Lack of accuracy of pitch, articulation/ bowing, facility, and precision seriously hinders the performance; the student's technique is not developed enough to attempt the solo passage.	1	2

Intonation (Circle one number)		
Intonation is accurate in all ranges and registers.	9	10
Intonation is mostly accurate; the student adjusts the few problem pitches to an acceptable standard.	7	8
Intonation is somewhat accurate but consistently includes out-of-tune notes; the student adjusts these pitches with fair success.	5	6
A basic sense of intonation is evident, yet major errors occur. The student makes little attempt to adjust problem pitches.	3	4
Intonation is consistently inaccurate and hinders the quality of performance.	1	2

Comments

Scale # 1 (score 1 - 5)	
Scale # 2 (score 1 - 5)	
Chromatic scale (score 1 - 5)	
Sight-reading (score 1 - 10)	
Final Score	
<u>Judge's signature</u>	

²⁶ B Hoban, 2005

ADDENDUM C²⁷



PMEA District 9 Percussion Audition Scoring Sheet

Student # _____

	Tempo	Rhythm	Tone	Dynamics	Technique	Articulation	Rolls/Notes /Tuning	Interpretation
	10	10	10	10	10	10	10	10
Snare/Batt.								
Mallet								
Timpani								

1	2	3	4	5	6	7	8	9	10
Poor	Fair	Average	V. Good	Superior					

Total Snare Score _____ **Snare Rank** _____

Total Mallet Score _____ **Mallet Rank** _____

Total Timpani Score _____ **Timpani Rank** _____

Sight-Reading Score (pre-auds only) _____ (10)

Rudiments (pre-auds only) _____ (10)

Judge's signature _____ **Total Score** _____

Comments:

²⁷ B Hoban, 2005

APPENDIX D

CONCERT DRESS (Aligned with Reg. IV-V)

- I. Concert attire for women will be:
 - A. A solid black skirt (mid-calf or longer, no visible slits above the knee) with a sleeved solid black blouse (no bare shoulders).

(OR)
 - B. black slacks, with a sleeved, solid black blouse (no bare shoulders).

(OR)
 - C. A solid black, long sleeved dress (mid-calf or longer, no visible slits above the knee).
- II. Concert attire for men will be black suits or black tuxedos with white shirt and black ties.
- III. Formal black footwear, including black socks (men)/stockings (women) is required (No athletic footwear, boots, etc. are permitted).
- V. Elegance on stage is expected.

Bylaw updates approved 01-07-2006, Greater Nanticoke Area