

# Pennsylvania Music Educators Association



## 2011-2012 Region IV Band Bylaws

Revised April 2011

[www.pmeadistrict8.net](http://www.pmeadistrict8.net) / [www.pmead9.org](http://www.pmead9.org)

NOTE: This revision of the Region IV Bylaws and Procedures is a reprint of PMEA Statewide Region Policies incorporating those procedures that are specific to Region IV. Items that are specific to Region IV are indicated in parenthesis. Items not indicated by parenthesis are Statewide Policies.

**REGION IV BAND BYLAWS & PROCEDURES  
WITH STATE REVISIONS, REVISED 2009  
TABLE OF CONTENTS**

Host Director Responsibilities	
Permission.....	pg 3
Facilities and Services.....	pg 3
Guest Conductor.....	pg 3
Program Selection.....	pg 4
Forms.....	pg 4
Housing.....	pg 5
Additional Responsibilities.....	pg 5
Region Chairperson Responsibilities.....pg 5	
Selection of Students to the Region Festival	
Eligibility.....	pg 6
District Representation.....	pg 6
Courtesy Appointments.....	pg 7
Substitutions.....	pg 7
Student Conduct and Dismissals.....	pg 7
Auditions	
Definition.....	pg 8
Audition Schedule.....	pg 8
Audition Committees.....	pg 9
Duties of the Audition Committees.....	pg 10
Duties of the Student Advocate.....	pg 10
Audition Material.....	pg 10
Audition Procedure.....	pg 11
Scoring.....	pg 12
Tabulations.....	pg 13
Ranking.....	pg 13
All-State Selection Procedure.....pg 14	
Piccolo and Eb Clarinet.....	pg 15
Oboe and Bassoon.....	pg 15
Cornet/Trumpet/French Horn/Trombone.....	pg 16
Eb Contralto/Bb Contrabas Clarinet.....	pg 16
String Bass Music Distribution.....pg 17	
All-State Alternate Sequence.....pg 17	
Review of Region IV Procedures.....pg 17	
Hierarchy of Procedures.....pg 18	
Appendix A – Region Band Instrumentation.....pg 19	
Appendix B – All-State Selection – Concert Band and Wind Ensemble.....pg 20-24	
Appendix C – All-State Percussion Procedures.....pg 25	
Appendix D – Audition Procedure (to be distributed to students) .....pg 26	
Appendix E – REGION IV Wind Judging Forms.....pg 27	
Appendix F – REGION IV Percussion Judging Forms.....pg 28	
Appendix G – Region IV Band Festival Director Information Form.....pg 29	
Appendix H – Region IV Snare Drum Roll Excerpt .....pg 30	

NOTE: This revision of the Region IV Band Bylaws and Procedures is a reprint of PMEA Statewide Region Policies incorporating those procedures that are specific to Region IV. Items that are specific to Region IV are indicated in parenthesis. Items not indicated by parenthesis are Statewide Policies.

**REGION IV STATE PROCEDURES 2009-2011 EDITION**  
**Including PMEA Revisions of July, 2003, January, 2004 and July, 2005**  
**And Pertinent Revisions from Line Mountain, 2003 – Montrose, 2004 – Shikellamy, 2005 –**  
**Abington Heights, 2006 - Bloomsburg, 2007 – Mountain View, 2008**  
**Milton, 2009 - Blue Ridge, 2010 – Central Columbia, 2011**

**HOST DIRECTOR RESPONSIBILITIES**

(Please refer to PMEA Host Manual for detailed responsibilities)<sup>1</sup>

**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 Region Chairperson.

**II. Facilities and Services**

- A. Determine size of ensemble in consultation with District Presidents.
- B. Secure facilities for rehearsals, auditions, banquet, recreation, registration, etc.
  - 1. Provide student assistants as needed.
  - 2. Establish committees
- C. Prepare budget
  - 1. Submit a copy of your proposed budget including the Student Registration Fee to the District Presidents prior to the September District 8 Executive Meeting for review and recommendations. (District 8 only)<sup>2</sup>
  - 2. Use a copy of the PMEA Green Financial Form. (District 8 only)<sup>3</sup>
- D. Secure services
  - 1. Recording Company
  - 2. Photographer
  - 3. Banquet meal
  - 4. Order medals

**III. Guest Conductor**

- A. Submit conductor's name to the Region Chairperson to verify approval.
- B. Upon approval, secure conductor using guest conductor contract.

---

<sup>1</sup> Blue Ridge, 2010

<sup>2</sup> Executive Committee, Winter, 2000

<sup>3</sup> Executive Committee, Winter, 2000

## IV. Program Selection

- A. Collaborate with Region Chairperson, District Presidents, and guest conductor on program selections. Additionally, the host director will consult with the Region Chairperson/District Presidents regarding the All-State Selection.<sup>4</sup>
- B. Program repertoire will not duplicate music performed on either district's festival program for that year, nor district or region festival programs from the previous year. It is the Host's responsibility to secure programs from the current year's festivals and the previous year's district and region festivals before planning the program. (Region IV)<sup>5</sup>
- C. Regional music and information must be prepared for distribution at the District Festivals.
  1. Director's information to include: map, invoice, medical form, hotels, schedule, a list of festival repertoire and excerpts, and a "Director's Information Form" (Appdx. F). The director's information form should include (at the least): name, school, address, phone, fax, email, primary instrument, any private students and own children in the festival.<sup>6</sup> (Region IV)
  2. Student information to include: responsibilities, map, concert dates and times, concert attire, behavior rules, and list of festival repertoire and excerpts. (Region IV)
- D. The Region Host must make arrangements to deliver Student Folders and Directors' Packets to each District Band Host (8 & 9) prior to Thursday of the respective District Festivals. (Region IV)
- E. All Baritone Horn folders must contain both bass and treble clef parts. Please refer to pages 11-14 for further details regarding preparation of music folders. (Region IV)
- F. In order to ensure an effective percussion audition, care should be taken to choose literature that includes substantial parts for snare/battery, timpani and keyboard percussion. Special consideration should be given to program selection that does not overwhelm percussionists' performance responsibilities. (Region IV)<sup>7</sup>
- G. Prior to the district festivals, festival host will prepare tentative percussion assignments by assigning percussion parts to chairs within the percussion section based on the demand of the parts. It is suggested that ranking on individual instruments (snare, mallet, or timpani) be considered to insure that the more difficult assignments are given to players with the proficiency to adequately play them during the festival. Every effort should be made to insure that each chair is assigned some material for snare/battery, mallet, and timpani. Consultation with other directors is encouraged and the assignment may be changed, if needed, as recommended by the percussion committee and/or guest conductor.<sup>8</sup>

## V. Forms

- A. Pink forms to PMEA Executive Office
- B. Mechanical Rights Form
- C. Green Financial Report (at completion of festival)
- D. Submit a copy of the Green Financial Form- (District 8 only)<sup>9</sup>
- E. Copy of program submitted with pink payment form.

---

<sup>4</sup> Mountain View, 2008

<sup>5</sup> Revised Line Mt./Shamokin, 2003

<sup>6</sup> Mountain View, 2008

<sup>7</sup> Montrose, 2004 – Revised, Shikellamy, 2005

<sup>8</sup> Abington Heights, 2006

<sup>9</sup> Executive Committee, Winter, 2000

## **VI. Housing**

- A. Arrange for housing and meals for participants
- B. Housing arrangements must be made with a minimum of two students per home.
  - 1. Exceptions can be made under extraordinary circumstances.

## **VII. Additional Responsibilities (Region IV)**

- A. Include a copy of the Auditions Procedures (Appendix A) in each student's folder and each director's packet.
- B. Provide two folders of music for each Audition Committee.
- C. All students will be pre-assigned an audition number in random order. A list including the auditions numbers will be placed in a sealed envelope and given to the Sergeant At Arms. Procedures should insure that students not know their audition numbers until they receive them in the holding room.<sup>10</sup>
- D. When establishing the audition committees, the host will pre-determine a committee chairman, preferably from the host district.<sup>11</sup>

### **REGIONAL CHAIRPERSON RESPONSIBILITIES**

#### **I. Before Festival**

- A. Ensure that a host be secured in cooperation with the appropriate District President
- B. Verify guest conductor approval according to PMEA procedure
- C. Schedule Regional Festival Conference with the other District President and host
  - 1. This should occur before the end of the appropriate District Festival
  - 2. Distribution of music and finalizing of personnel occurs at the meeting.
- D. Supervise audition committee assignments. Each district festival coordinator will assist the Region Chairperson with this task. (Please refer to II. Audition Schedule and Assignments, C. Audition Committees, 3.)<sup>12</sup>
- E. Order Host Plaque from Executive Office (added 9/97)

#### **II. At the Festival**

- A. Run audition meeting
- B. Run business meeting
- C. Discuss Audition material at the meeting prior to auditions. It is the responsibility of directors who know of discrepancies in the music to bring these problems to the floor at the meeting. All music selections not eliminated at the meeting may be used for auditions. (Region IV)<sup>13</sup>
- D. Ensure that Festival procedures are in compliance with PMEA policy
- E. Present plaque to Host Director
- F. Distribute All-State Music

---

<sup>10</sup> Shamokin, 2001

<sup>11</sup> Shamokin, 2001

<sup>12</sup> Milton, 2009

<sup>13</sup> Shamokin, 2001

### III. After the Festival

- A. Complete and send reports for All-State
- B. \*Distribute (information, forms) and music to At-Large Instruments

\* This is a correction of an error in State By Laws - This correction and possible revision of this statement should be presented at the next State Executive Meeting.

## SELECTION OF STUDENTS TO THE REGIONAL FESTIVAL

### I. Eligibility

- A. See Region Band Instrumentation Listing. Appendix A. (Region IV)
- B. Students must be in grades 10, 11, or 12.
- C. Students must participate in their own school organization in order to participate in Region events.
- D. Any exception must meet the criteria stated on page M-3 of the PMEA Policy Manual.
- E. PMEA State regulations state "...a student must participate in the complete festival program commencing with registration and concluding with the final concert, except in the case of illness. Any exception must be cleared with the host and District President. Students should not participate in festivals if for any reason (including religious activities) they plan to miss any part of the affair." If the student cannot participate in the festival, it is the responsibility of the student's director to contact the host in order that an alternate may be selected. (Region IV)
- F. Director must hold current membership in PMEA/MENC and present their Membership Card at each Festival.
- G. Director must participate in festival auditions in order for students to be eligible. (Region IV)
- H. Excuses from the festival will be handled according to the State Manual. Hosts cannot authorize any excusals.

### II. District Representation for Regional Band

- A. Each District is entitled to a percentage representation of the Regional ensemble.
- B. Percentage will be determined by dividing each District's total number of participating schools by the number of total schools participating at both District Festivals.
- C. Schools participating in the district festival through the representational policy are not eligible for inclusion in the regional percentages. Example follows:

District	# of Schools at District Festival		# of Schools at Both Festivals	% of Total	# in ensemble	# of Students per District
A	78	+	136	= 57%	200	114
B	58	+	136	= 43%	200	86

- D. Upon agreement of both district presidents, the number of student participants in a Regional Festival may be adjusted if the percentage formula yields a distribution within 8%.
- E. Established percentage quotas will be applied to each section in the ensemble
- F. Specific instrumentation will be determined by agreement of District Presidents at the Regional Festival Conference.

### III. Courtesy Appointments

- A. In order to ensure participation by the Host School, a number of courtesy appointments will be permitted. Courtesy appointments are not eligible for All-State participation under existing State Policy.
- B. Exact number will be determined at the Regional Festival Conference by the District Presidents and the Host.
- C. These students must audition but are ineligible for participation beyond the Region level.
- D. Each District Host will be guaranteed at least one representative from a District participant. (Region IV)
- E. Region Host Privilege: (Region IV)
  - 1. The region host may include all of his/her district participants in the Region Band.
  - 2. Host privilege students will audition for chair placement and take the seat they've earned for the Region Festival, but may not advance to All-State Band. Only those students who qualified for Region band are eligible to advance to All-State Band. Host privilege students' scores will not be posted.<sup>14</sup>

### IV. Substitutions

- A. If a student cannot attend a Regional Festival, the host and district President must be contacted immediately. (See Eligibility E)
- B. The District President has the responsibility to substitute the next eligible students recommended for Regional Band from that District until the vacancy is filled.
- C. There shall be no time limit for the substitution.
- D. The District President will notify the host and Region Chairperson of the Substitution.
- E. If the vacancy cannot be filled within the District of the cancellation, the Region Chairperson will notify the other District to fill the vacancy.
- F. The replacement student's director is responsible for payment of that student's registration fee. (Region IV)<sup>15</sup>
- G. If a replacement cannot be selected in time, the withdrawing student's fee will not be refunded. If a replacement is found and, if at all possible, the registration fee will be refunded to the withdrawing student's school district. (Region IV)<sup>16</sup>

### V. Student Conduct and Dismissals

- A. Students participating in the festival will be expected to comply with behavior codes of their home school and the host school.
- B. Any home school director may remove his or her student from the festival for disciplinary reasons. Should a director choose this action it should be made clear to the students that it is the director's decision and not that of PMEA or the festival host.

---

<sup>14</sup>Montoursville, 1999

<sup>15</sup>Shikellamy, 2005

<sup>16</sup>Shikellamy, 2005

- C. If it is necessary to remove the student from the festival:
  - 1. A conference will be held with the student, host director, home school director and a PMEA officer in attendance. At this meeting, the student will have opportunity to refute charges brought against him or her.
  - 2. At the conclusion of the meeting, the decision of dismissal will be made jointly by the host and home directors and the PMEA officer.
- D. If dismissal is chosen, the PMEA officer will notify the home school principal, and, if possible, the student's parents.
- E. Students disciplined at a Region State Festival shall be subject to punishment deemed appropriate by the Region Chair including, but not limited to: exclusion from the concert, dismissal from the festival, ineligibility to participate in future festivals, withholding of medals, and letter of reprimand./concern to parents, school administrator, and PMEA sponsoring member director.

### AUDITIONS

- I. **Definition** - an audition is a tryout performance of specific sections of music by a student judged by PMEA directors.
  - A. All students must audition
    - 1. If a student refuses to audition, he/she will be sent home.
    - 2. Students excused from auditions per State Policy, will receive a zero
  - B. All auditions will be blind auditions.
    - 1. Judges may sit facing away from the student or the student may audition behind a screen.
  - C. No music used in either District festival is to be used for auditions.
  - D. District 9 judging forms will be used for all Region IV Band auditions, regardless of which district is hosting.<sup>17</sup> Before each auditioning session, the district host, or his/her representative, will conduct a complete explanation of the judging form and its categories. This session is to establish consensus of intent for each category and to ensure a consistent and equitable audition. A copy of the REGION IV audition form is attached. (Appendix E) (Region IV)

### **II. Audition Schedule and Assignments**

- A. The Region Festival may begin on Wednesday evening or Thursday morning at the discretion of the host. (Region IV)
- B. Auditions will follow student registration and the Directors' audition meeting.
  - 1. Under emergency conditions, the schedule will be established by the host and both District Presidents and/or their representatives.

---

<sup>17</sup> Milton, 2009

C. Tie-Breakers and All-State Auditions will take place as soon as possible after chair seating scores have been validated.<sup>18</sup> (It was suggested that Directors be informed of deadline for Score Validation)

D. **Audition Committees**

1. The Region Chairperson shall supervise all audition assignments
2. When establishing the audition committees, the host will pre-determine a Committee Chairman, preferably from the host district. (Region IV)<sup>19</sup>
3. Every effort must be made to avoid directors auditioning their own students, their private students, or their own children. (Note: This is a State Bylaw – We cannot change this)
4. Each committee will have a chairperson whose duties are to:
  - a. Ensure that the process remains completely anonymous.
  - b. Complete judges' tally sheets as per individual Region practice.
  - c. Complete master rating form as per individual Region practice.
  - d. Deliver forms to tabulation committee.
5. Each committee will consist of a minimum of three judges with both districts represented on each committee. Four judges (two from each District) will be used if a sufficient number of judges are available. (Region IV)
6. The Region Chairperson will choose a **Student Advocate** (Sergeant At Arms) for each committee.<sup>20</sup> (Region IV)
7. Committee assignments will be as follows: (Region IV) (**revised to agree with state**)  
**Flute (16)**  
**Clarinet I (10)**  
**Clarinet II (12)**  
**Clarinet III (14)**  
**Alto, Bass, Contra Bass Clarinet (16)**  
**Oboe, Bassoon, Alto Saxophone (16)**  
**Tenor Saxophone, Baritone Saxophone (6)**  
**Trumpet/Cornet (16)**  
**French Horn (16)**  
**Trombone (12) and String Bass (2) (pending state approval)**  
**Baritone, Tuba (14)**  
**Percussion (8)**  
**Piccolo (1) (Region IV)**  
**Eb Soprano Clarinet (1) (Region IV)**
8. The percussion audition committee will meet during the directors' audition meeting to rank the music, by specific instrument (i.e. snare, timpani, mallet, etc.), for part assignment. Parts will be assigned based on the student's individual percussion instrument ranking (i.e. snare, timpani, mallet, etc.) from seating audition and the percussion instrument music ranking.<sup>21</sup>

---

<sup>18</sup> Blue Ridge, 2010

<sup>19</sup> Shamokin, 2001

<sup>20</sup> Blue Ridge, 2010

<sup>21</sup> Bloomsburg, 2007

#### D. Duties of the Audition Committee

1. Select audition music from the folder.
2. Judge each student in all categories.
3. Avoid talking to the student.
4. Avoid discussion while the audition is in progress.
5. Refrain from eating, drinking, or smoking during auditions.
6. Directors are reminded to turn off audio devices, cell phones or pagers during auditions. (Region IV)<sup>22</sup>
7. Immediately following auditions, the percussion audition committee will review the host director's tentative percussion assignment list and make any necessary revisions.<sup>23</sup>

#### E. Duties of the Student Advocate

1. Organize the holding room by audition number.
2. All students will be informed of the audition excerpts to be played. Students will be instructed to mark in their own music the **beginning, midpoint, and end** of each audition passage. Students will then be instructed to arrange the excerpts in audition order within their folders. (Region IV)<sup>24</sup>
3. Collect folders from all students and place them in the audition room. Students should be reminded that no musical scores should be visible in the warm up room. (Region IV)<sup>25</sup>
4. Usher student into room, announce student number, review for the student, the beginning, midpoint and end of each audition passage, and review the audition performance order.
5. The Student Advocate will remain in the audition room during the audition to be available to the student for assistance and to communicate with the judges. (Region IV)
6. Students may take their folders with them following each individual audition. (Region IV)<sup>26</sup>

### III. Audition Material

- A. A minimum of two and a maximum of three different selections from the Regional Festival program will be used.
- B. In addition, the band audition committee may elect to use an excerpt from standard symphonic band repertoire (the first part being given to all members of the section).
- C. The audition committee will select passages of adequate duration to allow for fair evaluation of students' preparation and ability.
  1. A total playing time of at least 90 seconds should be used for chair seating auditions. A total playing time of at least 30 seconds should be used for the All-State Selection.<sup>27</sup> (Region IV)
- D. The audition committees should avoid using the same excerpt for chair auditions **and** the All-State audition.<sup>28</sup>
- E. Solo passages may be selected for audition.
- F. Long periods of rest should be avoided.
- G. When auditions and rehearsals are concurrent, audition material may not be chosen from rehearsed selections. Note: It was suggested that in the case of inclement weather, we consult with the guest conductor to avoid selections that we may want to include in auditions.<sup>29</sup>

---

<sup>22</sup> Montrose, 2004

<sup>23</sup> Abington Heights, 2006

<sup>24</sup> Shikellamy, 2005

<sup>25</sup> Shikellamy, 2005

<sup>26</sup> Lackawanna Trail, 2000

<sup>27</sup> Blue Ridge, 2010

<sup>28</sup> Blue Ridge, 2010

<sup>29</sup> Blue Ridge, 2010

- H. No music may be used for an audition which was performed in either District Festival.
- I. A list of festival repertoire including appropriate parts for each instrument, audition excerpts (see part B. above) and a list of all percussion parts must be included in each student's folder. (Region IV)<sup>30</sup>
- J. It is the responsibility of each director to review each student's folder to make sure that they've received all appropriate parts. Directors should make every effort to contact the host director prior to the festival to obtain missing parts or replacements for poor copies. (Region IV)<sup>31</sup>
- K. Directors should inform the audition committee at the directors' meeting of any problems with the music received that were not resolved before the festival inequities (e.g. poor copies, incorrect parts, etc.). (Region IV)<sup>32</sup>

**IV. Audition Procedure** (A few changes in of order in this section to make sequential sense – Wagner, Feb. 2011)

- A. Percussion students will be provided the opportunity to acclimate themselves to the percussion instruments provided for auditions. This opportunity will occur during the registration time. (Region IV)<sup>33</sup>
- B. If a selection is duplicated from either district program, it will not be used for Region auditions.
- C. A minimum of two and a maximum of three different selections with a total playing time of at least 90 seconds should be used for auditions.<sup>34</sup> (Region IV) (Note: This applies to percussion auditions as well.)
- D. A method of auditioning should be followed as to prevent players from telling those who have not auditioned what the selections are. Students waiting to audition will be kept isolated from those who have auditioned. Traffic flow to and from the audition rooms will be monitored to prevent the audition selections from being leaked to those waiting to audition. (Region IV)
- E. Student and/or faculty runners will conduct auditioning students from the holding area to the audition room. (Region IV)
- F. Students will audition in a predetermined random order.
- G. Students enter the room and locate their own folder.
- H. Audition passages and performance order are identified by the Student Advocate.
- I. Students may stand or sit.
- J. Students may communicate only to the Student Advocate.
- K. A student may opt to replay a passage. The replay is limited to either the first half or the second half of each passage. Once a student has reached the midpoint of a passage, the restart will occur at the midpoint. If the student opts for the replay, the second playing will be adjudicated. (Region IV – agrees with state)<sup>35</sup>
- L. Students may warm-up in the audition room. Prior to playing the audition excerpts the student may warm-up for a period not to exceed 30 seconds. The student may not use audition materials as part of the warm-up<sup>36</sup> in the audition room.<sup>37</sup> (Region IV)

---

<sup>30</sup> Revised, Shikellamy, 2005

<sup>31</sup> Montrose, 2004 – Revised, Shikellamy, 2005

<sup>32</sup> Montrose, 2004

<sup>33</sup> Milton, 2009

<sup>34</sup> Revised, Line Mt./Shamokin, 2003

<sup>35</sup> Revised, Shamokin, 2001

<sup>36</sup> Milton, 2009

<sup>37</sup> Blue Ridge

- M. During the timpani audition, students will have not more than 60 seconds to tune. Students should bring a pitch pipe or tuning fork to auditions for timpani tuning. The student may use the pitch pipe or tuning fork to tune all necessary pitches required for each excerpt. Electronic tuners may not be used. No other tuning method may be used. Tuning may not be repeated for any replay, which the student elects to perform.<sup>38</sup> (Region IV)
- N. Students will not be permitted to practice within close proximity of the audition room or use audio devices while auditions are in progress. Students may warm up in the holding room only. No musical scores should be visible in the warm up room.<sup>39</sup> (Region IV)
- O. Students may not have audio devices, cell phones or pagers with them during any part of the audition process. Violation of this policy may result in students being disqualified from the festival. (Region IV-agrees with state)<sup>40</sup>
- P. Upon completion of each individual audition, students will take their folder with them.<sup>41</sup> (Region IV)
- Q. Following the audition, students will report to the post-audition holding area without returning to the warm up room.<sup>42</sup> (Region IV)
- R. Emergency instrument repairs may be made at any time. After entering the audition room, students whose instruments need repair should notify the Student Advocate. **THE STUDENT MUST TELL THE STUDENT ADVOCATE OF A PROBLEM BEFORE LEAVING THE ROOM;** otherwise, once the student exits the audition room, the audition is considered officially complete. The student advocate will inform the audition committee chairperson of the problem, who will instruct the advocate on how to proceed. If the instrument cannot quickly be repaired by a member of the committee, the student advocate will escort the student to the location for repairs. The student will be allowed to audition within the audition period after the repair has been made. (Region IV)

## V. Scoring

- A. A whole number score from one to ten must appear in each category on the judges' sheet.
- B. Ten is the highest score.
- C. All ties for All-State chairs or alternate positions must be broken by re-audition (in agreement with PMEA State Bylaws). Further clarification: All-State scores will only be used to establish acceptance to an All-State ensemble, not to establish eligibility into the All-State selection Pool. (Region IV)<sup>43</sup>
  - 1. Re-audition for a 2-way tie will not be scored, but will be decided by a consensus vote for the auditioning committee.<sup>44</sup>
  - 2. Re-auditions for a 3-way tie or more will be scored using the same scoring procedure as the initial Region Chair Placement Audition.<sup>45</sup>

---

<sup>38</sup> Milton, 2009

<sup>39</sup> Montrose, 2004 – Revised, Shikellamy, 2005

<sup>40</sup> Revised, Lackawanna Trail, 2000

<sup>41</sup> Lackawanna Trail, 2000

<sup>42</sup> Revised, Line Mt./Shamokin, 2003

<sup>43</sup> Revised, Montrose, 2004 – Revised, Bloomsburg, 2007

<sup>44</sup> Bloomsburg, 2007

<sup>45</sup> Bloomsburg, 2007

## VI. Tabulations

- A. There must be a tabulations committee.
- B. The committee must ensure the accuracy of scores and results.
- C. The Tabulation committee will be composed of representatives from both districts. (Region IV)

## VII. Ranking

- A. Ranking will be done at the first rehearsal after auditions.
- B. After ranking, master score sheets will be posted for director perusal only.
- C. Student score sheets and unofficial rankings will be made available to directors for score validation.<sup>46</sup> (Region IV)
- D. All scores and rankings will be considered official at 5:00 P.M. on the first full day of the festival. (Region IV)<sup>47</sup>

## VIII. Selection to All-State

- A. Directors and students should complete and submit the **PMEA District & Region/State Festival Contract** prior to attending the festival.<sup>48</sup>

---

<sup>46</sup> Blue Ridge, 2010

<sup>47</sup> Shikellamy, 2005

<sup>48</sup> State revision, 2003

**ALL-STATE SELECTION PROCEDURE**  
**CONCERT BAND & SYMPHONIC BAND** (formerly Wind Ensemble – revised, 2005)  
(Adopted, PMEA Executive Council, July, 2003)

A. Total instrumentation for Concert Band will be 152 players.  
Total instrumentation for the Symphonic Band will be 71 players.

B. Total instrumentation:

<b>(9) Flute I</b>	<b>(6) Bass Clarinet</b>	<b>(6) Cornet I</b>
<b>(9) Flute II</b>	<b>(6) Contra Bass Clarinet</b>	<b>(6) Cornet II</b>
<b>(4) Oboe I</b>	<b>(6) Alto Sax I</b>	<b>(6) Cornet III</b>
<b>(5) Oboe II</b>	<b>(6) Alto Sax II</b>	<b>(6) Trumpet I</b>
<b>(4) Bassoon I</b>	<b>(6) Tenor Sax</b>	<b>(6) Trumpet II</b>
<b>(5) Bassoon II</b>	<b>(6) Baritone Sax</b>	<b>(6) Trombone I</b>
<b>(11) Clarinet II</b>	<b>(6) Horn I</b>	<b>(6) Trombone II</b>
<b>(13) Clarinet III</b>	<b>(6) Horn II</b>	<b>(6) Trombone III</b>
<b>(15) Clarinet III</b>	<b>(6) Horn III</b>	<b>(9) Euphonium</b>
<b>(6) Alto Clarinet</b>	<b>(6) Horn IV</b>	<b>(9) Tubas</b>
		<b>(15) Percussion *</b>

**\*At the Region Level, each percussionist will be auditioned on total percussion, i.e., Timpani, Keyboard Percussion and Snare/Battery. See ALL-STATE PERCUSSION PROCEDURE outlined on page 92B of Appendix E of this document.**

C. Based on quotas adopted by the State Executive Council (July, 2003) Region IV will send the following instruments. The quota for these instruments will be filled from regular chair auditions.

**(2) Flutes - Flute I and Flute II**  
**(4) Clarinets - first and second chair Clarinet I**  
    **- first chair Clarinet II**  
    **- first chair Clarinet III**  
**(1) Alto Clarinet - first chair**  
**(1) Bass Clarinet - first chair**  
**(1) Contra Bass Clarinet - first chair**  
**(2) Alto Saxophone – Alto Sax I and Alto Sax II**  
**(1) Tenor Saxophone**  
**(1) Baritone Saxophone**  
**(1) Euphonium - first chair**  
**(1) Tuba - first chair**  
**(1) String Bass**

D. The following instruments will be auditioned in a different manner.

- (1) Piccolo (according to state rotation outlined in Appendix B)
- (1) Eb Soprano Clarinet (according to state rotation outlined in Appendix B)
- (1) Oboe
- (1) Bassoon
- (3) Cornets/Trumpets
- (2) French Horns
- (2) Trombones
- (2) Percussion - (see Revised Percussion Procedure in Appendix C?)

1. **Piccolos and Eb Soprano Clarinets** (Region IV)<sup>49</sup>
  - a) Piccolos and Eb Soprano Clarinets will be auditioned by one committee.
  - b) All flute players will receive piccolo parts in their Region folders.
  - c) The host director will prepare a minimum of (6) Eb Clarinet folders for distribution at the district festivals. Those Bb Clarinetists who were selected to Region Band and are interested in auditioning for Eb Clarinet are responsible to pick up an Eb Clarinet folder at the time of folder distribution during the district festival.
  - d) During festival auditions, all flute and soprano clarinet students will audition on their respective instruments and ranked accordingly.
  - e) After this ranking, those students interested in auditioning on piccolo or Eb clarinet will be asked to report for an audition on that instrument.
  - f) The audition committee for these instruments will rank these students by score sheet.
  - g) The highest ranking students will be offered the piccolo or Eb clarinet seat in the Region band.
  - h) In the years that Region IV is allotted a piccolo or Eb clarinet seat at the All-State level, the highest-ranking student will advance to All-State on that instrument.
  - i) In the years that Region IV is **not** allotted a piccolo seat at the All-State level, that student may play piccolo for Region band and still advance to All-State on flute if they have qualified on that instrument.
  - j) In the years that Region IV is **not** allotted an Eb clarinet seat at the All-State level, that student may play Eb clarinet for Region band and still advance to All-State on Bb clarinet if they have qualified on that instrument.

**Explanation:** We will now form a pool of the 1<sup>st</sup> Chair – Oboe I and 1<sup>st</sup> Chair – Oboe II to audition for the All-State oboe seat. We will NOT include the 2<sup>nd</sup> Chair – Oboe I in the pool. Bassoons will follow this same procedure. Both Oboe and Bassoon will continue to utilize an “All-State Selection”.<sup>50</sup>

2. **Oboes and Bassoons** will be auditioned by a committee to determine chair placements: (Entire Procedure revised at Blue Ridge)<sup>51</sup>
  - a) Each folder will contain one playoff selection from the **first part**. This selection will be marked “**All State Selection**”. (Example: All Oboes will receive an Oboe I part, etc.)
  - b) After score tabulation and ranking of the regular chair auditions, an All-State Pool for each section will be established including the first chair of each part (Example: Oboe I – first, Oboe II – first chair).

<sup>49</sup>Revised, Shikellamy, 2005 – Revised, Abington Heights, 2006

<sup>50</sup>Blue Ridge, 2010

<sup>51</sup>Blue Ridge, 2010

- c) Only those students in the All-State Pool will participate in the All-State audition process, which will occur after all regular chair placement auditions have been tabulated and validated by the Regional Chairperson. This audition will be scored independently on a scale of 50 points, utilizing the Region IV score sheets.
  - d) A separate committee may be formed by the host and region chairperson to conduct All-State auditions.
3. **Cornet/Trumpet, French Horn and Trombone** will be auditioned by **one committee**: (New Procedure adopted, Blue Ridge, 2010)<sup>52</sup> (Region IV)

- a) Each folder will contain one playoff selection from the **first part**. This selection will be marked “**All State Selection**”. (Example: All French Horns will receive a French Horn I part, etc.)
- b) After score tabulation and ranking of the regular chair auditions, the first chair of the following parts: Cornet I, French Horn I and Trombone I will automatically be selected to advance to the All-State ensembles (these students will not participate in the All-State pool audition).
- c) The remaining seats will be filled by establishing an All-State Pool for each section including: the second chair of Part I, and then the first chairs of each remaining parts.

Cornet/Trumpet: Cornet I – 2<sup>nd</sup> chair, Cornet II and III – 1<sup>st</sup> Chairs,  
Trumpet I and II – 1<sup>st</sup> Chairs

F Horn: Horn I – 2<sup>nd</sup> chair, Horn II – 1<sup>st</sup> chair, Horn III – 1<sup>st</sup> chair,  
Horn IV – 1<sup>st</sup> chair

Trombone – Trombone I – 2<sup>nd</sup> chair, Trombone II – 1<sup>st</sup> chair,  
Trombone III – 1<sup>st</sup> chair

- c) Only those students in the All-State Pool will participate in the All-State audition process, which will occur after all regular chair placement auditions have been tabulated and validated by the Regional Chairperson. This audition will be scored independently on a scale of 50 points, utilizing the Region IV score sheets.
- d) A separate committee may be formed by the host and region chairperson to conduct All-State auditions.
- e) If the first chair, first part player is already committed to an All-State ensemble, there will not be an automatic selection and the next two (2) eligible chairs on the first part will be entered into the All-State Pool. (*Justin's notes show this as being adopted - Please check*)

6. **E-Flat Contralto/B Flat Contrabass Clarinet Procedure** (Revisions, 2001, 2006, 2010)<sup>53</sup>

When providing music folders for Eb Contra-alto and Bb Contrabass Clarinets, the festival host will consult with the guest conductor to determine which parts are to be sent. The following guidelines are to be followed:

- a) Prior to the district festivals, the festival host should prepare a minimum of (4) music folders for Eb Contra-alto and Bb Contrabass Clarinets for distribution at the district band festivals.
- b) Two additional folders, containing all parts, should be made available to the judges of

<sup>52</sup> Blue Ridge, 2010

<sup>53</sup>Revised, Shamokin, 2001 – Revised, Abington Heights, 2006 - Revised, Blue Ridge, 2010

- the audition committee.
- c) Each folder should contain parts **for both instruments** including necessary transpositions and substitute parts. Likewise, the judges' folder should contain all parts.
  - d) The festival host and festival coordinator should consult to prepare necessary transpositions **prior to the district festivals**.
  - e) It is suggested that the festival host and festival coordinator consult directors who are knowledgeable regarding the transposition requirements of these instruments for assistance in preparing appropriate transpositions. The host director should also consult the guest conductor for suggestions regarding substitutions if neither Contra parts are available for a particular selection.
  - f) If necessary, the festival host is encouraged to hire someone who is knowledgeable of contra-clarinet transpositions to prepare the transposed scores. The honorarium for this individual should be included in the festival budget.
  - g) Any transpositions are to be done with permission from the publisher.

E. **String Bass Music:** In the event that no published part exists for String Bass, the host director will consult with the guest conductor and provide suitable replacement (i.e. tuba or contrabassoon). Any transposition that is needed shall be done by the host or guest conductor, and included in the student's folder. Any transpositions are to be done with permission from the publisher.<sup>54</sup>

F. **All-State Alternate Sequence (1991):**

1. Alternates for instrumentation using All-State scores will be ranked by All-State scores from those chairs considered for All-State selection.
2. Alternates for instrumentation not using All-State scores will be determined by the chair placement within each section.

#### IV. REVIEW OF REGION IV PROCEDURES

1. Any proposed change in the Region IV Procedures **MUST** be presented at a Region meeting and must be approved by a two-thirds (2/3) majority vote of the members present. (Region IV)
2. By-Laws will be reviewed annually at the Region Band Festival by a committee appointed by the Region Chair.
3. The By-Law Review Committee will present any recommended changes to the membership at the business meeting. Proposed changes will also be accepted from the floor.
4. Following the adoption of said changes by the membership, the Region Chairperson will arrange for a new set of bylaws, which will reflect the changes and show revision date, to be posted on both the PMEA District 8 website, <http://www.pmeadistrict8.net>, and the PMEA District 9 website, <http://www.pmead9.org>.
5. The new set of By-Laws will be posted not later than the District festival of the following year.

---

<sup>54</sup>Added along with #29, Shamokin, 2001

## V. HIERARCHY OF PROCEDURES (Region IV)<sup>55</sup>

1. If the Bylaws are silent concerning an issue, established past practice will prevail if it is known to exist.
2. If past practice does not exist or an emergency situation arises, the Region IV Chairperson in consultation with the other District's president 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.<sup>56</sup>

---

<sup>55</sup> Montrose, 2004

<sup>56</sup> Blue Ridge, 2010

## Appendix A

### REGION BAND INSTRUMENTATION

1	Piccolo	4	Cornet I
8	Flute I	4	Cornet II
8	Flute II	4	Cornet III
2	Oboe I	2	Trumpet I
2	Oboe II	2	Trumpet II
2	Bassoon I	4	Horn I
2	Bassoon II	4	Horn II
1	Eb Sop. Clarinet	4	Horn III
10	Clarinet I	4	Horn IV
12	Clarinet II	4	Trombone I
14	Clarinet III	4	Trombone II
6	Alto Clarinet	4	Trombone III
6	Bass Clarinet	6	Baritone
4*	Contra Clarinet	8	Tuba
4	Alto Saxophone I	8	Percussion
4	Alto Saxophone II	2	String Bass
4	Tenor Saxophone		
2	Baritone Saxophone		

\* A Total of (4) Eb Contralto Clarinet OR Bb Contrabass Clarinets.

**NOTE: These assignments are “prime” responsibilities. The host must make preliminary assignments within the section to suit the needs of the music to be performed.**

## Appendix B

**NOTE FOR 2011 REGION BAND :  
REVISION AND UPDATES ARE NEEDED FOR APPENDIX B and APPENDIX C**

### **ALL-STATE SELECTION PROCEDURE CONCERT BAND & SYMPHONIC BAND**

(from PMEA STATEWIDE FESTIVAL POLICIES adopted, July, 2003 – revised, July, 2005)

<u>Instruments</u>	<u>Concert Band</u>	<u>Symphonic Band</u>	<u>Totals</u>
Piccolo	( )	( )	1 (according to rotation)
Flute I	6	3	9
Flute II	7	2	9
Oboe I	3	1	4
Oboe II	3	2	5
Bassoon I	3	1	4
Bassoon II	3	2	5
Eb Clarinet	( )	( )	1 (according to rotation)
Bb Soprano Clarinet I	8	3	11
Bb Soprano Clarinet II	9	4	13
Bb Soprano Clarinet III	10	5	15
Alto Clarinet	5	1	6
Bass Clarinet	5	1	6
Contra Clarinet	5	1	6
Alto Saxophone I	4	2	6
Alto Saxophone II	4	2	6
Tenor Saxophone	4	2	6
Baritone Saxophone	4	2	6
Cornet I	4	2	6
Cornet II	4	2	6
Cornet III	4	2	6
Trumpet I	4	2	6
Trumpet II	4	2	6
Horn I	4	2	6
Horn II	4	2	6
Horn III	4	2	6
Horn IV	4	2	6
Trombone I	4	2	6
Trombone II	4	2	6
Trombone III	4	2	6
Euphonium	6	3	9
Tuba	6	3 (+1 from E2 or E4 Orch.)	10
String Bass	0	0	0
Percussion	9	6	15
<del>Keyboard Percussion</del>	<del>0</del>	<del>0</del>	<del>0</del> (these deletions should be
<del>Timpani</del>	<del>0</del>	<del>0</del>	<del>0</del> presented to the state)
<b>Totals</b>	<b>152</b>	<b>71</b>	<b>225</b>

**ALL-STATE SELECTION PROCEDURE  
CONCERT BAND & SYMPHONIC BAND  
Continued**

**Even Number Years:**

Even Numbered Regions: 1<sup>st</sup> player in each section will be assigned to the Symphonic Band. Assignment will then alternate between Concert Band and Symphonic Band.

Odd Numbered Regions: 1<sup>st</sup> player in each section will be assigned to the Concert Band. Assignment will then alternate between Symphonic Band and Concert Band.

**Odd Number Years:**

Odd Numbered Regions: 1<sup>st</sup> player in each section will be assigned to the Symphonic Band. Assignment will then alternate between Concert Band and Symphonic Band.

Even Numbered Regions: 1<sup>st</sup> player in each section will be assigned to the Concert Band. Assignment will then alternate between Symphonic Band and Concert Band.

**CODE:**                    **C = Concert Band**                    **S = Symphonic Band**

**FLUTES:**    Region IV will receive (1) Flute I and (1) Flute II each year.

<b><u>YEAR:</u></b>	<b><u>Region IV</u></b>
<b>2004</b>	S1, C2
<b>2005</b>	C1, S2

**ALTO SAX:**    Each Region will receive (1) Alto Sax I and (1) Alto Sax II.

<b><u>YEAR:</u></b>	<b><u>Region IV</u></b>
<b>2004</b>	S1, C2
<b>2005</b>	C1, S2
<b>2006</b>	C1, C2

**PERCUSSION:** Region IV will receive (2) Percussion each year.

**(Exceptions to these procedures are: Alto, Bass & Contra Bass Clarinets, Euphoniums & Tuba.)**

**OBOE:**

**Bassoon:**

<b><u>YEAR:</u></b>	<b><u>Region IV</u></b>
<b>2004</b>	S2
<b>2005</b>	C1
<b>2006</b>	S2
<b>2007</b>	C1
<b>2008</b>	S1
<b>2009</b>	C2

<b><u>YEAR:</u></b>	<b><u>Region IV</u></b>
<b>2004</b>	S2
<b>2005</b>	C1
<b>2006</b>	S2
<b>2007</b>	C1
<b>2008</b>	S1
<b>2009</b>	C2

**ALL-STATE SELECTION PROCEDURE  
CONCERT BAND & SYMPHONIC BAND  
Continued**

**CLARINET:**

<u>YEAR:</u>	<u>Region IV</u>
2004	S1, C1, S2, C3
2005	C2, S2, C3, S3
2006	S1, C1, S3, C2
2007	C1, S2, C3, S3
2008	S1, C2, S3, C3
2009	C1, S2, C2, S3

**ALTO CLARINET, BASS CLARINET, CONTRA BASS CLARINET (1 for each Region)**

<u>YEAR:</u>	<u>Region IV</u>
2004	1
2005	1
2006	1#
2007	1*
2008	1
2009	1&

- \* This Region's Alto Clarinet will be assigned to the Symphonic Band
  - # This Region's Bass Clarinet will be assigned to the Symphonic Band
  - & This Region's Contra Bass Clarinet will be assigned to the Symphonic Band
- All other Alto, Bass and Contra Bass Clarinets will be assigned to the Concert Band.

**TENOR SAX, BARITONE SAX:**

<u>YEAR:</u>	<u>Region IV</u>
2004	1#
2005	1*
2006	1#

- \* This Region's Tenor Sax will be assigned to the Symphonic Band
- # This Region's Baritone Sax will be assigned to the Concert Band



**STRING BASS**

Concert Band: (2) Symphonic Band: (1)

The rotation will be as follows:

	<u>Region I</u>	<u>Region III</u>	<u>Region V</u>	<u>Region II</u>	<u>Region IV</u>	<u>Region VI</u>
<b>2005</b>	C1	C1	S1			
<b>2006</b>				C1	C1	S1
<b>2007</b>	S1	C1	C1			
<b>2008</b>				S1	C1	C1
<b>2009</b>	C1	S1	C1			
<b>2010</b>				C1	S1	C1

## Appendix C

### ALL-STATE PERCUSSION PROCEDURE

(from PMEA STATEWIDE FESTIVAL POLICIES adopted, July, 2003)

All percussionists at the Region Level will auditioned on all music in the Region folder in three separate parts: snare drum/battery, keyboard percussion, and timpani. The top 2 overall scoring total percussionists will be placed into the All-State Symphonic Band and Concert Band. (Region IV)<sup>57</sup>

Students will be auditioned the same way at All-State Festival Auditions for seating in the All-State ensemble. Composite scores will be used for ranking (highest total rank is first chair) and individual scores will be used for part assignments (strongest keyboard percussionist will receive most difficult keyboard parts).

Placement of students in the Concert or Wind Ensemble will be done on a rotating schedule as follows.

**S – Symphonic Band (6-1T, 2K, 3S) [TSKSKS]**

**C – Concert Band (9-2T, 3K, 4S) [SKSTKSKST]**

**S = Snare/Battery, K = Keyboard, T = Timpani**

<b><u>YEAR:</u></b>	<b><u>Region IV (2)</u></b>
<b>2004</b>	SS, CK
<b>2005</b>	SK, CS
<b>2006</b>	SS, CK
<b>2007</b>	ST, CS
<b>2008</b>	SS, CT
<b>2009</b>	SL, CS

<p style="text-align: center;"><b>NOTE FOR 2011 REGION BAND :</b> <b>REVISION AND UPDATES ARE NEEDED FOR APPENDIX B and APPENDIX C</b></p>
--

---

<sup>57</sup> Bloomsburg, 2007

## Appendix D

### AUDITION PROCEDURE - TO BE DISTRIBUTED TO STUDENTS

1. Students will audition in a predetermined random order.
2. Students should have their Student Number Form.
3. All students will be informed of the audition excerpts to be played. Students will be instructed to mark in their own music the beginning, midpoint, and end of each audition passage. Students will then be instructed to arrange the excerpts in audition order within their folders.
4. All folders will be collected by the Student Advocate and placed in the audition room. Students may warm up in the holding room, but will not be permitted to warm up using any musical scores. Musical scores should not be visible in the warm up room once auditions have begun..
5. Students will not be permitted to practice in close proximity to the audition room while auditions are in progress.
6. Student and/or faculty runners will conduct auditioning students from the holding area to the audition room.
7. Students enter the room and locate their own folder.
8. The Student Advocate will announce the student's number, review for the student, the beginning, midpoint and end of each audition passage, and review the audition performance order.
9. Students may warm-up in the audition room. Prior to playing the audition excerpts the student may warm up for a period not to exceed 30 seconds. The student may not use audition materials as part of the warm up.
10. Percussion students will be provided the opportunity to acclimate themselves to the percussion instruments provided for auditions. This opportunity will occur during the registration time.
11. Students may stand or sit.
12. Students may communicate only to the Student Advocate.
13. A student may opt to replay a passage a second time. The student should communicate this to the Student Advocate. Once a student has reached the midpoint of a passage, the restart will occur at the midpoint.
14. During the timpani audition, students will have not more than 60 seconds to tune. Students should bring a pitch pipe or tuning fork to auditions for timpani tuning. The student may use the pitch pipe or tuning fork to tune all necessary pitches required for each excerpt. Electronic tuners may not be used. No other tuning method may be used. Tuning may not be repeated for any replay the student elects to perform.
14. Students may not have audio devices, cell phones or pagers with them during any part of the audition process. Violation of this policy may result in students being disqualified from the festival.
15. Emergency instrument repairs may be made at any time. After entering the audition room, students whose instruments need repair should notify the Student Advocate. **THE STUDENT MUST TELL THE STUDENT ADVOCATE OF A PROBLEM BEFORE LEAVING THE ROOM;** otherwise, once the student exits the audition room, the audition is considered officially complete. The student advocate will inform the audition committee chairperson of the problem, who will instruct the advocate on how to proceed. If the instrument cannot quickly be repaired by a member of the committee, the student advocate will escort the student to the location for repairs. The student will be allowed to audition within the audition period after the repair has been made.<sup>58</sup>
16. Upon completion of the audition, students will take their folder with them.
17. Following the audition, students will report to the post-audition holding area without returning to the warm up room.

---

<sup>58</sup> Mountain View, 2008

# Appendix E

## REGION IV JUDGING FORM – WINDS Adopted 2011, Central Columbia



**PENNSYLVANIA MUSIC EDUCATORS ASSOCIATION**  
REGION IV BAND JUDGING FORMS - WINDS



Excerpt 1		TONE QUALITY (circle one number per excerpt)	Excerpt 2	
9	10	Tone quality is full, rich, and characteristic of the tone quality of the instrument in all registers.	9	10
7	8	Tone quality is characteristic in most registers, but distorts in few passages. (occasional lapses)	7	8
5	6	Tone quality exhibits some flaws in production. (i.e. slightly thin/unfocused or forced sound)	5	6
3	4	Tone quality has several flaws in basic production. (i.e. consistently thin/unfocused or forced sound)	3	4
1	2	Tone production is of a quality that hinders the performance.	1	2
RHYTHM (circle one number per excerpt)				
9	10	Rhythms are accurate and precise throughout the performance.	9	10
7	8	Rhythms are nearly accurate; occasionally, rhythms lack precise interpretation.	7	8
5	6	Most rhythm patterns are accurate, but errors in precision are present (approximation of written rhythms)	5	6
3	4	Many rhythms performed incorrectly or inconsistently, major errors are present in the performance.	3	4
1	2	Rhythms are consistently performed incorrectly; clarity and precision are essentially nonexistent.	1	2
MUSICALITY (circle one number per excerpt)				
9	10	Demonstrates full control of tempo, dynamics, phrasing, and expression in a stylistically accurate performance.	9	10
7	8	Demonstrates good control of tempo, dynamics, phrasing, and a range of stylistically accurate expression.	7	8
5	6	Demonstrates basic control of tempo, dynamics, phrasing, and expression; basic knowledge of stylistic expression.	5	6
3	4	Major errors in tempo, dynamics, phrasing, and expression are present; little attempt at stylistic expression.	3	4
1	2	Lack of control in tempo, dynamics, phrasing, and expression; unsuccessful/nonexistent attempts at stylistic expression	1	2
TECHNIQUE (circle one number per excerpt)				
9	10	Demonstrates complete mastery of technical demands: including precision and clarity of pitches/articulations.	9	10
7	8	Demonstrates near mastery of technical demands: minor inconsistencies in precision and clarity of pitches/articulations.	7	8
5	6	Reasonable technical facility; some passages include incorrect pitches/articulations. Precision/clarity is questionable.	5	6
3	4	Demonstrates basic knowledge of technical demands. Consistent/major errors made in pitch/articulation and clarity.	3	4
1	2	Lack of accuracy in pitch and articulation. Precision seriously hinders the performance. Under developed technique.	1	2
INTONATION (circle one number per excerpt)				
9	10	Intonation is accurate in all ranges and registers.	9	10
7	8	Intonation is mostly accurate; the student adjusts the few problem pitches to an acceptable standard.	7	8
5	6	Intonation is somewhat accurate, consistently out-of-tune notes; student adjusts with fair success.	5	6
3	4	A basic sense of intonation is evident, yet major errors occur. The student makes little attempt to adjust.	3	4
1	2	Intonation is consistently inaccurate and hinders the quality of the performance.	1	2

Comments:

Judge's Signature

SCORE - EXCERPT #1	
SCORE - EXCERPT #2	
<b>FINAL SCORE</b>	

*Rank*

INSTRUMENT	STUDENT NUMBER

Region IV Audition Sheet - Revised 2011

# Appendix F

## REGION IV JUDGING FORM – PERCUSSION Adopted 2011, Central Columbia

PENNYSYLVANIA MUSIC EDUCATORS ASSOCIATION REGION IV AUDITION FORM - TOTAL PERCUSSION		STUDENT NUMBER _____									
P		SNARE		BATT/AUX		KEYBOARD		TIMPANI			
		9	10	9	10	9	10	9	10	9	10
<b>STONE QUALITY (circle one)</b>											
Tone quality is characteristic to the instruments.											
Tone quality is often characteristic to the instruments.											
Tone quality exhibits some flaws in production due to implementation and/or technique.											
Tone quality flaws in production.											
Tone production is of a quality that hinders the performance.											
<b>RHYTHM (circle one)</b>											
Rhythms are precise and at the appropriate/steady tempo(s).											
Some rhythms lack precise interpretation and/or steady tempo(s).											
Many rhythm patterns are not precise and/or lack steady tempo(s) (approximation).											
Most rhythms performed are not precise and/or lack steady tempo(s).											
Rhythms are consistently performed incorrectly and/or at inappropriate/unsteady tempos - major errors.											
<b>MUSICALITY (circle one)</b>											
Demonstrates full control of dynamics, phrasing, and stylistic expression.											
Demonstrates good control of dynamics, phrasing, and stylistic expression.											
Demonstrates basic control of dynamics, and phrasing. Inconsistencies with stylistic expression.											
Demonstrates major errors in dynamics, phrasing, expression and stylistic expression											
Demonstrates a lack of control in dynamics, phrasing, and stylistic expression.											
<b>TECHNIQUE (circle one)</b>											
Demonstrates complete mastery of the technical demands of the music.											
Demonstrates near mastery of the technical demands of the music.											
Performance is handled with reasonable technical demands of the music; some passages are questionable.											
Performance demonstrates basic knowledge of the technical demands of the music; errors are present.											
Performance lacks basic development of the technical demands of the music.											
<b>PITCH ACCURACY / INTERPRETATION / ROLL QUALITY (circle one)</b>											
Pitches / Interpretation are accurate / Full mastery of roll quality											
Pitches / Interpretation are mostly accurate / Good control of roll quality											
Pitches / Interpretation are somewhat accurate / Basic control of roll quality											
Pitch / Interpretation errors are significant / Major flaws in roll quality											
Pitches / Interpretations are consistently inaccurate / Lacks basic control of roll											
<i>Comments:</i>											
		SUB TOTAL RANK		SUB TOTAL RANK		SUB TOTAL RANK		SUB TOTAL RANK		SUB TOTAL RANK	
Judge's Signature _____		RANK _____ TOTAL _____ SCHOOL _____									

PMEA Region IV - Revised 2011

Pitch Accuracy/Interpretation/Roll Quality Category changed 2011 – Central Columbia

**Appendix G**

**REGION IV BAND FESTIVAL DIRECTOR INFORMATION FORM**

Name \_\_\_\_\_

MENC / PMEA # \_\_\_\_\_

School \_\_\_\_\_

School Address \_\_\_\_\_

\_\_\_\_\_

School Phone \_\_\_\_\_

Fax \_\_\_\_\_

Other Phone (home/cell) \_\_\_\_\_

Email \_\_\_\_\_

Primary Instrument \_\_\_\_\_

Secondary Instrument \_\_\_\_\_

Please list any students (w/instrument) who you teach privately or are your own children:

## Appendix H

### REGION BAND SNARE DRUM ROLL EXCERPT

This excerpt is to be used to judge “roll quality” only in the event that significant roll material is not already included in the folder of music.

This excerpt is to be included in ALL Region Band percussion folders, regardless.

♩ = 120

Snare Drum

S. D.

5

The image shows two staves of musical notation for a snare drum roll. The top staff is labeled 'Snare Drum' and the bottom staff is labeled 'S. D.'. Above the top staff, a tempo marking indicates a quarter note equals 120 beats per minute (♩ = 120). The top staff begins with a double bar line, followed by a snare drum roll symbol (a circle with three vertical lines) and a half note. This is followed by a slur over two more snare drum roll symbols, each with a half note. The bottom staff begins with a double bar line, followed by a snare drum roll symbol and a half note. This is followed by a slur over two more snare drum roll symbols, each with a half note. The bottom staff then has a slur over two more snare drum roll symbols, each with a half note. The bottom staff ends with a double bar line.

2011 – Central Columbia