

PMEA SELECTIVE MUSIC LIST

Graded Vocal Solo and Choral Music

Volume II

**Effective
January 1, 1990
(revised January, 2001)**

Pennsylvania Music Educators Association

PENNSYLVANIA MUSIC EDUCATORS ASSOCIATION

Mary Lippert-Coleman
President
128 Verna Road
Lewisburg, PA 17837-8747

Margaret S. Bauer
Executive Director
1001 S. Fourth St., Suite 4
Hamburg, PA 19526-9243

Robert Fetterman, Chairman
Adjudication Festivals
805 Orioles Drive
Lehighton, PA 18235

Forward

PMEA is pleased to offer this edition of the Selective Music List to its members. It is designed to be used as a recommended list of music materials for general teaching purposes and as the source of music designated as acceptable for use in the Association's Adjudication Festivals. The content is the result of much time and expertise contributed by knowledgeable educators which built on the base of data supplied by the New York State School Music Association which was used to initiate our festival system.

We greatly appreciate the cooperation we received from NYSSMA to issue Volume I. Music titles which were included in that volume will continue to be acceptable for use in our festivals. The only exception will occur when a specific title has been changed to a different grade level. In this event, the revised grade level of the latest volume will take precedence.

PMEA publishes separate listings for choral and instrumental music and revises them on a regular basis. A network of committees to work on reviewing newly-published music is in existence and if you are interested in submitting selections for review or in being a member of the music selection committee contact the state chairman. Future editions will endeavor to indicate titles which are currently out of print and to insure that a majority of each category is made up of currently available titles. We welcome your suggestions and your expression of willingness to serve on this important project.

Individual membership in PMEA is a prerequisite for any teacher to sponsor students as participants in the Adjudication Festivals. Be sure to consult the September PMEA News for the listing of PMEA Adjudication Festivals for the school year and subsequent issues for updates.

TABLE OF CONTENTS

	Section	Page
Forward		
Table of Contents	1	2
Contributor Acknowledgments		3
The Solo Accompaniment		5
General Instructions on the use of the list		6
Ordering information for additional copies		8
PMEA Guide for Adjudication Festivals		
Statement of Purpose	2	1
Adjudication Eligibility Definitions		2
Categories of Events		2
Festival General Procedures		3
Large Ensemble Procedures		
Solo and Small Ensemble Procedures		6
Interpretation of Ratings		
Music Classification Plan		8
Festival Organization		9
Duties of Adjudication Chairman		
Duties of Selective Music List Editor		
Duties of Festival Host		
Responsibilities of all Participants		10
Selection of Music for the List		
Use of Out of Print Compositions		11
Separate Movements		
General Instructions for Solo Performance		
The Adjudicator		11
Fees, Honorariums and Awards		13
Music for Mixed Chorus		
Medieval/Renaissance	3	1
Baroque		7
Classical/Romantic		13
Twentieth Century		18
Folk/Spiritual		25
Music for Treble Chorus		
Medieval/Renaissance	4	1
Baroque		3
Classical/Romantic		7
Twentieth Century		11
Folk/Spiritual		17

Music for Male Chorus

Medieval/Renaissance	5	1
Baroque		3
Classical/Romantic		4
Twentieth Century		8
Folk/Spiritual		14

Music for Vocal Solo

Level One	6	1
Level Two		6
Level Three		9
Level Four		12
Level Five		17
Level Six		21

Publishers

Key to Codes	7	1
--------------	---	---

Preface to The PMEA Choral Selective Music List

The following list is a selective list of quality choral works which may be performed for PMEA Adjudications. Given the enormity of the choral repertoire, it has been the goal of the selection committee to include a balanced listing of works from various historical periods, by a variety of composers and in a range of genres for each of six levels of difficulty. Thus, the lists are selective rather than comprehensive. We feel confident that within a given level of difficulty a choral conductor will be able to locate several works appropriate to his/her choir. We trust that the purposeful inclusion of some less-well-known works will also assist conductors in the endless process of expanding knowledge of the literature

The selection committee decided at the outset to include in this listing only works for which reference copies were in hand. To this end, dozens of publishers were contacted with requests for reference copies of specific works which we had identified as appearing on one or more other state lists. In addition, those publishers were invited to send copies of other works which they felt were worthy of being considered for inclusion. We thank these publishers who responded so generously to our request. All works on the list were in print as of either the first printing (spring 1988) or the second printing (summer 1992).

This is a list of works which are appropriate for PMEA Adjudication Festival use. The “edition” designation indicates only that this is an acceptable edition and that it was provided by the publisher. Other editions of the same work are acceptable for PMEA use as long as they are editions, not arrangements. For example, an arrangement for SAB voices of a work which was originally SATB would not qualify for the level of difficulty under which the work is listed, and should therefore not be performed.

The “level of difficulty” designation assumes performance in the original language of a piece, if the title in our listing has that language listed first. If a conductor elects to perform the piece in English instead of its original language, the “level of difficulty” will be reduced by one level.

A work originally written for instrumental forces beyond piano-only may be performed with an accompaniment of piano only, as long as the full texture of the piece is present. If a work contains obligato instrumental lines, in addition to the keyboard part, those lines must be present in some form.

Conductors are reminded that PMEA Choral Adjudications will include three pieces plus an optional “warm-up” piece. In a few cases works in this list have been designated as “counts for two” or “two counts for one”. The level of adjudication is determined by the lowest level represented by any of the three adjudicated pieces. (The warm-up piece may be from any level, and does not have to be from the list). However, conductors are free to select one or more pieces from any higher “level of difficulty” as a means of offering their ensemble an experience with that repertoire.

Unlike most other similar lists, we have decided to organize the Pennsylvania list according to historical period. We hope this will be of assistance to conductors who wish to assure that their singers are experiencing a range of styles in their choral participation. This period organization does not imply requirement that adjudication works must be selected from different periods. However, we urge conductors to consider using contrasting styles in their choices. We hope that beyond specific use of selecting works for PMEA Adjudication Festivals these lists will also be useful in general repertoire selection during the school year.

Whereas the historical period portions of the lists are alphabetized by composer, the “folk/spiritual” category is alphabetized by title. This was done since it seems likely that conductors considering folk/spiritual works will most likely be seeking the name of a title rather than that of an arranger.

It is our plan to supplement this list periodically with additional works and/or editions. Therefore the Selection Committee invites recommendations for inclusion in future supplements. Since we must have a copy of any work to be included, you may be asked to provide one if we do not already have a copy in hand. (We do have copies of several hundred works which were not included in this first printed list). In addition, please make certain that any nominated work is currently in print.

No two choral directors will agree on all decisions of inclusion/exclusion or on appropriate designation of “level of difficulty”. We trust that this PMEA listing will prove useful and that members will make it even more useful through their recommendations.

PMEA wishes to thank
all who have contributed to this edition of the
Selective Music List:
Robert Drafall, Editor, State College Area HS
and previous editions of the list:

Choral Music

Daniel Shaw, Choral Editor, Bellefonte High School
Daniel Dauner, Penn State University
Jane Donato, Hummelstown Elementary
Eileen Finley, Neshaminy School District
Janet Herrick, Williamsport School District
Fred Hooper, Selinsgrove Area School District
Natalie Ozeas, Carnegie Mellon University
Ruth Rana, Parkland High School
Theodore Richardson, Montgomery High School
Richard San Fillippo, Council Rock High School
Lou Ann Shafer, State College Area High School
Zachary Zembower, State College School District
Douglas Miller, Mixed Choral Chair, Penn State University

Vocal Solo

Suzanne Roy, Solo Chair
Gerald W. Dagher, Coatesville High School
Richard Davis, Penn State University
Kermit Finstad, Gettysburg College
Janet L Herrick, Williamsport Area High School
Elizabeth Hinkle, Alvernia College
Gary Renzelmann, Lock Haven University
Marc Toure, Greater Latrobe School District

Printing and Distribution

PMEA Executive Office, 1001 S. Fourth St., Hamburg, PA 19526

We encourage any PMEA members who would be interested in serving on a music review committee for future updating of the list to contact the Adjudication Chairman.

The Solo Accompaniment

In addition to the obvious value to the student which comes from working on quality solo literature, the skills gained in working together with an accompanist are a significant part of the total developmental benefits. The experience gained from these learnings in creative interaction enable solo and ensemble playing to be superior vehicles for developing expressive interpretation ability. The Adjudication Planning Committee has determined that participants in the Solo Adjudications must perform with an accompaniment any work that was not intended by the composer to be unaccompanied.

General Instructions on the Use of the Selective Music List

Titles beginning with the English articles a, an and the have been alphabetized on the second word of the title.

There are some titles that may have more than one publisher listed - order of preference is meant to be implied. The entry "any" as a publisher code indicates that any standard edition may be used.

Our listing of publishers is correct as of the time of publication, but many publishing companies have been involved in mergers and buyouts in recent years, and this process of change will undoubtedly continue. All companies will be listed by name. If a company is an independent, its address will be listed. If it is now part of a larger company, or if another company acts as its selling agent, no address will be listed and there will be a reference to the other company. In newer printings, the larger company name may now appear on some titles previously issued by another firm.

Information peculiar to a given section will be given in coded numbers which will be explained at the beginning of that section.

To order copies of either the Instrumental or Choral Selective Music List, please send your:

Name _____ School District _____
Mailing Address _____
Street _____ City _____
Zip _____

along with a check for \$30.00 to:

**PMEA Executive Office
1001 S. Fourth St., Suite 4
Hamburg, PA 19526**

Make Checks Payable to PMEA. No purchase orders or cash will be accepted. Thank you!

PMEA Guide for Adjudication Festivals

June, 1988

revised: September, 1997

A list of sites of all festivals will be included in the September issue of the PMEA Calendar of Events, and the September and December Issues of PMEA News.

All questions and inquiries are to be directed to: Robert Fetterman, Adjudication Chairman, 805 Orioles Drive, Lehighton, PA 18235.

What is PMEA?

PMEA is a service organization to music education in the State of Pennsylvania. The present membership of 4,500 includes those engaged in music education at all levels, from preschool through college and university, as well as those in music industry, merchandising and publishing. In addition, 28 student chapters throughout the state are comprised of students enrolled in music education.

Purpose

PMEA's objective is to strengthen and advance the cause of music education in the Commonwealth. PMEA provides in-service training and cooperates with other educational organizations in matters pertaining to music education. In addition, PMEA provides leadership in professional growth for teachers; serves as a clearinghouse for effective techniques, resources, materials and common concerns; aids teachers in times of crisis; and offers special opportunities for musical growth to school pupils. PMEA is a leader in efforts to ensure that every school system and board of education shall allocate sufficient staff, time and funds to support a comprehensive and professionally directed music program which encourages equal emphasis on music education courses, music performances and related arts. PMEA serves as counsel to administrators in terms of curricular offerings, program development and as an informational advisor for specific requests.

Adjudication Festival Committee

Robert Fetterman, Chairman/Editor
805 Orioles Drive
Lehighton, PA 18235

Ken Sarch, Orchestra Editor
Mansfield University

Donald Fisher, Percussion Editor
Williamsport Area School District

Dale Orris, Brass Editor
Lewisburg Area HS

All Festival Hosts

Robert Drafall, Choral Editor
State College Area HS

Richard Bundy, Band Editor
Penn State University

Winsome Garland, String Ensembles Editor
Richland Twp. School District

Jim Falvo, Woodwind Editor
Canon-McMillan School District

Eligibility

Directors

All participating directors and sponsoring instructors must be members of MENC/PMEA. Participating groups must be organizations of a specific school - area honors groups, and other groups made up of students from various schools are not eligible.

Students

Any student enrolled in an elementary, junior high/middle school or high school in Pennsylvania is eligible to participate in the Chorus, Band, Orchestra, String Orchestra, Solo and Small Ensemble Festivals sponsored by PMEA. This eligibility comes as a benefit of the PMEA membership of the student's instructor.

Students must be enrolled in the school of the participating organization, and are required to be participating members of the band, orchestra or chorus program in that school in order to participate in a festival. Regular band members may also perform with the orchestra for the same school. Regular orchestra members may also perform with the band for the same school. No student may participate in two bands, two orchestras or two choruses at a festival unless the student is a member of both groups on a regular basis.

Students who perform as soloists or as members of small ensembles are required to be participating members of the corresponding large ensemble, if the school has such an ensemble, i.e. string students must be members of the school orchestra.

Participation by Out of State Educators

MENC members from neighboring states may also participate in any PMEA Adjudication Festival but must likewise be in obedience of all festival rules.

Categories of Events

- Large Ensembles: Band, Chorus, Full Orchestra, String Orchestra
- Small Ensembles: Brass, Woodwind, String, Percussion, Vocal
- Solo: Brass, Woodwind, String, Percussion, Vocal

Festival General Procedures

Mode of Judging Option

Any participant may perform for either a rating or comments only. This declaration must be made on the festival application.

Ratings	I - Superior Performance
	II - Excellent Performance
	III - Very Good Performance
	IV - Good Performance
	V - Fair Performance

Large Ensemble Procedure

Three persons will be the adjudicators for the prepared performance of all large ensembles. They may confer as necessary during the festival.

Time Limitations

Instrumental ensembles will be permitted thirty (30) minutes on stage, including set-up and performance.

Choral ensembles will be permitted twenty (20) minutes on stage, including positioning and performance.

Music Selection

All large ensembles may perform a warm-up selection (not judged) which can be from any grade level and need not be from the PMEA Selective Music List. Bands and Orchestras will perform two (2) selections to be adjudicated which MUST be chosen from the PMEA Selective Music List. Choruses will perform three (3) selections to be adjudicated, which MUST be from the PMEA Selective Music List. These selections need not be from the same grade level, nor need they be the same grade level as the warm-up selection.

Ensembles will be graded based on the lowest level of any selection from the music list, i.e., selections from Grade 3 and 4 will be classified as Grade 3.

Sight- Reading Procedure

All instrumental ensembles will sight-read in a separate location after the performance of prepared selections. Adjudication will be done by one person. The sight reading selection will be two grade levels below the prepared selections, but high schools will not sight-read below Grade 3.

In the case of an ensemble performing Grade 1 or 2 prepared music, sight-reading music of a similar level will be used. All sight-reading music will be supplied by the sight reading judge. (*Choral ensembles do not have sight-reading included in their festival procedures.)

The parts will be handed out in plain brown envelopes to the performers and the director by the student assistant(s) and the sight-reading judge after the students have been seated. They will not open the envelopes until the judge so instructs.

There will then be a five (5) minute preparation time. At this point the director and students may remove the music from the envelopes. During the first two (2) minutes no one may speak and there is to be no playing of instruments. This time is to be used by the director and students to silently peruse the music. During the next three (3) minutes the director and students may discuss the music but NO instruments may be played.

At the conclusion of the five (5) minute period the judge will stop all discussion and the selection will be performed.

During the performance the director may tap on the stand, sing parts, count, call out rehearsal numbers or letters, etc.

One stop during the performance will not adversely affect the rating.

Upon finishing the piece the judge will take several minutes to discuss the performance with the students and the director.

All parts will then be collected and the group dismissed.

No one is permitted in the sight-reading room except the ensemble, one director, the festival judge and festival aide(s).

Tabulating the Judges Results of the Prepared Music

The letter grades to be used are A,B,C,D and E. Each letter is assigned a numerical value.

A=1 B=2 C=3 D=4 E=5

A plus sign (+) or a minus sign (-) may be used in conjunction with a letter grade but are not to be used to tabulate results. Thus a "B+", a "B-" and a "B" all equal a 2 rating.

A tabulator will assign numerical values as indicated above. These values will then be added together and the total will be divided by the number of letter grades. This will result in a number which will be the basis for the rating on that sheet.

The following chart shows how combined boxed ratings found in the upper right hand corner of the individual rating sheets in order to arrive at a final overall adjudication rating such as I, II, III, IV, or V.

Prepared Music Rating Chart

Ratings	I	II	III	IV	V
3 Judges Scores	1-1-1	1-2-2	1-3-3	1-4-4	1-5-5
	1-1-2	1-2-3	1-3-4	1-4-5	2-5-5
	1-1-3	1-2-4	1-3-5	2-4-4	3-5-5
	1-1-4	1-2-5	2-3-3	2-4-5	4-5-5
	1-1-5	2-2-2	2-3-4	3-4-4	5-5-5
		2-2-3	2-3-5	3-4-5	
		2-2-4	3-3-3	4-4-4	
		2-2-5	3-3-4	4-4-5	
			3-3-5		

The final rating will be determined by the formula below combining the prepared (concert) score and the sight-reading score.

Final Rating	I		II		III		IV		V	
	C	SR	C	SR	C	SR	C	SR	C	SR
	1	1	1	3	2	4	3	5	5	4
	1	2	1	4	2	5	4	3	5	5
			1	5	3	2	4	4		
			2	1	3	3	4	5		
			2	2	3	4	5	1		
			2	3	4	1	5	2		
			3	1	4	2	5	3		

Solo and Small Ensemble Procedures

Any student may enter for a Rating or Comments Only. This declaration must be made on the application form. The five rating plan will be used. One adjudicator will judge each solo or small ensemble performance. ALL music must be selected from the PMEA Selective Music List.

Participation Limitations

No school will be limited in the number of entries that they may submit so long as the facilities and time schedule of the festival allow. An individual student is limited to participation in three (3) events, of which no more than two (2) are solos. If the student performs more than one solo, the second solo must be on a different instrument from the first solo event. In the event the number of entries exceeds the number of slots available, the host will have the right to limit the number of entries to an established maximum.

Each ensemble will be required to make a minimum of fifty (50%) change in personnel in order to participate in a second event, i.e., students A, B, C and D enter as a clarinet quartet. To perform another clarinet quartet, at least two (2) of the players must be replaced by different students. Ensembles that change instrumentation will not need to change personnel. If the clarinet quartet keeps the same personnel but changes instrumentation, it will be permissible, and will count as a separate event.

Interpretation of Ratings

Rating I (Division I), Superior. This division represents the finest conceivable performance for the event and the class of participants being judged worthy of distinction of being recognized as among the very best.

While the adjudicators might find some minor points to criticize and make some helpful suggestions for further improvement, their comment sheets would show a preponderance of A's for each category. Their remarks would be complimentary for outstanding work.

Rating II (Division II), Excellent. This rating reflects an unusual performance in many respects but not one worthy of the highest rating due to minor defects. Yet it is a performance of distinctive quality.

The performer in this division usually shows the results of sound, fundamental training, but the performance lacks the polish and finesse necessary to qualify for Division I. In the squares on the comment sheet there could be some A's but there also would be some B's. It is relatively easy for a judge to comment on such a performance because the weaknesses stand out clearly against a generally first-rate background. Suggestions usually are focused on something specific and helpful.

Rating III (Division III) , Very Good. This rating is awarded for a good performance, but one that is not outstanding. This performance shows accomplishments and marked promise, but is lacking in one or more essential qualities.

This division indicates much room for improvement in many of the fundamental items listed on the adjudicators sheet. Such a comment sheet might show a few A's and B's, but would show quite a few C's. There would probably not be time or space to record each separate error as it occurred, but the group would have some basically fine qualities. There should be ample opportunities for the adjudicator to make suggestions for general improvement in those fundamental factors in which the performance revealed weaknesses.

Rating IV (Division IV), Good. This rating describes a performance that shows obvious weaknesses. These may reflect handicaps in the way of instrumentation or lack of rehearsal time.

This classification represents a performance which is generally weak and uncertain. There are numerous errors and the performance reveals weaknesses in most of the fundamental factors listed on the score sheet. The adjudicator's comment sheet will show many D's. They will probably not devote much space to pointing out specific errors in the works performed. Their comments, however, will likely be encouraging and contain helpful suggestions for improvement. They might suggest such things as more individual practice or sectional rehearsals or more careful screening of players. The adjudicator might even make specific recommendations for ensemble or individual studies and exercises which would contribute to the development of a player or the group.

Rating V (Division V), Fair. This rating indicates a performance which reveals much room for improvement.

This division is rarely used even by the most critical judges. It indicates a performance in which the players reveal almost a complete lack of preparedness and understanding. In most cases this may be due to immature students attempting music that is far too advanced for them. In others, it may be due to an accumulation of careless and bad playing habits, which only tend to become accentuated and more noticeable as the player becomes older. The adjudicator's comment sheet will, of course, be filled with D's and E's. They must use a great deal of tact in their comments to soloists or groups in the lower divisions. If there are any commendable features in the performance, they may be singled out. Perhaps there is one outstandingly good player in the group. This good player could be held up as a model. Sometimes only the stage deportment and appearance may be commented on favorably.

PMEA Music Classification Plan

The ultimate objective of music classification is to provide an activity program in which all instrumental and choral organizations of the schools in Pennsylvania may participate regardless of the size of the school or the proficiency of their musical organizations.

It shall be the goal of all to present a fine musical performance with good tone, intonation, phrasing and accuracy, free from the strain imposed by music too difficult to master. The plan of classification provides for a logical progression from easier to more demanding music. It also enables the new school to participate at its own level of proficiency during its formative and early stages of growth. Schools which may be handicapped through a lack of equipment, insufficient rehearsals or other "local factors," will find the flexibility of the program helpful without humiliation or embarrassment.

The general objectives of the PMEA Music Classification List and PMEA sponsored activities are :

- To provide for inter-school activities in which each musical activity of the schools of Pennsylvania may participate without limitation by size or proficiency.
- To foster the highest possible musical achievement by ensembles, small and large, and soloists within their appropriate music grade level.
- To provide the opportunity for solo performance at each skill level and definitive evaluation with rewards for outstanding achievement.
- To encourage the development of small ensembles and provide an opportunity for performance and evaluation of small ensembles at all levels.
- To provide students and teachers the opportunity to hear performances by ensembles and soloists from other schools.
- To enable the director to select music best suited to the organization through the use of graded levels of music as published in the PMEA Selective Music List.

I. Festival Organization

- Adjudication Chairman Duties
- Secure hosts for all festivals. Dates will be chosen by the individual host.
- Develop and submit an annual budget to the PMEA Executive Board.
- Submit to the PMEA Executive Board an editor for the Selective Music List
- Attend all PMEA Executive Board meetings and submit a report.
- Organize a clinic at each state conference.
- Maintain a close contact with the Adjudication Committee and conduct an annual meeting at each state conference.
- Secure columns on adjudication topics for issues of the PMEA News.
- Attend to all matters pertaining to PMEA Adjudication Festivals.

II . Editor, Selective Music List

- Organize a committee to develop all entries contained in the Music List.
- Oversee submissions to the Music List.
- Maintain communications with the Adjudication Chairman.

III. Host Duties

- Secure all Adjudicators.
- Select festival dates and submit these to the Adjudication Chairman.
- Receive all application forms and send photocopies and checks to the Adjudication Chairman.
- Maintain all files of participating schools, addresses, phone numbers, etc.
- Post a letter to schools in your general area reminding them that you are hosting a festival.

- Provide large equipment, i.e. bass drum, timpani, etc. (see host manual).
- Schedule events, times, room assignments, etc.

IV. For All Participants

- Directors are required to provide one score of each composition, with measures numbered, for each adjudicator.
- ALL directors of large ensembles must supply a blank C60 cassette tape (rebound) for each adjudicator (3) and one for the concert recorder (total of 4 tapes).
- Soloists are required to provide a copy of their solo for the adjudicator.
- ALL scores and music to be submitted for adjudication must be in accordance with the current copyright laws.
- Festival fees are non-refundable less than thirty (30) days before the festival.
- All fees and applications are to be sent to the host.
- Failure to comply with any of the above will result in the elimination from the adjudication. Should any participants be eliminated for failure to comply with these regulations, festival fees are non-refundable.

Selection of Music for the Music List

The purpose of the List is to give as broad a selection as possible of the various publications for each category. The music List is not intended to be a compilation of all published materials available. No ensemble work is to be selected which does not have a score suitable for an adjudicator to use.

It is the director's privilege and responsibility to select music which is best suited musically and technically to the organization. A "one" rating at a festival indicates that organization has achieved a level of proficiency which may warrant advancing to the next grade, whereas, a "four" or "five" rating indicates that the selections were musically and technically beyond the organization's capabilities and objective judgment would suggest working at a lower grade level. The purpose of grading music is to assist the director or soloist in making sound judgments in selecting music. Thus the ensemble or soloist can perform within their capability. This, in turn, makes possible fair and sound evaluations of the performance by the adjudicators.

Out-of-Print Compositions

Any composition which has been listed in any previous PMEA List, and is no longer listed because the publication is out of print, may be used if the director provides proof that the composition has been listed previously. This can be done by sending a photocopy of the page from the List in which the composition is contained to the Adjudication Chairman. The edition year of the list must be indicated also.

Separate Movements

In music for band, chorus or orchestra, a composition which is divided into movements must be performed in its entirety unless specified otherwise in the PMEA Selective Music List. When more than one movement is required, the combined movements will still be counted as one number. When separately graded movements or sections of a long symphonic work are listed in the same or different grade levels, each may be performed and counted as separate compositions.

In Solo and Small Ensemble music, the standard instructions are as follows:

In Strings: Unless otherwise specified, prepare only the first movement of concertos and sonatas. The use of the cadenza when not an integral part of the composition is not required unless specified.

In Brass and Woodwinds: Prepare two contrasting movements of any multi-movement piece except where otherwise indicated.

Exception to these standard instructions will be given with the specific entry to which it applies.

The Adjudicator

Responsibilities

In the rating system, the adjudicator must be familiar with the quality of performance which reasonably can be expected of the participants being judged. An adjudicator who has had little contact with music in the schools may not have the background to use the system effectively and could make the following errors: 1) Setting standards so high that it is impossible for even the best school groups to meet them; or 2) lapsing into a totally uncritical geniality and giving nothing but high ratings in order to “encourage” the participants.

Judges should realize their responsibility for helping to set up and maintain proper standards of performance, but they should not forget the important purpose of stimulating and lending encouragement. Their criticisms and decisions should be such as to further this purpose. Remarks should be honest but never sarcastic. They should point out the basic weaknesses and make suggestions for improvement, and above all, urge the participants to work toward qualifying for a higher rating next year.

The following checklist should serve as a guide for adjudicators:

Adjudicators must acquaint themselves with standards of performance which may be expected from school groups. The entire rating plan is based on this understanding.

All participants earning the same rating should have attained approximately the same level of performance. Inclusion within the same division of groups of widely varying achievements is a misuse of the rating system.

It is essential the adjudicator offer criticisms which support and clarify the rating.

Points to Consider in Awarding Ratings

The adjudicator's comments for large ensembles will be written as well as recorded on magnetic tape. The letter grades and rating must be written on the judges sheet but not tabulated by the judge. Solos and small ensembles will NOT use tapes.

There shall be no restrictions as to the number of participants receiving a particular rating.

Adjudicators who listen to many performances of standard works will surely be aware there may be several interpretations, of equal musical validity, of the same work. These persons may prefer one over the other but should not let their preference be a sole reason for lower scoring. The adjudicators may wish to offer their thoughts, with propriety, as comment if they wish. Ordinarily, only if an interpretation is not logical, or if it violates the rules of good taste in the musical style, should an adjudicator penalize a participant on interpretation.

Selection of Adjudicators

Adjudicators should be selected from the state list provided to all festival hosts by the Adjudication Chairman.

Adjudicators will be placed on a list by submitting the Adjudicator Application Form. This can be found annually in the September issue of PMEA News. Adjudicators can also be recommended by any PMEA member.

Adjudicators should be PMEA members.

Fees, Honoraria, Awards

I. Fees

Large Ensembles	\$105.00 per ensemble
Solo.....	\$ 10.00 per student
Duet.....	\$ 18.00
Trio and Quartet.....	\$ 24.00
Quintet or Larger.....	\$ 7.00 per student
 Non-member Director.....	 \$ 25. 00 additional fee
(i.e., large ensembles, \$130, solo, \$35 etc.)	

II. Honoraria

1. Adjudicators....\$60 for the first 6 groups(3 hours for solo/small ensembles)
Add \$25 per hour for next 7-12 groups (next three hours or part thereof for solos/small ensembles).
Add \$35 per hour for 13 and over groups (over 6 hours for solos/small ensemble), plus travel, lodging and meals
2. Host.....\$175

III. Awards

Large Ensemble: Each director will receive a certificate the day of the festival. If the performance was for a rating and the organization received either a Superior or Excellent rating, a plaque will be sent to that school as a matter of course.

Individual medals for each student member may be ordered through the Adjudication Chairman. Each director will receive an order form from the host. Medals can only be purchased by ensembles receiving a Superior or Excellent rating.

Solos and Small Ensembles: Medals will be available for participants receiving a Superior or Excellent rating. A blue ribbon will be attached for a Superior rating and a gold ribbon will be attached for an excellent rating. The medals may be purchased through the Adjudication Chairman or at the festival site.

(Permission is granted to photocopy or print out any part of the Guide portion of this publication. This permission does not extend to the Music List.)