

PMEA SELECTIVE MUSIC LIST

Graded instrumental Solo and Ensemble Music

Volume II

**Effective
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Pennsylvania Music Educators Association

Pennsylvania Music Educators Association

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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 the NYSSMA to issue Volume I. Music titles which are 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 a music selection committee contact the state chairman. Future editions will endeavor to indicate titles which are currently out of print and to insure the 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.

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Orchestra: Kenneth Sarch (Chair), Donna Fox, William Deremer, Paul Fox, Areta Kalogeras, Shirley Miller, Leonard Murphy.

String Solo & Ensemble: Winsome Garland (Chair), Donna Fox, Violin: Alan Grishman, Ruth Osgood, Eugene Reichenfeld, Linda Jones Silver; Viola: William F. Lockhard, Eugene Reichenfeld; Cello: Robert Moyer, Eugene Reichenfeld, Allen Scher; Double Bass: Fred Danchenko, Janet S. Hackett; Harp: Phyliss Susen, Gretchen Van Hoesen.

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 Flute: Eleanor Duncan Armstrong

 Oboe: Barry Kroeker

 Clarinet: Robert Klak, Smith Toulson

 Bassoon: Daryl Durran

 Saxophone: Daniel Yoder

Brass Solo & Ensemble: Dale Orris (Chair)

 Trumpet: Robert Cameron

 Horn: C. Scott Smith

 Trombone: Mark Hartman

 Euphonium & Tuba: Donald Stanley

Percussion Solo & Ensemble: Donald Fisher (Chair)
Gary Olmstead & Richard Talbot

Publisher Information:

Diane Myers/Menchey Music Inc.
Robert Dingley/J.W. Pepper Inc.
Nunzio Dilanni/Volkwein Bros. Inc.

Printing & Distribution:

Richard Bundy/Penn State University (Previous Editions)
PMEA Executive Office, 1001 S. Fourth St., Hamburg, PA 19526

We encourage any members who would be interested in serving on music review committees for future editions to contact the state 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. Recognizing that capable accompanists might not always be available to work with and accompany the students to the adjudication site, we have made an effort to include on the music lists some unaccompanied selections indicated as “unac” as well as several references to commercially available recorded accompaniments. (Many of these recordings also include a performance of the work by an accomplished soloist.) For the student’s long-term benefit, recorded accompaniments should not be used if the possibilities exist for work with an able accompanist.

An additional word of caution is necessary. The teacher and student opting to use a recorded accompaniment should carefully check out the equipment which will be used to reproduce the recorded track. Check not only for sufficient volume and satisfactory tone quality, but for the accuracy of the operating speed of the tape recorder capstans. Tape players, unfortunately, run at a variety of speeds other than that for which the tape was intended, and these variances sometimes make the matching of pitch impossible for the student.

Obviously, the student should practice with the same machine that will be used for the performance.

Possible remedies include the use of tape players with variable pitch controls for the performance. Another might be the re-recording of a given accompaniment on such a machine, where the resulting copy is duplicated at a slower-than-normal speed to compensate for the faster-than-normal speed of the student's cassette tape player.

The two recording companies referred to in the listings are:

HJP
HJP Musical Enterprises
PO Box 265
Lake Jackson, TX 77566

MMO (Music Minus One)
MMO Music Group, Inc.
50 South Buckout Street
Irvington, NY 10533

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. Titles will be indicated in UPPER CASE TYPE; other information, such as the title of the work from which it is taken or the collection in which it can be found will appear in lower case type.

There are many titles in the Solo and Small Ensemble sections that have more than one publisher listed – no order of preference is meant to be implied. Some have “any” as a publisher code; this indicates that any standard edition may be used. Many publishing companies have been involved in mergers and buyouts in recent years. We have attempted to have our listing of publishers be up to date. All companies will be listed by name. If a company is an independent its address will be listed. If it is now a 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 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. The code “unac” designates a solo or ensemble piece that is done without accompaniment. The coded “MMO” and “HJP” refer to the companies which can provide recorded accompaniments for those listings.

General instructions to the student for the solos in the book are:

Strings: Unless otherwise specified, prepare only the first movement of concertos and sonatas. Use of the cadenza when not an integral part of the composition is at the discretion of the performer and is not required unless specified.

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

Percussion: No general instructions; perform entire work unless specified to the contrary.

PMEA GUIDE FOR ADJUDICATION FESTIVALS

June 1988

revised: September 1997 and December 1999

A list of sites of all festivals will be included in the September issue of the PMEA Calendar of Events and the Fall and Winter issues of PMEA News.

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

What Is PMEA?

PMEA is a service organization to music education in the state of Pennsylvania. The present membership of 4500 includes those engaged in music instruction at all levels, from preschool through college and university, as well as those in the music industry, merchandising and publishing. In addition, 28 student chapters throughout the state are comprised of college 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

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Lehigh, PA 18235

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State College, PA 16801

John A. Gula, Editor
633 Idaho Ave.
Verona, PA 15147

All Festival Hosts

ELIGIBILITY

I. 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.

II. 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. The 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 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 OF OUT OF STATE EDUCATORS

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

CATEGORIES OF EVENTS

1. 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 PROCEDURES

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 selected 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 the prepared selections. Adjudication will be done by one person. The sight-reading selection will be two (2) 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 part 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 judge and the 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 to combine 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	1-1-1	1-2-2	1-3-3	1-4-4	1-5-5
SCORES	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 fifty percent (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 with 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 generally be complimentary of outstanding work.

Rating II (Division II), Excellent. This rating reflects an unusual performance in many respects but not 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 polish and finesse necessary to qualify for Division I. In the squares on this 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 are usually 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 adjudicator's 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 or 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 sheets. The adjudicator's comment sheet will show a great 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 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 by even 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 strain imposed by music too difficult to master. The plan of classification provides 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 personal 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.

FESTIVAL ORGANIZATION

I. 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 at each.
- Organize a clinic at each state conference.
- Maintain 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 of all entries 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 holding a festival.

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

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 (rewound) for each adjudicator (3) and one for the concert recorder (total of four 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 in the 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 the 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 that are 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.
- Solo 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 different 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 the list by submitting the Adjudicator Application Form. This can be found annually in the Fall 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 (one time only).....	\$ 25.00 additional fee (i.e. large ensembles, \$130, solo, \$35.00, etc.)

HONORARIA

Adjudicators\$100 per diem, \$65 per half diem, plus lodging, travel and meals.
Sight-Reading Adjudicators\$125 per diem, \$75 per half diem, plus lodging, travel and meals.
Host\$150

AWARDS

1. LARGE ENSEMBLE: Each director will receive a certificate the day of the festival. If the performance was for 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 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.

2. 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.

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