

REGION IV-V ORCHESTRA BYLAWS & PROCEDURES

Pennsylvania Music
Educators Association



2005-2006 PMEA REGION IV-V Orchestra Bylaws and Procedures

Additions/Revisions are *italicized and highlighted*.
Deletions are indicated by ~~strikethrough~~.

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

BYLAWS REVIEW COMMITTEE – SAUCON VALLEY 2006

Dave Rohrer, District 7
Justin Hill, District 8
Al Purdy & Bill Pendziwiatr, District 9
Deb Heiney, District 10

**INCLUDING REVISIONS FROM THE
2006 SAUCON VALLEY FESTIVAL**

REGION IV - V ORCHESTRA BYLAWS & PROCEDURES

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CHANGES IN REGION IV-V PROCEDURES

- I. Any proposed change in the Region IV-V Procedures **MUST** be presented at a Region *business*¹ meeting and must be approved by a two-thirds (2/3) majority vote of the members present. (Region IV-V)
- II. By-Laws will be reviewed annually at the Region Orchestra Festival by a committee appointed by the Region Chair.
- III. 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.
- IV. Following the adoption of said changes by the membership, the Region Chair will arrange for a new set of By-Laws, which reflect the **approved** changes, to be provided to each member.
- V. The new set of By-Laws will be provided to each member no later than the Acceptance Audition meeting.
- VI. The new By-Laws will show the revision date, and will be printed on paper different in color from that of the prior two sets.

HIERARCHY OF OPERATING PROCEDURES (Region IV-V)²

- I. If the bylaws are silent concerning an issue, established past practice will prevail if it is known to exist.
- II. If past practice does not exist, The Region IV-V Chairperson shall make a ruling regarding the situation. The directors can then address the matter, as it relates to future festivals, at the next regularly-scheduled Festival Directors' business meeting.

¹ Scranton, 2005

² Williamsport, 2004

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HOST DIRECTOR RESPONSIBILITIES

I. Permission

- A. Secure permission to host the festival from authorized school officials by letter.
 - 1. Check calendar for facilities conflicts.
 - 2. Notify cafeteria staff.
 - 3. Notify faculty and custodial staff.
- B. Submit letter to Region Chairperson.

II. Facilities and Services

- A. Determine size of ensemble in consultation with District Presidents
- B. Secure facilities for rehearsals, audition, banquet, recreation, registration, etc.
 - 1. Provide student assistants as needed.
 - 2. Establish committees.
- C. Prepare budget
 - 1. Submit a copy of your proposed budget to your District President prior to the Fall District Executive Meeting for review and recommendations. (Region IV-V)³
 - 2. Use a copy of the PMEA Green Financial Form. (Region IV-V)³
- D. Secure services
 - 1. Recording Company
 - 2. Photographer
 - 3. Banquet meal
 - 4. Order medals

III. Guest Conductor

- A. Submit conductor's name by September 30⁴ to the Region Chairperson to verify approval.
- B. Upon approval, secure conductor using Guest Conductor Contract.

³ Williamsport, 2000

⁴ Scranton, 2005

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IV. Program Selection and Festival Information⁵

- A. Collaborate with guest conductor on program selections.
- B. Regional music and information must be prepared for distribution at the District Festival.
 - 1. Director's information to include: map, invoice, medical form, hotels, schedule, etc.
 - a. The schedule should include the date and time of Auditions and the Region IV-V business meeting.
 - b. The Region Chairperson and the Host will determine the time of the Thursday business meeting.⁶
 - 2. Student information to include: responsibilities, map, concert dates and times, concert attire, behavior rules, etc.
- C. The Host will secure from each district president, The District Presidents will send to the Regional Host a list of their District Orchestra program selection by October 1 in order to prevent duplication of selections at the Region Festival. (Region IV-V)⁷

V. Forms

- A. Pink forms to PMEA Executive Office
- B. Mechanical Rights Form
- C. Green Financial Report
- D. Submit a copy of the Green Financial Form outlining your proposed budget of approval by the hosting District Executive Committee. (Region IV-V)
- E. Copy of program submitted with pink payment form.

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.

⁵ Williamsport, February, 2004

⁶ Williamsport, February, 2004

⁷ Williamsport, February, 2004

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VII. Additional Responsibilities

A. Include a copy of the Audition Procedures in each student's folder and each director's packet.

B. Provide two folders of music for each Audition Committee.

C. Provide in each director packet and student folder a complete list of all parts for all programmed pieces, specifically what movements will be performed as well as a list of any wind or percussion excerpts provided for audition purposes and labeled as such. This list is provided so that each student and director will be able to check the completeness of the student's folder. (Region IV-V)⁸

D. Include in each student and director packet information which includes the following statement:

“It is the home school director's responsibility to inform the host director of any missing, incorrect, or illegible parts and additional excerpts in advance of the festival.” (Region IV-V)⁹

E. Prior to the festival, the Host Director should analyze the percussion parts and pre-assign parts to specific percussion rankings (i.e. snare intensive part to be performed by a higher ranking snare/battery position). (Note Percussion Supplemental Material list on page 5. See also Audition Material, VI.G. under Audition Material)¹⁰ (Region IV-V)

F. The Region Host must provide each District Orchestra Host (7,8,9,10) with Region Orchestra folders. These must be received prior to Thursday of the District Orchestra Festivals. (Region IV-V) (Relocated from Appendix A)

G. The host director and guest conductor will follow the matrix for the assignment of wind parts. (Include Matrix)

H. *Host director should reference Appendix A concerning nonstandard instruments.*¹¹

⁸ Williamsport, February, 2004

⁹ Williamsport, February, 2004

¹⁰ Williamsport, February, 2004

¹¹ Saucon Valley, 2006

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PERCUSSION SUPPLEMENTAL MATERIAL				
Year	Battery	Timpani	Snare	Keyboard
2007	Carnival – Beg. – C (Tambourine) Al Payson – “Techniques of Playing Bass Drum, Cymbals and Accessories”	William Schuman – 6th Sym. – mm. 150-169 Alan Abel – “20 th Century Orchestra Studies”	Concert for Orchestra – Bartok – All Al Payson – “Snare Drum in the Concert Hall”	Porgy and Bess – Beg.-69 Modern School for Snare Drum – Goldenberg
2008	Romeo and Juliet – (entire excerpt) (Crash Cymbals) Al Payson – “Techniques of Playing Bass Drum, Cymbals and Accessories”	Symphonic Metamorphosis – 5 after S-W Alan Abel – “20 th Century Orchestra Studies”	3rd Symphony – Schuman – Beg.-170 Modern School for Snare Drum – Goldenberg	Sorcerer’s Apprentice – 17 – 3 before 20. 20 th Century Orchestra Studies – Percussion – Alan Abel
2009	Scheherazade – W-6/4 section (Triangle) Al Payson – “Techniques of Playing Bass Drum, Cymbals and Accessories.	New England Triptych – 122- 152 and 303-end Alan Abel – “20 th Century Orchestra Studies”	Lt. Kjie – Prokofiev – All Modern School for Snare Drum – Goldenberg	The Magic Flute – Mozart – All Modern School for Xylophone, Marimba, Vibes – Goldenberg
2010	Symphony No. 4 (Tchaik.) – 4th Mvt – 11 – End (Crash Cymbals) Al Payson – “Techniques of Playing Bass Drum, Cymbals and Accessories	Don Juan – Beg.-E Alan Abel – “20 th Century Orchestra Studies”	Scheherazade – Mvt. 4 – P-R Modern School for Snare Drum – Goldenberg	Colas Breugnon – Overture – All Modern School for Xylophone, Marimba, Vibes – Goldenberg

REGIONAL CHAIRPERSON RESPONSIBILITIES

I. Before the 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 Presidents and host.
 1. This should occur before the end of the appropriate District Festival.
 2. Distribution of music and finalization of personnel occurs at this meeting.

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3. Determine the time for the Festival Business Meeting and direct the host to include that information in the director's packet sent out prior to the festival. (Region IV-V)¹²
 4. Determine that the Region Host is fully aware of responsibilities. (Region IV-V)¹³
- D. Supervise audition committee assignments.
 - E. Order Host Plaque from Executive Office.

II. At the Festival

- A. Run audition meeting (*including a complete review of audition procedures*). (Region IV-V)¹⁴
- B. Run business meeting. This meeting should be scheduled for Thursday – time to be announced. (Region IV-V)¹⁵
- C. Ensure that Festival procedures are in compliance with PMEA policy.
- D. Present plaque to Host Director.
- E. Distribute All-State music.

III. After the Festival

- A. Complete and send reports for All-State.

SELECTION OF STUDENTS TO THE REGIONAL FESTIVAL

I. Eligibility

- A. See Region Orchestra Instrumentation listing.
- B. Students must be in grades 10, 11, or 12. A student may participate in regional events for a maximum of three consecutive years. The determination of grade level of a home-schooled student is at the discretion of the director.¹⁶
- C. Students must participate in their own school organization in order to participate in Region events. The definition of participation is at the discretion of the director.¹⁷
- D. Any exception must meet the criteria state on page 69 of the *PMEA Policy Handbook*.
- E. All Districts must use an application form, which contains the following statement:
“Students should not apply to participate in festivals if, for any reason (including religious activities) they plan to miss part of the affair. A student must participate in the complete festival program commencing with registration and concluding with the final concert, except in the case

¹² Williamsport, 2004

¹³ Williamsport, February, 2004

¹⁴ Williamsport, 2004

¹⁵ Williamsport, 2004

¹⁶ State, July 2001

¹⁷ State, July 2001

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of illness (which must be verified in writing by a physician within five days of the festival – Region IV-V).¹⁸ Students must rehearse and perform all musical compositions selected for the concert.”

F. All student participants are to be required to sign this application. It is also recommended that the application be signed by the student’s parent, director, and the school principal. The guidelines for exceptions and the appeal process, which follow, are to be listed in the correspondence to each director. (See page 68 of the PMEA Executive Board Handbook, 2001).

G. 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-V)

H. Excuses from the festival will be handled according to the State Manual. Hosts cannot authorize any excusals.

I. Director must hold current membership in PMEA/MENC and present his membership card at Festival Registration.

J. Directors must participate in festival auditions in order for students to be eligible. (Region IV-V)

II. District Representation for Regional Orchestra

A. District Representation for Region Orchestra will be determined by individual Region Policy. See the Standard *Minimum* Instrumentation for Region IV-V Orchestra, *Appendix A*.

B. Following approval by the Region Chair, the Standard *Minimum* Instrumentation may be expanded by adding (1) string player from each of the four districts in each of the five string sections (i.e. a total of 4 violin I’s, 4 violin II’s, 4 violas, 4 cellos, 4 basses). (Region IV-V)

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.

1. If the host school has a string program, courtesy appointments must be string players.

2. If the host school does not have a string program, courtesy appointments may be wind or percussion players.

C. All courtesy appointments must have participated in a district level festival.

D. These students must audition but are ineligible for participation beyond the Region level.

¹⁸ Parkland, 2002

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E. Each District and Region host will be guaranteed at least one representative from a district participant. These students will be added to the existing Region Orchestra personnel.

IV. Substitutions

A. If a student cannot attend a Regional Festival, the Host and District President must be contacted immediately. (See Eligibility I-E)

B. The District President has the responsibility to substitute the next eligible students recommended for Region Orchestra 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. Substitutions in Region Orchestra unable to be filled by the same District will be made by the Region Chairpersons of each Eastern Regional Orchestra.

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. Students participating in Region IV-V Orchestra are not permitted to drive to or from the festival. (Region IV-V)¹⁹

C. Any home school director may remove his or her student from the festival for disciplinary reason. 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 PMEAs or the festival host.

D. 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 director and the PMEA officer.

E. If dismissal is chosen, the PMEA officer will notify the home school principal, and if possible, the student's parents.

F. 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.

¹⁹ Western Wayne, 2001

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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 any District Festivals is to be used for auditions.

D. It is the home school director's responsibility to inform the host director of any missing, incorrect, or illegible parts in advance of the festival. (Region IV-V)

E. Directors should inform the tryout committee at the directors' meeting of any inequities in the music received. (E.g. poor copies, incorrect parts, etc.) (Region IV-V)

F. Judging forms used at Regional auditions will be those of the hosting district. Before each auditioning session, the district host, or his/her representative, will conduct a complete explanation of the *Region IV-V* 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 each district's audition form is included in Appendix B.

A copy of the Region IV-V Judging Form is included in Appendix E__. (Region IV-V)²⁰

G. See also section VII.D. regarding Region IV-V Orchestra duplicate scoring sheets. (Region IV-V).²¹

H. For Region IV-V Orchestra percussion auditions, the All-State percussion audition form will be used. That form is included in Appendix F

²⁰ Revision, Williamsport, 2004

²¹ Addition, Williamsport, 2004

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II. Audition Schedule

- A. 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.
 - 2. Auditions may be held on Wednesday evening or Thursday morning.

III. Audition Committees

- A. The Region Chairperson shall supervise all audition assignments.
- B. If possible, each committee will consist of a minimum of four judges with all district represented on each committee. The judge from the host district if possible, will serve as the chairperson. (Region IV-V)
- C. Every effort must be made to avoid directors auditioning their own students, their private students, or their own children. (Region IV-V)
- D. Each committee will have a chairperson whose duties are to:
 - 1. Ensure that the process remains completely anonymous.
 - 2. Complete judges tally sheets as per individual Region practice.
 - 3. Complete master rating form as per individual Region practice.
 - 4. Deliver forms to tabulation committee.

IV. Duties of the Audition Committee

- A. Select audition music from the folder.
- B. Judge each student in all categories.
- C. Avoid talking to the student.
- D. Avoid discussion while the audition is in progress.
- E. Judges may confer during auditions when students are not in the auditioning room. (Region IV-V)
- F. Refrain from eating, drinking, or smoking during auditions.
- G. Judges are to be sure to turn off all cell phones and pagers.²²

²² Scranton, 2005

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V. Duties of the Student Advocate – A participating director or PMEA member will be assigned to each audition room. as a Student Advocate with the following duties:²³

- A. Organize the section by audition number.
- B. Collect folders from all students and place them in audition rooms until auditions are over.
- C. Collect audition form as each student enters audition room and check form for completeness.
- D. Usher student into room, announce student number, identify for the student the beginning, midpoint and end of each audition passage, describe the audition performance order.
- E. Make sure that each student has the opportunity to perform from his/her own music. (Region IV-V)²⁴
- F. 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. It is suggested that the Student Advocate step back out of the student's view while the student is playing. (Region IV-V)
- G. On completion of auditions:
 - 1. Give all student audition forms to the committee chairperson
 - 2. Return folders to individual students following the individuals audition.²⁵

VI. Audition Material

- A. A minimum of two and a maximum of three different selections form the Regional Festival program will be used. Orchestra audition committees will select two passages from the program except for percussion. (*Was "D"*)²⁶
- B. A total playing time of at least 90 seconds should be used for auditions. (Region IV-V)
- C. The Host Director will provide each audition committee with two folders of music to be used in auditions (Region IV-V)
- D. Each percussionist will be auditioned on all parts including snare/battery, timpani, and mallet parts. All percussionists will prepare the festival repertoire and any supplemental excerpts if included.²⁷ (Region IV-V)
- E. Prior to folder distribution at the district festivals, the Region Host, in consultation with the Region Chair, must determine if there is substantial literature for snare/battery, timpani, and mallets. If additional literature is required, one or more supplemental excerpts must be added to the folder, and marked as such.²⁸ (Region IV-V)
- F. Prior to the festival, the Host Director should analyze the percussion parts and pre-assign parts to specific percussion rankings (i.e. snare intensive part to be performed by a higher ranking snare/battery position). Part assignments should be rotated among the percussion players based upon audition rankings. (See also Host Responsibilities – Additional Responsibilities VII.E.)²⁹ (Region IV-V)
- G. The percussion judging committee will decide on the selection of the audition material. The material may be selected from the festival repertoire and any

²³ Williamsport 2004

²⁴ Williamsport, 2004

²⁵ Scranton, 2005

²⁶ Scranton, 2005

²⁷ Proposed ,Dallastown, 2003 – Revised, Williamsport, 2004

²⁸ Proposed ,Dallastown, 2003 – Revised, Williamsport, 2004

²⁹ Williamsport, 2004

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supplemental material. The committee will select appropriate audition material to ensure that a ranking of the percussionists is based on a “total percussion” philosophy.³⁰

H. In addition, an excerpt from the following “Standard Orchestral Repertoire” may be required for wind instruments to augment audition material if necessary. The first part will be given to all members of the section. The excerpt may also be used for violins if the Region wishes.³¹

1. Beethoven: Symphonies 3,4,5,6,7,9 (2006, 2009)
2. Brahms: Symphonies 1,2,3,4 and Academic Festive Overture (2006, 2009)
3. Dvorak: Old Symphonies 4,5, (New 8,9) (2006, 2009)
4. Mozart: Symphonies 39,40,41 (2007, 2010)
5. Haydn: Symphonies 31,45, Clock and Surprise (2007, 2010)
6. Berlioz: Symphonie Fantastique (2007, 2010)
7. Shostakovich: Symphony 5 (2007, 2010)
8. Sibelius: Symphony 2,4,5 and Capriccio Italienne (2008, 2011)
9. Bartok: Concerto for Orchestra (2008, 2011)
10. Tchaikovsky: Symphonies 2,4,5 and Capriccio Italienne (2008, 2011)
11. Mendelssohn: Italian, Scotch, and Reformation Symphonies (2008, 2011)³²

J. It is suggested that The same wind instrument selection may not be used more than once in a three-year cycle.³³ (Region IV-V)

K. The audition committee will select passages of adequate duration to allow for fair evaluation of student’s preparation and ability

L. Solo passages may be selected for audition.

M. Long periods of rest should be avoided.

N. When auditions and rehearsals are concurrent, audition material may not be chosen from rehearsed selections.

O. No music may be used for auditions which were performed in either District Festival.

P. It is the home school director’s responsibility to inform the host director of any missing, incorrect, or illegible parts in advance of the festival. If a home director makes no attempt to obtain missing or illegible parts, this music may not be excluded from the auditions.³⁴ (Region IV-V)

³⁰ Proposed ,Dallastown, 2003 – Revised, Williamsport, 2004

³¹ Revised, Parkland, 2002

³² Scranton, 2005

³³ Revision, Williamsport 2004

³⁴ Proposed ,Dallastown, 2003 – Revised, Williamsport, 2004

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VII. Audition Procedure

- A. Students will audition in a predetermined random order.
- B. Student and/or faculty runners will conduct auditioning students from the holding area to the audition room. (Region IV-V)
- C. Students enter the room and locate their own folder.
- D. Audition passages, midpoint, and performance order are identified by the Student Advocate.³⁵
- E. Students may warm-up in the audition room.
- F. Warm-ups will be limited to scales, arpeggios, and lip slurs for wind and string instruments. (Region IV-V)
- G. For Percussion:
 - 1. Keyboard percussion: warm-up will be limited to scales and arpeggios.
 - 2. Non-pitched percussion and timpani: warm ups may not utilize festival program excerpts. (Region IV-V)
- H. Students may stand or sit.
- I. Student may communicate only to the Student Advocate.
- J. A student may opt to replay a passage a second time.³⁶ Once a student has reached the midpoint of a passage, the restart will occur at the midpoint.
- K. Students will not be permitted to practice or use electronic or communication devices of any kind while auditions are in progress. Failure to comply will result in dismissal from the festival. (Region IV-V)
- ~~L. Students will leave their folders in the room.~~³⁷
- M. Following the audition, students will return to the post-audition holding area.³⁸
- N. A method of auditioning should be followed as to prevent players from telling those who have not auditioned what the selections are. Student waiting to audition will be kept isolated from those who have auditioned. Traffic flow to and from the audition rooms should be monitored to prevent the audition selections from being leaked to those waiting to audition. (Region IV-V)

³⁵ Scranton, 2005

³⁶ Proposed ,Dallastown, 2003 – Revised, Williamsport, 2004

³⁷ Scranton, 2005

³⁸ Proposed ,Dallastown, 2003 – Revised, Williamsport, 2004

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VIII. Scoring

- A. A whole number score from one to ten must appear in each category on the judge's sheet.
- B. Ten is the highest score.
- C. Ties will be broken by re-audition on Thursday morning. Chair placement will be decided by consensus vote of the re-audition committee. (Region IV-V)
- D. Specialized percussion audition forms may continue to be used.

IX. Tabulations

- A. The Tabulation Committee will include representatives from all participating districts. (Region IV-V)
- B. The committee must ensure the accuracy of scores and results.
- C. At all Region IV-V Orchestra Festivals, all individual Judges' Score Sheets, showing all scores will be made available to directors as soon as possible at the conclusion of auditions.³⁹ In addition, a printout showing instrument, rank, total scores, student name, school, grade, audition number, and PMEAs district will be posted at the same time. This list is for director information only and should not be made available to students.⁴⁰ (Region IV-V)
- D. Region IV-V Orchestra duplicate scoring sheets will be used for audition tabulation. Judges are encouraged to write constructive comments. Forms will be available to the directors, or in their absence to their District President, on Thursday morning to facilitate score verification. Directors are encouraged to share the form with their students.⁴¹ (Region IV-V)

X. Ranking

- A. Ranking (reseating) will be done at the first rehearsal after auditions. (Revised April, 2001)
- B. After ranking, master score sheets will be posted for director perusal only.

³⁹ Scranton, 2005

⁴⁰ Western Wayne, 2001 – Revised, Dallastown, 2003

⁴¹ Parkland, 2002

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APPENDIX A MINIMUM INSTRUMENTATION FOR REGION IV-V ORCHESTRA (Districts 7,8,9 & 10)

TOTAL	Instrument Strings	Each District	TOTAL	Instrument Woodwinds	Each District	TOTAL	Instrument Brass/Percussion	Each District
20	Violin I	5	4	Flute	1	8	Horn	2
20	Violin II	5	4	Oboe	1	4	Trumpet	1
16	Viola	4	4	Clarinet	1	4	Trombone	1
12	Cello	3	4	Bassoon	1	4	Percussion	1
8	String Bass	2						

A. Following approval by the Region Chair, The Minimum (Standard) Instrumentation may be expanded by adding (1) string player from each of the four districts in each of the five string sections (i.e. a total of (4) violin I's, (4) violin II's, (4) violas, (4) cellos, (4) basses).⁴² (Region IV-V)

B. In addition to the list above⁴³, Districts 7 & 9 will send a Tuba in EVEN years and Timpani in ODD years. Districts 8 & 10 will send a Tuba in ODD years and Timpani in EVEN years. Odd and even years will be determined by the exact date of the festival (i.e. Festival 2004 = Even)⁴⁴ (Region IV-V)

C. In Region IV-V Orchestra, the first alternates for Violin I and the first alternate from Violin II will re-audition for priority ranking for All-State Orchestra. The #10⁴⁵ students from each part will serve as the first two alternates in order of placement. Every attempt will be made to use excerpts common to both parts.⁴⁶ (Region IV-V)

D. Wind and Percussion players will get a copy of every part for auditions *including a list of all parts included in the score.*

*E. If required instruments are not available for a participating student, it is the responsibility of the sponsoring director to notify the host director immediately. In the event a required instrument is not available from any participating student, the host director and the region chair will take appropriate steps to resolve the situation and notify sponsoring directors of that decision. Non-standard instruments (i.e. piano, electric bass, etc.) will be filled at the discretion of the region chair and host.*⁴⁷

F. Parts will be assigned after auditions.

G. **Festival Hosts** (Region IV-V)⁴⁸

2007 – District 7	2008 - District 8	2009 – District 9	2010 – District 10
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⁴² Williamsport, 2000

⁴³ Scranton, 2005

⁴⁴ Western Wayne, 2001

⁴⁵ Scranton, 2005

⁴⁶ Western Wayne, 2001

⁴⁷ Saucon Valley, 2006

⁴⁸ Saucon Valley, 2006

REGION IV - V ORCHESTRA BYLAWS & PROCEDURES

APPENDIX B ALL-STATE ORCHESTRA INSTRUMENTATION Adopted July 23, 2003 and revised December 5, 2003

ORCHESTRA: Instrumentation is based on the number of districts in the regional festivals.

	WEST 6	EAST 4	EAST 2		WEST 6	EAST 4	EAST 2
26 Violin I	12	9	5	4 Clarinet	2	1	1
26 Violin II	12	9	5	4 Bassoon	2	1	1
20 Viola	9	7	4	4 Trumpet	2	1	1
18 Cello	8	6	4	8 Horn	4	2	2
14 Bass	6	5	3	4 Trombone	2	1	1
4 Flute (2 + 2)	2	1	1	2 Tuba	1	1*	
4 Oboe	2	1	1	4 Percussion	2	1	1
				TOTAL: 142	66	44 or 46	30 or 31

*Even numbered years, East 2's Tuba goes to the Wind Ensemble. Odd numbered years, East 4's Tuba goes to Wind Ensemble.

A. All Flutists must take a Piccolo and prepare all Piccolo music. They will be auditioned at the All-State festival.

B. Selection of Wind and Percussion Players for All-state Orchestra: Permission for flexibility in the selection of above players for State from Region is given to the All-State Festival Coordinator and Host in instances when it is necessary to insure appropriate instrumentation. (Clarification of intent of motion: to avoid assigning the same students twice on certain year; players should be pooled from region ban dif a qualifying player from the orchestra is not available.)

C. Policy for Selection of Harpists: District, Region & All-State

Use the 1998 harp Procedure/Application Form. District and Region Orchestra hosts receive this material in September. All tapes are to be sent to the State Harp Judge for Region and All-State ranking.

D. The woodwind and brass part assignment will be done in the following manner: Western Region will receive one first part and one second part every year. Eastern Regions will be assigned on a rotating basis as follows;

	EAST (4) (D 7,8,9 & 10)	EAST (2) (D 11 & 12)
Flute I	2004 (EVEN)	2005 (ODD)
Oboe I	ODD	EVEN
Bassoon I	EVEN	ODD
Clarinet I	ODD	EVEN
Trumpet I	EVEN	ODD
Trombone I	ODD	EVEN
Horns I & IV	EVEN	ODD
Horns II & III	ODD	EVEN

E. Auditions: Will be held for the top five string chairs in each section.....June, 1958⁴⁹

⁴⁹ Scranton, 2005

REGION IV - V ORCHESTRA BYLAWS & PROCEDURES

APPENDIX C

SELECTION TO ALL-STATE

- I. Students should complete the audition form prior to auditions.
- II. Students, parents and directors must make a final decision to attend All-State prior to the start of the festival and indicate that decision on the appropriate form. (State, 2002)
- III. If a student has already accepted a position in All-State Band or Orchestra, prior to being selected as an All-State accompanist, that student may turn down band or orchestra in order to accept All-State accompanist.
- IV. The Region Chairpersons will review with the students all “no” or incomplete responses at the earliest possible opportunity following tabulations if a qualifying student has indicated that response.⁵⁰ (Region IV-V)

APPENDIX D

CONCERT DRESS (Region IV-V)

- I. Concert attire for women will be:
 - A. A solid black skirt (mid-calf or longer, no visible slits above the knee) with a long sleeved solid black blouse.
 - (OR)
 - B. black slacks, with a long sleeved, solid black blouse.
 - (OR)
 - C. A solid black, long sleeved dress (mid-calf or longer, no visible slits above the knee).
- II. Concert attire for men will be black suits or black tuxedos with white shirt and black ties.
- III. No athletic footwear is permitted.
- IV. Elegance on stage is expected.

⁵⁰ Williamsport, 2004

REGION IV - V ORCHESTRA BYLAWS & PROCEDURES

Appendix E

Region IV-V Scoring Sheet – Winds & Strings



PMEA REGION IV - V ORCHESTRA AUDITION SCORING SHEET



STUDENT #

INSTRUMENT

EXCERPT #1 **TONE QUALITY (CIRCLE ONE NUMBER ONLY FOR EACH 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 a few passages (occasional)	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 sound thin/unfocused or forced)	3	4
1	2	tone production is of a quality that hinders the performance	1	2

RHYTHM (CIRCLE ONE NUMBER ONLY FOR EACH EXCERPT)

9	10	rhythms are accurate and precise throughout the performance	9	10
7	8	rhythms are nearly accurate; occasionally, rhythm lacks 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 ONLY FOR EACH EXCERPT)

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

TECHNIQUE (CIRCLE ONE NUMBER ONLY FOR EACH EXCERPT)

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

**INTONATION (CIRCLE ONE NUMBER ONLY FOR EACH EXCERPT)
(NOT USED FOR MALLETS AND BATTERY PERCUSSION)**

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 but consistently includes out-of-tune notes; the student adjusts these pitches with fair success	5	6
3	4	the basic sense of intonation is evident, yet major errors occur; the student makes little attempt to adjust problem pitches	3	4
1	2	intonation is consistently inaccurate and hinders the quality of the performance	1	2

EXCERPT #1 ← SUBTOTALS → EXCERPT #2

ADDITIONAL COMMENTS: _____

TOTAL POINTS JUDGE'S SIGNATURE _____

REGION IV - V ORCHESTRA BYLAWS & PROCEDURES

Appendix F Region IV-V Percussion Scoring Sheet(All-State Form)

PMEA Region IV-V State Orchestra Audition Scoring Sheet PERCUSSION

Student # -								
Tone Quality (Circle one number)	Battery/Aux.		Snare		Keyboards		Timpani	
Tone quality is characteristic to the instruments.	9	10	9	10	9	10	9	10
Tone quality is often characteristic to the instruments.	7	8	7	8	7	8	7	8
Tone quality exhibits some flaws in production due to implement and/or technique.	5	6	5	6	5	6	5	6
Tone quality has several flaws in production.	3	4	3	4	3	4	3	4
Tone production is of a quality that hinders the performance.	1	2	1	2	1	2	1	2
Rhythm (Circle one number)								
Rhythms are precise and at the appropriate steady tempo(s).	9	10	9	10	9	10	9	10
Some rhythms lack precise interpretation and/or steady tempo(s).	7	8	7	8	7	8	7	8
Many rhythm patterns are not precise and/or lack steady tempo(s) (approximation of written rhythms).	5	6	5	6	5	6	5	6
Most rhythms performed are not precise and/or lack steady tempo(s).	3	4	3	4	3	4	3	4
Rhythms are consistently performed incorrectly and/or at inappropriate/unsteady tempo(s) (major errors are present).	1	2	1	2	1	2	1	2
Musicality (Circle one number)								
Performance demonstrates full control of dynamics, phrasing, and expression enhancing the performance. The performance is consistent with the style of the excerpt solo.	9	10	9	10	9	10	9	10
Performance demonstrates good control of dynamics, phrasing, and expression. The performance is mostly consistent with the style of the excerpt solo.	7	8	7	8	7	8	7	8
Performance demonstrates basic control of dynamics, phrasing, and expression. Some stylistic inconsistencies are present.	5	6	5	6	5	6	5	6
Performance is characterized by major errors in control of dynamics, phrasing, and expression. Many stylistic inconsistencies are present.	3	4	3	4	3	4	3	4
Performance is characterized by a lack of control of dynamics, phrasing, and expression. Attempts at these areas are unsuccessful or nonexistent.	1	2	1	2	1	2	1	2
Technique (Circle one number)								
Performance demonstrates complete mastery of the technical demands of the music.	9	10	9	10	9	10	9	10
Performance nearly demonstrates mastery of the technical demands of the music.	7	8	7	8	7	8	7	8
Performance is handled with reasonable technical facility. Some passages are questionable at times.	5	6	5	6	5	6	5	6
Performance demonstrates basic knowledge of the technical demands of the music; consistent, major errors are present.	3	4	3	4	3	4	3	4
Performance lacks basic development of the technical demands of the music.	1	2	1	2	1	2	1	2
Pitch Accuracy - Keyboards & Timpani (Circle one number)								
Pitches are accurate.					9	10	9	10
Pitches are mostly accurate. The student adjusts the few problems to an acceptable standard.					7	8	7	8
Pitches are somewhat accurate. The student adjusts the pitches with fair success.					5	6	5	6
Pitch errors are significant. The student makes little attempt to adjust problem pitches.					3	4	3	4
Pitches are consistently inaccurate and hinders the quality of the performance.					1	2	1	2
Totals -								

ADDITIONAL COMMENTS:

Judge _____

Grand total -