



THE OHIO MUSIC EDUCATION ASSOCIATION

RULES AND REGULATIONS FOR OMEA ADJUDICATED EVENTS

A Handbook for Directors, Adjudicators, and Students

15th Edition May, 2008

INTRODUCTION

For music to be indispensable to learning and life, it must be more than a shallow, passing experience for the student. Increased proficiency increases enjoyment, and competence begets respect for competence. Quality is not a limiting factor for the individual, but puts within his or her grasp an otherwise inaccessible treasure store of the world's cultural riches. Archibald T. Davidson has written: "Zeal for fine music...grows out of an experience of the satisfactions that spring only from association with the highest manifestations of musical art."* It is to these ends that the Ohio Music Education Association sponsors Adjudicated Events each year.

**Music in the Senior High School, prepared by the MENC Music in American Life Commission on Music in the Senior High School, 1959.*

OMEA ADJUDICATIONS FIVE RATING PLAN

The Ohio Five Rating Plan of Adjudication will be used for all Adjudicated Events. The decision of the judges is final. A participant or group may elect to perform either for a rating or in "Festival Performance" for comments only, but must perform the required composition(s) for the classification.

The Five Rating Plan is as follows:

- Rating I: An outstanding performance with very few technical errors and exemplifying a truly musical expression. This rating should be reserved for the truly outstanding performance.
- Rating II: An unusual performance in many respects, but not worthy of the highest rating due to minor defects in performance, ineffective interpretation, or improper instrumentation.
- Rating III: An acceptable performance, but not outstanding. Showing accomplishment and marked promise, but lacking in one or more essential qualities.
- Rating IV: A poor performance showing many technical errors, poor musical conception, lack of interpretation, incomplete instrumentation, or lacking in any of the other essential qualities.
- Rating V: A very poor performance indicating deficiencies in most of the essential factors, and indicating that much careful attention should be given to the fundamentals of good performance. This rating should be used sparingly and only when it is possible to cite major faults.

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OMEA STRUCTURE PERTAINING TO ADJUDICATED EVENTS

SCHOOL MUSIC DIRECTOR

JUNIOR HIGH/MIDDLE SCHOOL AND HIGH SCHOOL PARTICIPANTS

LOCAL EVENT CHAIR
(appointed)

DISTRICT PRESIDENT
(elected)

ADJUDICATED EVENTS COMMITTEE
(appointed)

1. Committee Chair
2. Junior High Affairs Chair
3. **High School** Affairs Chair
4. Band Affairs Chair
5. Orchestra Affairs Chair
6. Vocal Affairs Chair
7. Marching Band Affairs Chair
8. Marching Band Adjudications Chair
9. Creative Events Chair
10. Immediate Past Chair
11. Vocal Advisor
12. Instrumental Advisor
13. **Rules and Procedures** Chair
14. Adjudications Coordinator (non-voting)

THE OMEA STATE BOARD ELECTED VOTING MEMBERS
EXECUTIVE OFFICERS

1. President
2. President Elect
3. Immediate Past President
4. Secretary
5. Treasurer
6. Editor of *TRIAD*

OTHER ELECTED VOTING MEMBERS

1. District Presidents (17)
2. Region Chairs (5)

APPOINTED NON-VOTING MEMBERS

1. Committee Chairs
2. Advisors

The Adjudicated Events Committee does not have the authority to either introduce or vote on motions of the OMEA State Board. The function of the Committee is to study in detail any phase of Adjudicated Events and make recommendations to the State Board for possible action. Motions at State Board Meetings can only be made by voting members, i.e. the Executive Officers, District Presidents, and Region Chairs.

I. ENTRANCE & ELIGIBILITY REQUIREMENTS FOR OMEA ADJUDICATED EVENTS

- A. Written proof of OMEA membership is required of all participating directors. Dues for the current year must be paid by the director before applications can be processed. A photo-copy of a current OMEA membership card must accompany all applications for participation in Adjudicated Events. Annual dues are payable to Music Educators National Conference, Robert Fulton Drive, Reston, VA, www.menc.org. Payment of dues secures active membership in both OMEA and MENC, and includes a one-year subscription to TRIAD, Music Educators Journal, and Teaching Music. Membership applications can be obtained from your District President, State President-Elect, TRIAD, or the OMEA Web Site.
- B. **Adjudicated Event sites and contact information are available on the OMEA website, including revisios as they occur during the school year.** In case of a weather related or other emergency situation that could jeopardize the safety of participants, directors, adjudicators, and spectators, an event may be canceled by authority of the **OMEA Executive Director** and Adjudicated Events Committee Chair in consultation with the Local Event Chair and District President.
- C. High School Bands and Choruses may apply for a change of district by writing or emailing the Adjudicated Events Chair before January 1. Junior High/Middle School Bands, Choruses, and Orchestras may apply for a change of district by writing to the Adjudicated Events Chair before **March 1. (Change of District procedure/form on OMEA Web Site).**
- D. High School Orchestras may apply for a change of region by writing or emailing the Orchestra Affairs Chair before January 1.
- E. The only change of venue requests permitted after January 1 will be for schools that are closed on Friday of the event week. A school schedule must accompany this special request.
- F. Change of district for Solo & Ensemble Adjudicated Events is **not permitted.**
- G. If an Adjudicated Event is canceled, any expenses incurred, including the chair fee, will be paid from the participants' fees. Remaining funds will be returned to the participating schools on a pro-rated basis.
- H. **Directors must download the Local Event schedule and appropriate District Adjudicated Event applications (Large Group) from the OMEA Web Site.**
- I. **An Adjudicated Event participant must be officially enrolled (student is counted on the EMIS report as filed by the superintendent with the Ohio State Department of Education) in the school he or she represents and be a regularly participating member of that school's vocal or instrumental program, (i.e. string players—orchestra;**

vocalists—choral group; wind and percussion players, auxiliary members—band or orchestra) to be eligible to participate. The teacher signing the application must be both an OMEA member and the director of the large group that the student represents—choir directors sign applications for vocal participants, band and orchestra directors sign applications for their respective instrumental participants. Penalty for ineligible participants is disqualification of the performing ensemble and possible future suspension from OMEA Adjudicated Events.

- J. Pianists and harpists who are not members of any school ensemble, or other instrumentalists or vocalists where a performing group does not exist in the school, are eligible to participate in **Solo & Ensemble Events**. Private teachers of these students may sign applications (if they are OMEA members) and register students with the Local Event Chair **but must use the Data Entry Program** (available from OMEA Vendor). Private teachers are encouraged, however, to coordinate with the school music teacher(s) whenever possible and include these applications with those from the local school. **If the private teacher is not an OMEA member the application must be signed by the OMEA member music teacher from the participating school and school administrator.**
- K. Home-schooled students may participate in Solo & Ensemble Events if their application forms are signed by the private teacher (must be an OMEA member) and their parent or guardian (acting as school administrator).
- L. **Home-schooled students are eligible to participate in Large Group Events if they meet enrollment requirements and are permitted participation by their local school district, and meet all other OMEA eligibility requirements.**
- M. Junior High/Middle School Eligibility
 - 1. Schools organized on any school plan which includes grades 5, 6, 7, 8, and/or 9 may use fifth or sixth grade students in Large Group Events if those students rehearse regularly with the middle school group. **Sixth grade only Large Groups are eligible to participate in Junior High Large Group Adjudicated Events. Fifth Grade only ensembles may not participate in Large Group. It is suggested that directors use discretion in considering the participation of sixth grade only large groups.**
 - 2. No student below the fifth grade or above the ninth grade may participate in Junior High/Middle School Large Group Events.
 - 3. No student below the seventh grade or above the ninth grade may participate in Junior High/Middle School Solo & Ensemble Events.
- N. High School Eligibility
 - 1. Participants must be enrolled in grades 9, 10, 11, or 12. Seventh and eighth grade students, however, may participate in Senior High Large Group

Events providing they are regularly participating members of the group (Section I, Paragraph I).

2. Fifth and sixth grade students are not eligible to participate in High School events.
 3. A student may not participate in both Junior High/Middle School and High School Solo & Ensemble Events in the same year.
 4. A student may participate in both Junior High/Middle School and Senior High Large Group Events in the same year providing the student is a regularly participating member in both groups.
 5. Students enrolled in the Post Secondary Option Program may participate in Adjudicated Events providing they meet the eligibility requirements defined in Section I. Post Secondary Option students who relinquish membership in the high school performing group to participate in a college ensemble or other music class are not eligible for OMEA Adjudicated Events.
- O. It is the intent of OMEA to encourage the development of a music program in every school. Any exception to an entrance and/or eligibility requirement (Section I, Paragraph I) must receive the annual approval of the Adjudicated Events Committee prior to November 1 of the current school year.

II. RESPONSIBILITIES OF DIRECTORS AND STUDENTS

- A. Answer all correspondence pertaining to Adjudicated Events immediately and accurately. Deadlines are enforced.
- B. OMEA strongly recommends that participants hear other performances.
- C. Under no circumstances are audio/video recordings or pictures of any kind to be made in a warm up room, performance area, or sight reading room at any time. Cell phones, pagers and other electronic devices are to be turned off in all performance areas. Directors must inform their students, parents, and friends of participants that failure to comply may result in consequences up to and including disqualification.
- D. Professionalism and proper decorum are expected at all times. Improper behavior/conduct, destruction of property (restitution required), or non-cooperation with event officials by any participant, director, chaperone, or other school representative may result in consequences up to and including disqualification and/or suspension from future participation.
- E. Possession or use of any chemically controlled substance, including tobacco and alcohol, by any participant may result in consequences up to and including disqualification of the participant, performing group, and/or the entire school.

- F. If a homeroom is assigned, the participating school must provide an adult chaperone in the homeroom at all times the room is in use. The school using the homeroom will be held responsible for the condition of the room and make restitution for damages. Large groups will not receive judge's recordings or rating sheets until the homeroom is checked by the Local Event Chair or assistant, and the homeroom is considered to be in its original condition. Damage to homerooms may result in consequences up to and including disqualification of the group or school and/or suspension from future participation.
- G. The OMEA Adjudicator Evaluation Form W is a confidential and essential feedback tool for the Adjudications Coordinator and Adjudicated Events Committee to monitor the adjudications process. Directors are expected to evaluate all adjudicators (not just those whose comments and ratings are questionable) and return the form to the Adjudications Coordinator. In cases of dissatisfaction with an adjudicator, the director should appeal to the Adjudications Coordinator—not personally to the adjudicator. Any personal appeal to the adjudicator may result in consequences up to and including suspension from future participation (see details in Section XVII, Directors Rating of Adjudicators).
- H. Publicity by any media source claiming district championship, state champion, or similar phraseology in describing a performance or participating group is not permitted. Such practice is considered unethical and may result in consequences up to and including suspension from future participation. **Only the Overall Final Rating can be posted on school web sites.**
- I. Additional information and up-dates can be found on the OMEA Web Site.

III. RULES VIOLATIONS AT ADJUDICATED EVENTS

- A. The Local Event Chair functions as the on-site representative of OMEA and is responsible for all aspects of the event's management and operation. If a major rules violation is alleged to have occurred at an Adjudicated Event which could conceivably lead to disqualification and/or suspension, (examples include ineligible participation, unauthorized recording or photography, unprofessional or improper behavior/conduct, destruction of property, possession or use of any chemically controlled substance including tobacco and alcohol, infractions of sight-reading procedures and/or standards) the Local Event Chair is directed to use the following procedure:
 1. Suppress the rating sheets and tapes without divulging the rating.
 2. Withhold the rating.
 3. Arrange for an immediate private meeting with the director(s), explaining the nature of the violation. Be advised that neither the Local Event **Chair,**

nor the Adjudicator has the authority to: 1) Disqualify a performance, group, or school; 2) Suspend a director, performance, group, or school from future participation. Only the Adjudicated Events Committee can take this action.

4. Contact the Adjudicated Events Committee Chair by phone as soon as feasible after the violation.
 5. Inform the director(s) of 1 and 2 above, and that the Local Event Chair's written report will be sent along with the ratings packet to the Adjudicated Events Committee Chair for further review.
 6. If the director(s) wish to dispute the violation, advise them to submit a written report to the OMEA President and Adjudicated Events Chair no later than three days after the date of the violation.
 7. The Adjudicated Events Committee will conduct an investigation (which may include a hearing) and issue a ruling, taking into consideration the written reports as well as additional input from the director(s) and the Local Event Chair.
 8. Write a report as soon as feasible after the violation and send it (along with the ratings packet) to the Adjudicated Events Committee Chair no later than three days after the date of the violation. A copy of the report should also be sent to the OMEA President.
- B. If the Local Event Chair has alleged that a major violation has occurred which could conceivably lead to disqualification and/or suspension, the director(s) may dispute the violation by utilizing the following procedure:
1. Submit a written statement of intent to dispute the violation as well as a report describing the incident to both the OMEA President and the Adjudicated Events Committee Chair no later than three days after the date of the violation.
 2. The Adjudicated Events Committee will then collect statements and other pertinent information, conduct an investigation (which may include a hearing), and notify the director(s) of the ruling.
 3. If the director(s) are not satisfied, a written request for appeal may be submitted to the OMEA President no later than three days after being notified of the Adjudicated Events Committee's ruling.
 4. Upon receipt of the written request, the OMEA President will then convene an Appeals Board.

- C. The Local Event Chair or the Adjudicator has the authority to act on less serious violations resulting in performing for comments only or lower one rating (See “Adjudicating Guidelines” on page 31 for a complete list of these minor violations.)

IV. APPEALS PROCEDURES

- A. The Appeals Board, appointed by the OMEA President, will be comprised of three OMEA members, each having a minimum of ten years active membership in the organization.
- B. Following an investigation and subsequent hearing, a ruling will be made by the Appeals Board, and this decision will be final.

V. DETERMINATION OF CLASSIFICATION

- A. All required music lists for Bands, Orchestras, and Choruses as well as the suggested list for Junior High/Middle School Solo & Ensemble Events, can be found **on the OMEA Web Site**.
- B. There is no required music for Junior High/Middle School Solo & Ensemble Event. The suggested list contains recommended compositions that can be utilized as a guide for junior high level performance.
- C. The classification of Junior High/Middle School Bands, Orchestras, and Choruses is determined by music selected from the highest class, i.e. one selection from the C list and one from the B list—classification would be B. All groups must perform three compositions, one of which must be chosen from the current Junior High/Middle School Required Music List.
- D. There are three levels of difficulty for High School Solo & Ensemble, designated as Classes A, B, and C. Each of these classifications is open to any student. A complete list of all vocal/instrumental solos and ensembles can be found in the current edition of *OMEA Solo & Ensemble Adjudicated Event Music—Required Music for High School*, available from the OMEA Vendor (make checks payable to OMEA) or **on the OMEA Web Site**. All music must be selected from this list.
- E. The classification of High School Bands and Choruses is determined by the music selected. Bands and Choruses will perform three compositions. Directors must choose at least one selection from the required list for the District Event. More than one selection may be chosen from the required lists; however, classification will be determined by the composition from the highest class. Selections from any required list must be performed in their entirety **as listed on the OMEA website**. For the State Level Event at least one selection from the required list of entry classification must be replaced by an additional selection chosen from the same list. A select piece from District may not be used as a required piece for State. A required piece from District, however, may be used as a select piece for State (**see ADDENDUM III for Required Band Music Selection Rationale/History**).

- F. The classification of Orchestras is determined by the compositions performed. High School Full Orchestras and String Orchestras will perform three compositions, at least two of which must be chosen from the current classification list. The third piece may be chosen from any source. Both required pieces must be chosen from the same classification.
- G. *All OMEA Adjudicated Event performances may be designated as Festival Performances regardless of classification (AA,A,B,C,D). No rating will be given for Festival Performances; verbal comments (Large Group) and written comments (Solo & Ensemble and Large Group) will be submitted by the adjudicators.*

VI. PROCEDURES FOR ENTERING ADJUDICATED EVENTS

- A. Application forms must be filled out completely and signed by the School Music Director and the Principal or Superintendent of the respective school or district. A separate form is required for each participating large group.
- B. High School Bands and Choruses may apply for a change of district by writing to the Adjudicated Events Chair before **January 1**. Junior High/Middle School Bands, Choruses, and Orchestras may apply for a change of district by writing to the Adjudicated Events Chair before **March 1**.
- C. High School Orchestras may apply for a change of region by writing **or emailing** the Orchestra Affairs Chair before January 1.
- D. The only change of venue requests permitted after January 1 will be for schools which are closed on Friday of the event week. A school schedule must accompany this special request.
- E. Change of district for Solo & Ensemble Adjudicated Events is not permitted.
- F. *Fees for all events are posted on the OMEA Web Site.*
- G. Entry fees will not be refunded for cancellation or non-appearance. The District Board (Region Board for State Events) has the discretion, however, to consider a refund in an emergency situation.
- H. *All Solo & Ensemble Applications must be submitted to the Event Chair via OMEA Data Entry Software (available through the OMEA Vendor).*
- I. All applications must be sent to the Local Event Chair by first class mail and post-marked **no earlier than 8 weeks prior and no later than twenty-eight days before the event. Participating Directors must send to the Local Event Chair by first class mail and postmarked no later than twenty-eight days before the event: 1) Summary Form (Solo & Ensemble) or Application (Large Group) including Administrator**

Signature; 2) a copy of their OMEA card; 3) payment for registration or a copy of the School Purchase Order.

J. Applications must be accompanied by one check or a copy of an approved purchase order covering all fees. If a purchase order is sent in lieu of a check, payment must be received by the Local Event Chair prior to the date of the event. **Payment for events that cancel after being submitted by the director remain the financial responsibility of the participating school.**

K. Make check payable to OMEA.

L. It is the policy of OMEA that time requests cannot be guaranteed. Specific requests at Solo & Ensemble Events are not possible; however, more general requests, i.e. morning or afternoon, may be feasible at the discretion of the Local Event Chair. Conflicts should be worked out with the room chair and the adjudicator on the day of the event. Large Group requests must be made to the Local Event Chair in writing with the application and will be considered as received or by postmark. Once the Local Event Chair has scheduled the event, no additional requests can be honored. Local Event Chairs are not required to honor schedule requests, but they are asked to be flexible and reasonable in assigning performance times.

M. State Band and Chorus Event

1. Bands and Choruses (except in Class D) receiving a final rating of I in their District Event are eligible for the State Event in the same classification.
2. **Directors desiring a change of region must complete and return a Change of Region Form (available on the OMEA Web Site) to the High School Affairs Chair no later than Monday following the District Event.**
3. Included in the district ratings packet will be a State Large Group Application Form. Directors must follow the same application procedure as for the District Event.

N. State Orchestra Event

1. There is no District Event for orchestras. Any High School Full or String Orchestra is eligible for the State Event.
2. Both Full Orchestra and String Orchestra may be entered from the same school.
3. **Directors must download an Application Form from the OMEA Web Site and follow all application procedures as outlined for Large Group entry.**

4. Orchestras desiring a change of region must contact the Orchestra Affairs Chair to be scheduled into a different region.

O. Creative Event for Original Compositions

An official Creative Events Application Form must be used. Forms may be obtained from the [OMEA Web Site](#).

1. To be eligible an applicant must be enrolled in grades one through twelve and not be over twenty years old.
2. Applications must be filled out completely and signed by the music teacher (OMEA member) of the school and the Principal or Superintendent of the respective school or district.
3. All Creative Event compositions must be accompanied by both the application form and a check for the fee (payable to OMEA). All of these application materials must be sent by first class mail to the Creative Events Chair and postmarked no later than midnight of the deadline date specified on the application.
4. To have the composition returned, include a self-addressed envelope (correct postage required) large enough to contain the composition.
5. [OMEA Creative Event Medals may be purchased from the OMEA Vendor for I or II ratings ONLY by High School age participants. OMEA Pins may be purchased from the OMEA Vendor for I or II ratings ONLY by Junior High School age participants.](#)

VII. SOLO & ENSEMBLE RULES AND REGULATIONS

- A. There is not a limit to the number of events in which students may participate. OMEA recommends, however, that a student not enter more than three events.
- B. A student may not participate in the same numbered event more than once, e.g., a student may not play in more than one flute trio (Event #50). Penalty: Disqualification of the second performance using the same student. Exceptions to this rule are as follows:
 1. A student may enter more than one Low Brass Ensemble (Event #74) playing the same instrument if the instrumentation in each group is different, e.g., [74.1 vs. 74.2](#).
 2. A student may play a melodic keyboard instrument in more than one Percussion Ensemble (Event #78) if one ensemble is written for keyboard instruments only and the other is written for mixed percussion, e.g., a

student may play **marimba in Event 78.1 and 78.3**. A student may also play in more than one Percussion Ensemble if a different instrument is played in each ensemble.

3. A student may play in more than one String Trio (Event #42, #43, and/or #44) or Miscellaneous Saxophone Ensemble (Event #60) playing the same instrument if the instrumentation is different in each group.
- D. Electronic substitution or enhancement of any wind, string, or vocal part is not permitted. Penalty: Comments Only. Exceptions will be noted **on the OMEA web site**.
- E. Electronic pianos may be used for accompaniment at Solo and Ensemble Events at the discretion of the Local Event Chair. They must be equipped with a full-size, touch sensitive keyboard of 88 keys and foot pedals. Electronic pianos may not be used on a piano stage.
- F. In Solo & Ensemble events, it is recommended that accompanists not accompany more than ten performances at any one event. **OMEA supports and recommends that students play with a “live” accompanist at Solo & Ensemble Adjudicated Events. However, where there is not a qualified accompanist or one at all, the use of intelligent accompaniment is permitted if the OMEA Guidelines are followed (refer to ADDENDUM II). The use of sequencing programs or audio recordings is not permitted.**
- G. Piano reduction parts may not be used to double or substitute for a scored part in any ensemble. Penalty: Comments Only.
- H. Ensemble Membership, failure to comply will result in Penalty: Comments Only

Event	Minimum Number	Maximum Number	Parts Doubled?
Brass Choir	Determined by score	24 excluding percussion	Permitted
Low Brass Choir	Determined by score	24 excluding percussion	Permitted
Horn Choir	Determined by score	24 excluding percussion	Permitted
Clarinet Choir	Determined by score	24 excluding percussion	Permitted
String Choir	Determined by score	24	Permitted
Woodwind Choir	Determined by score	24	Permitted
Flute Choir	Determined by score	24	Permitted
Percussion Ensemble	Determined by score	24	Mallets only

- I. **Instrumental** Choirs, Percussion Ensembles, and Event #10 Vocal Chamber Ensembles may be directed/**conducted**. Penalty for directing any other performance: Comments Only. **Student leaders in small Vocal Ensembles (SA, TB & Mixed Vocal Ensembles) may only give conducting gestures for start/change of tempo/stop.**

- J. All vocal solos and ensembles must be performed from memory. Penalty: **Comments Only**.
- K. All vocal music must be performed in the language published in the **title of the score**. **If English is the language listed on the required list, and the singer wishes to perform the selection in a foreign language it is permissible as long as the foreign language is in print in the adjudicator's score and corresponds with the published edition. Penalty: Comments Only.**
- L. Memorization of instrumental solos is encouraged but not required.
- M. Soloists must provide the adjudicator with a solo part. A piano score with solo is only acceptable if the solo part is transposed and all expression/interpretive markings are included, e.g. the solo part for an alto sax solo must be in the key of Eb. **Penalty: Comments Only**
- N. Ensembles must provide the adjudicator with a complete score **notating all parts correctly transposed for the appropriate instruments**; a single part is not acceptable. **The original score, as provided by the publisher, is considered an acceptable adjudicator's score.** If a published complete score is not available, a legible complete manuscript score notating all parts must be provided (**Notation Software preferred**). **Baroque String Orchestra music scored for Violin I, Violin II, Viola, and Cello may have the String Bass double the scored cello part. (Junior High Ensembles with instrument substitutions refer to Section VII, Paragraph U, #3 for exceptions).** **Penalty: Comments Only.**
- O. All measures must be numbered consecutively on the adjudicator's score. Penalty: Lower One Rating.
- P. There are no membership requirements for keyboard (**piano**) accompanists. If, however, there is an obbligato or other instrumental part which is an integral part of the composition, it must be performed by a student of the school. Penalty: Comments Only.
- Q. Instrumentation of the numbered events (**High School Ensembles at Solo & Ensemble Adjudicated Events**) may not be altered as listed in the **High School Required List, Data Entry Program, and/or "E-Book" on the OMEA Web Site.** Instrument substitutions in High School ensembles are acceptable only when indicated in the score and when a part for the substitution instrument is provided by the publisher (**Violin III is acceptable for string quartet/quintets if the score indicates a doubling of Violin III/Viola**). **Penalty: Comments Only. (Junior High exceptions refer to Section VII, Paragraph U, #2).**
- R. Scales and rudiments are to be performed from memory as a part of all string, piano, wind and percussion solo performances and are included in the final rating.

S. Performers should report to the stage at least one event prior to the scheduled performance time.

T. Junior High/Middle School Solo and Ensemble Adjudicated Events:

1. Total scheduled time is eight minutes—five minutes for performance, three minutes for written comments. Students may be asked to stop at the time limit without penalty.
2. Junior High Vocal Ensemble Membership (*Approved Groupings*), failure to comply will result in Penalty: Comments Only. *Junior High Solo & Ensemble Mixed Vocal Chamber Ensembles: the gender of the performers may all be the same, but the ensemble must adhere to the listed voicing.*

Event	Minimum Number	Maximum Number
SA Ensemble	3	9
TB Ensemble	3	9
Mixed (SATB, SAB, 3 part mixed)	4	12
Mixed Vocal Chamber Ensembles (of at least three parts) SATB, SSA, SSAA, SAB, TTB, TTBB, 3 part mixed	12	24

3. Junior High Instrumental Ensemble Membership (*Approved Groupings*), failure to comply will result in Penalty: Comments Only.

*At the **Junior High level only** the following events may utilize **flexible instrumentation** in order to meet the instrumentation needs of the program. (Event #53 Misc. Woodwind Trio, Event #58 Woodwind Quartet, Event #59 Woodwind Quintet, Event #67 Misc. Brass Trio, Event #71 Brass Quartet, #72 Brass Quintet, and Event #73 Brass Sextet). Ensemble instrumentation must stay within “like families” (exception Woodwind Quintet). *Directors are encouraged to carefully consider balance and blend considerations in small ensembles, especially when utilizing saxophones in mixed woodwind ensembles.**

- a. Woodwind ensembles listed above may combine flutes, oboes, clarinets (any), bassoons, saxophones (any).
 - b. Brass ensembles listed above may combine trumpets, horns, trombones, baritones, tubas.
 - c. Percussion may not be combined with any other instrument. (Exceptions include timpani/percussion parts published with brass choirs).
4. To accommodate possible instrument substitutions in the above numbered events only, it will be considered acceptable to provide a substitution

adjudicator's score when an original score showing each instrument in its correct transposition does not exist. Example: if two flutes and a clarinet are performing a Misc.Woodwind Ensemble (Event #53) piece from the Festival Ensembles Book, then the Flute Ensemble book would qualify as an acceptable score. Participating directors, however, should make every effort to assist the adjudicator by providing a score in which each performing instrument is correctly notated and transposed.

5. Scales for all instruments are to be played evenly and smoothly, ascending and descending, one octave.
6. Junior High soloists (wind and melodic keyboard) will be asked by the adjudicator to perform one major scale from the following:

C Instruments	C, F, Bb, Eb, Ab
F Instruments	G, C, F, Bb, Eb
Bb Instruments	D, G, C, F, Bb
Eb Instruments	A, D, G, C, F

Note: bass clef baritone and other non-transposing bass clef instruments use scales for C Instruments, treble clef baritone uses scales for Bb Instruments.

7. Junior High Piano soloists will be asked by the adjudicator to perform one major scale, two octaves, hands together from the following: C, F, Bb, G, D.
8. Junior High String soloists will be asked by the adjudicator to perform one major scale from the following: C, G, D, A, F.
9. Junior High Drum and multiple percussion soloists (performer must provide snare drum) will be asked to perform three rudiments open (slow) to close (fast) to open (slow) from the following OMEA Required Rudiments List (refer to **ADDENDUM I, PAS charts on pages 37–38**).

Single Stroke Roll (#1)	Flam (#20)
Double Stroke Open Roll (#6)	Flam Tap (#22)
5-Stroke Roll (#7)	Drag (#31)
Single Paradiddle (#16)	Lesson 25 (#34)

10. Tympani soloists must tune the tympani **to specific pitches** without assistance to **demonstrate tuning**. Students may ask for pitches from the piano (or other keyboard) and may also use a pitch pipe or other tone-producing device to receive pitch. Students may not use any electronic visual device for tuning purpose.

U. High School Solo & Ensemble Adjudicated Events:

1. Total scheduled time for instrumental events is ten minutes—six for performance, four for written comments. Total scheduled time for vocal events is eight minutes—five for performance, three for written comments. Students may be asked to stop at the time limit without penalty.
2. For pieces that are longer than the allotted time, it is the director's responsibility to judiciously edit the length of the composition without compromising the difficulty. (Some cuts are listed in the Solo & Ensemble Required List and/or on the OMEA Web Site "E-Book.") At the discretion of the adjudicator, a rating of Comments Only may be given if the difficulty has been seriously affected by the editing.
3. All music with proper movements must be selected from the current edition of OMEA Solo & Ensemble Adjudicated Event Music: Required Music for High School. Penalty for performing music not on the required list or incorrect movements: Comments Only.
4. Participants must perform the correct edition as specified in the current required music list (see paragraph 3 above) or a previously authorized alternate edition. Penalty for using an easier edition: Comments Only.
5. Vocal Ensembles are permitted to follow the standard choral practice of modifying the key of an "a cappella" piece at an Adjudicated Event, as long as it does not compromise the level of difficulty of the piece. The choral adjudicator(s) will make the final determination as to the impact of the transposition on the difficulty level.
6. High School Ensemble Membership, failure to comply will result in Penalty: Comments Only

Event	Minimum Number	Miximum Number
SA Ensemble	3	9
TB Ensemble	3	9
Mixed Ensemble	4	12
Vocal Chamber Ensemble (SATB)	12	24

7. Scales for all instruments are to be played evenly and smoothly, ascending and descending, one octave, except for B₃ soprano clarinet which plays two octaves. Each tone of the scale should be at a speed of quarter note = 80-120 beats per minute.

8. High School wind soloists will be asked by the adjudicator to perform one chromatic scale (using appropriate chromatic fingerings) and one major scale from the following:

	Class A	Class B	Class C
C Instruments	D, G, C, F, B \flat , E \flat , A \flat , D \flat , G \flat	G, C, F, B \flat , E \flat , A \flat , D \flat	C, F, B \flat , E \flat , A \flat
F Instruments	A, D, G, C, B \flat , E \flat , A \flat , D \flat	D, G, C, F, B \flat , E \flat , A \flat	G, C, F, B \flat , E \flat
B \flat Instruments	E, A, D, G, C, F, B \flat , E \flat , A \flat	A, D, G, C, F, B \flat , E \flat	D, G, C, F, B \flat
E \flat Instruments	B, E, A, D, G, C, F, B \flat , E \flat	E, A, D, G, C, F, B \flat , E \flat	A, D, G, F, C

Note: High School **trombone and melodic keyboard soloists** will be asked by the adjudicator to perform **two major scales** from the above table (no chromatic scale). Bass clef baritone and other non-transposing bass clef instruments use scales for C Instruments. Treble clef baritone uses scales for B \flat Instruments.

9. High School piano soloists will be asked by the adjudicator to perform two major scales, two octaves, hands together, from the following:

	Class A	Class B	Class C
Piano	C, F, B \flat , E \flat , A \flat , G, D, A, E	C, F, B \flat , E \flat , G, D, A	C, F, B \flat , G, D

10. High School string soloists will be asked by the adjudicator to perform two major scales from the following:

	Class A	Class B	Class C
Violin	C, G, D, A, E, F, B \flat , E \flat , A \flat , Two Octaves	G, D, A, C, B \flat Two Octaves F One Octave	G, D, A, C, F One Octave
Viola	C, G, D, A, E, F, B \flat , E \flat , A \flat , Two Octaves	C, G, D, F, E \flat Two Octaves B \flat One Octave	C, G, D, F, B \flat One Octave
Cello	C, G, D, A, E, F, B \flat , E \flat , A \flat , Two Octaves	C, F, D, A, F, B \flat , E \flat One Octave	C, G, D, F, B \flat One Octave
Bass	C, G, D, A, E, F, B \flat , E \flat , A \flat , Two Octaves	C, G, D, F, B \flat One Octave	C, G, D, F One Octave

11. High School drum and multiple percussion soloists (performer must provide snare drum) will be asked to perform three rudiments open (slow) to close (fast) to open (slow) from the following OMEA Required Rudiments List: refer to ADDENDUM I, PAS chart on pages 37-38.

Class A	Class B	Class C
<i>All from Class B & C List</i>	<i>All from Class C</i>	
10-Stroke Roll (#11)	7-Stroke Roll (#9)	Single Stroke Roll (#1)
11-Stroke Roll (#12)	9-Stroke Roll (#10)	Double Stroke Open Roll (#6)
13-Stroke Roll (#13)	17-Stroke Roll (#15)	5-Stroke Roll (#7)
15-Stroke Roll (#14)	Double Paradiddle (#17)	Single Paradiddle (#16)
Flam Paradiddle (#24)	Flam Accent (#21)	Flam (#20)
Flam Paradiddle-diddle (#26)	Single Drag Tap (#32)	Flam Tap (#22)
Double Drag Tap (#33)	Drag Paradiddle #2 (#37)	Flamacue (#23)
Drag Paradiddle #1 (#36)	Single Ratamacue (#38)	Drag (#31)
Double Ratamacue (#39)	Triple Ratamacue (#40)	Lesson 25 (#34)

12. Tympani soloists must tune the tympani **to specific pitches** without assistance **to demonstrate tuning**. Students may ask for pitches from the piano (or other keyboard) and may also use a pitch pipe or other tone-producing device to receive pitch. Students may not use any electronic visual device for tuning purpose.

VIII. LARGE GROUP RULES AND REGULATIONS

- A. A student may not enter the same numbered event more than once, e.g. Band is listed as Event #1; no student under any circumstances may participate in two concert bands. Penalty: Disqualification of the second performance using the same student.
- B. A Friday night stage may not begin earlier than 4:30 p.m.; the last performance may not begin later than 10:15 p.m. Any exception must be approved by the Adjudicated Events Chair.
- C. Groups entered in Class D may not perform music which appears on any High School required list. Class D is not an entry option for Junior High/Middle School.
- D. Electronic enhancement or substitution of any wind, string, percussion, or vocal part is not permitted. Penalty: Comments Only. Exceptions are listed **on the OMEA Web Site**.
- E. Piano reduction parts may not be used to double or substitute for any scored part. Penalty: Comments Only.
- F. All chorus music must be performed from memory. Penalty: **Comments Only**.

- G. All chorus music must be performed in the language published in the title of the score. If English is the language listed on the required list, and the chorus wishes to perform the selection in a foreign language it is permissible as long as the foreign language is in print in the adjudicator's score and corresponds with the published edition. Penalty: Comments Only.
- H. Choirs are permitted to follow the standard choral practice of modifying the key of an a cappella piece at an Adjudicated Event, as long as it does not compromise the level of difficulty of the piece. The choral adjudicator(s) will make the final determination as to the impact of the transposition on the difficulty level.
- I. There are no membership requirements for keyboard (piano) accompanists. If, however, there is an obbligato or other instrumental part which is an integral part of the composition (large group), it must be performed by a student of the school. Penalty: Comments Only.
- J. Full Orchestras may perform a String Orchestra composition as a select piece; however, a school entering both a Full Orchestra and a String Orchestra may not perform the same piece in both groups. Select compositions may not be solos or ensembles with orchestra accompaniment.
- K. Each group will be allotted the following minimum time in the warm-up room:
- Choruses: 15 Minutes
 - Junior High Bands and Orchestras: 20 Minutes
 - Senior High AA, A Bands and Orchestras: 30 Minutes
 - Senior High B, C, and D Bands: 25 Minutes
 - Senior High B and C Orchestras: 25 Minutes
- L. Performance groups must provide one score of each composition for each of the three adjudicators. The score may be full or condensed, but must show the complete melodic and harmonic content as well as all expression indications of the music. A single instrumental part (solo cornet or first violin) is not acceptable even though it may be designated as a conductor's part and show some of the other parts as cues. The original score, as provided by the publisher, is considered an acceptable adjudicator's score. If a published score is not available it is the responsibility of the director to provide a notated score using Notation Software. Penalty: Comments Only.
- M. All measures must be numbered consecutively on all adjudicators' scores. Penalty: Lower One Rating.
- N. Bands may use a maximum number of ninety players during the playing of any one selection. Platooning is permitted. Penalty for exceeding the maximum allowable: Comments Only.

- O. There is no size limitation for Choruses and Orchestras; however, if because of its size the group does not fit on the stage, it may be necessary for the director to platoon the group. Directors with exceptionally large groups are expected to contact the Local Event Chair prior to the date of the event to discuss concerns regarding logistics.
- P. Performance time, including entrance (first performer or director), actual performance of the three selections, and exit, will be regulated as follows. A maximum of twenty seconds will be permitted for on-stage warm up.

- All Choruses: 20 Minutes
- Senior High Orchestras Class A: 35 Minutes
- Senior High Orchestras Class B: 30 Minutes
- Senior High Orchestras Class C: 25 Minutes
- Junior High Orchestras: 25 Minutes
- Senior High Bands Class AA and A: 35 Minutes
- Senior High Bands Class B, C, and D: 30 Minutes
- Junior High Bands: 25 Minutes

At the conclusion of the allotted time, the adjudicators may stop the performance.

IX. SIGHT READING

- A. Sight reading is required of all High School Bands, Orchestras, and Choruses at both District and State Events, and will be administered by one adjudicator in a different room immediately following the stage performance. The sight reading room is closed to the public. School administrators, however, are invited to observe. The sight reading rating is included as one part of the final rating.
- B. Only one conductor is permitted to direct the group's sight reading performance. Assistants/student teachers may help with the seating and part assignments, but may not participate in any way once the adjudicator begins timing the score study/analysis.
- C. It is expected that all directors maintain the highest ethical standards regarding sight reading. No attempt will be made to ascertain the general or specific contents of the sight reading music prior to performance. Directors will not divulge the contents of sight reading music until all groups statewide have performed. The student make-up of the group will be identical for both the stage and the sight reading performances.
- D. Band and Orchestra Procedures
 - 1. Seat the group.
 - 2. The music will be distributed by the adjudicator and/or assistants.

3. **Class D Bands will read the Class C Sight Reading Music.**
4. The percussion section will be informed of the instrumentation requirements. The Band or Orchestra Affairs Chairs will provide the Local Event Chair with these requirements in sufficient time to advise participating directors prior to the date of the event.
5. The director will be allotted four minutes for **all Classes (D-C-B-A-AA)** to study the score. Students will be permitted to study and discuss their parts quietly during this time, at the discretion of the director. Tympani may be tuned also during this time. No playing of any other instruments is permitted during this time.
6. The director will then be allotted four minutes **for all Classes (D-C-B-A-AA)** to discuss the composition, count rhythms, sing parts, and verbally analyze the music with the group. Again, playing of instruments is not permitted during this time.
7. The reading of the piece will be continuous. The director may call out rehearsal numbers or letters, or sing parts. One stop need not necessarily lower the rating. At the conclusion of the reading the adjudicator will give a brief oral summary of the performance.
8. The adjudicator and/or assistants will collect the music.
9. Dismiss the group.

E. Chorus Procedures

1. The music will be distributed by the adjudicator and/or assistants. There will be one copy for every two students. In cases of uneven rows or division of voice parts, it is possible that one student will have his/her own copy. In choruses numbering more than 120 members it may be necessary to share one copy among three students. **Class D Choirs will read the Class C Sight Reading Music.**
2. The director will be given a maximum of four minutes to study the score and instruct the group by tapping rhythms and talking about any aspect of the music. However, the director may not hum, sing, or otherwise allow any part to be played. During this time, students may chant rhythms and/or text, clap or tap rhythms, but may not produce music tonally. Students may ask questions or make comments at the discretion of the director.
3. No marks are permitted to be made on the music unless instructed by the adjudicator to do so.

4. At the end of the instruction period, the appointed accompanist or the director's accompanist will give the group a tonic chord blocked and/or broken. At that time **ONLY** students may reproduce the tonic chord, the chord progression, and/or the full scale using their preferred method of sight reading, e.g. numbers, syllables, la-la, text, etc. The accompanist will then give the starting pitches for each section. The director may **ONLY** sing the starting pitch with each section.
 5. The sight reading selection will be sung twice. The first reading will be with piano accompaniment; the second reading will be a cappella. For both readings the group may utilize the preferred method of sight reading—groups are not required to use the text for either reading. The director will have one minute for discussion between the two readings, utilizing the same procedure as outlined above in paragraph 2. Before the second reading the accompanist will give the starting pitches as before, which the group as well as the director may sing. Both readings will be adjudicated.
 6. The director is not permitted to make an obvious pitch contribution to either reading by singing with or speaking in pitch to the students. The director can give any instruction, stamp, clap, click, shout, or count, but may not sing or pitch instructions to students.
- F. **Non-compliance and/or violations of the established sight reading procedures outlined in Sections D and E above may result in consequences up to and including disqualification of the group and/or suspension from future participation. If, at the discretion of the adjudicator, said non-compliance and/or violation(s) has occurred, the Local Event Chair will be contacted immediately and instructions followed as outlined in Section III.**

X. CREATIVE EVENT FOR ORIGINAL COMPOSITIONS

A. Rules and Regulations

1. There is no limit to the number of compositions submitted in any numbered event. It is recommended that a student not enter more than one composition in any one numbered event.
2. Compositions must be written for one of the following numbered events:
 - a. Solo Instrument
 1. Piano
 2. Guitar
 3. Harp
 4. Organ
 5. Keyboard Percussion (minimum of two parts)
 6. Instrumental Solo with Accompaniment

- b. Instrumental Ensemble (two to five parts)
 - 7. Woodwind
 - 8. Brass
 - 9. String
 - 10. Percussion
 - 11. Mixed Instrumentation (with or without piano)

- c. Vocal Solo With Accompaniment
 - 12. With original poetry
 - 13. With selected poetry (source must be cited)

- d. Vocal Ensemble (Source of Text Must Be Cited)
 - 14. SA with Accompaniment
 - 15. SSA
 - 16. SSAA
 - 17. TB with Accompaniment
 - 18. TTB
 - 19. TTBB
 - 20. SATB
 - 21. Miscellaneous Voices (with or without accompaniment)

- e. Larger Ensembles (More than Five Parts)
 - 22. Woodwind
 - 23. Brass
 - 24. String
 - 25. Percussion
 - 26. Band
 - 27. Orchestra
 - 28. Chorus (Source of text must be cited)
 - 29. Miscellaneous

- f. Electronic Compositions (Must be sent with a recording as well as a notated score or graphic representation of a musical score.)
 - 30. Tape or synthesizer only
 - 31. Tape or synthesizer with instruments and/or voices
(Source of text must be cited)

- 3. Arrangements of copyrighted or published material are not permitted. Creative Event is solely for original compositions.

- 4. Compositions must be written neatly and legibly in ink or by computer generated notation. Measures must be numbered consecutively. Clear, high contrast, photographed or otherwise reproduced copies will be accepted.

- 5. The Ohio Five Rating Plan of Adjudication will be used. An adjudicator from the field of music composition and theory will write a critique for

each composition. The decision of the judge is final. A composition may be entered in “Festival Performance” for comments only (no rating).

B. Suggestions for Compositions

1. Notation should be neat and legible, software notation is preferred.
2. Signs, key signatures, and time signatures, should occur in the proper order at the beginning of the music.
3. Include tempo, dynamics, phrasing, and style indication, and be sure these elements are placed properly in the score.
4. Instrument names should appear in score order; parts should be transposed properly.
5. Common bar lines should be properly and neatly drawn on larger scores.
6. Vertical alignment of simultaneous sounds should be clear to the eye.
7. Stems should go in the proper direction (especially in vocal music).
8. Each part requires the correct number of beats in each measure.
9. Rhythms should be grouped and notated properly.
10. Words in vocal compositions should be broken properly into syllables.
11. Compositions should demonstrate a student’s ability to manipulate the basic elements of music: melody, harmony, rhythm, and tone color.

C. See Section II for responsibilities of directors and students and Section III for application procedures.

XI. RATINGS

A. On a stage of three adjudicators, the Final Rating will be computed in the following manner:

Rating I	Rating II	Rating III	Rating IV	Rating V
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		

B. For a stage of four adjudicators, the Final Rating will be computed in the following manner:

Rating I	Rating II	Rating III	Rating IV	Rating V
1 1 1 1	1 1 1 4	2 3 3 3	3 4 4 4	4 5 5 5
1 1 1 2	1 1 2 3	2 2 3 4	3 3 4 5	5 5 5 5
1 1 2 2	1 2 2 2	2 2 2 5	2 5 3 5	
1 1 1 3	2 2 2 2	2 1 4 4	4 1 5 5	
	1 2 2 3	2 1 3 5	4 2 4 5	
	1 2 1 4	1 4 1 5	4 4 4 4	
	1 3 1 3	1 3 3 4	3 4 4 5	
	1 1 1 5	3 3 3 3	3 5 3 5	
	2 2 2 3	2 3 3 4	5 1 5 5	
	1 2 3 3	2 4 2 4	4 5 2 5	
	1 2 2 4	2 1 4 5	4 4 4 5	
	1 3 1 4	1 5 1 5	4 3 5 5	
	1 2 1 5	2 3 2 5	5 2 5 5	
	2 2 3 3	3 1 3 5	4 4 5 5	
	1 2 3 4	1 3 4 4	5 3 5 5	
	1 3 1 5	3 3 3 4		
	1 4 1 4	2 3 3 5		
	2 1 2 5	2 4 2 5		
	3 1 3 3	3 1 4 5		
	2 4 2 2	1 5 2 5		
		3 2 4 4		
		4 1 4 4		
		3 3 4 4		
		3 3 3 5		
		2 3 4 5		
		2 5 2 5		
		1 5 3 5		
		4 1 4 5		
		4 2 4 4		

Rating I	Any combination of four ratings totaling 4, 5, or 6
Rating II	Any combination of four ratings totaling 7, 8, 9, or 10
Rating III	Any combination of four ratings totaling 11, 12, 13, or 14
Rating IV	Any combination of four ratings totaling 15, 16, 17, or 18
Rating V	Any combination of four ratings totaling 19 or 20

XII. AWARDS

- A. All I and II ratings for both Large Group and Solo & Ensemble performances will be awarded certificates. OMEA Certificates must be ordered from the OMEA Vendor. **Local Event Chairs are to produce a quality certificate for performers using computer generated format included in management software.**
- B. Medals are available to: 1) All **High School** Solo & Ensemble participants receiving a I or II rating; 2) all participants of a **High School** Large Group receiving a final rating of I or II at the State Event; and 3) High School Creative Event participants receiving a I or II rating. Solo & Ensemble medals may be purchased from the Local Event Chair on the day of the event or ordered after the event from the OMEA Vendor (check payable to OMEA). Creative Event and Large Group participants will need to order medals. When ordering medals for a large number of students, directors should send one check for the full amount. A copy of the rating sheet or certificate must be presented or sent to the OMEA Vendor to receive medals.
- C. **OMEA Pins are available to 1) All Junior High participants receiving a I or II rating at Solo & Ensemble Adjudicated Events and Junior High Large Group Events; 2) Junior High Creative Event participants receiving a I or II rating.**
- D. Plaques will be shipped by the OMEA Vendor to all Large Groups receiving a final rating of I at State Events.

XIII. QUALIFICATION REQUIREMENTS FOR ADJUDICATORS

- A. Contact the OMEA Adjudications Coordinator for application materials. **Application packets may also be downloaded from the OMEA website.**
- B. Degree in music education from a recognized music school, college, or university.
- C. Membership in OMEA.
- D. A minimum of five years of successful teaching experience in junior high, high school, or college music and/or private teaching. Applicants are required to have taught in Ohio for at least one year prior to the date of application.
- E. Provide with the application a detailed resume of successful participation in Adjudicated Events. Include large group ratings and a summary of solo and ensemble ratings.
- F. Observe a full day at an OMEA District Event in the area requested on the application, at least one-half day of which must be spent observing in your major at a Solo & Ensemble event. An Observation Form must be filled out and signed by the adjudicator being observed. Applicants may not observe in a district where their own students perform. Arrangements must be made prior to the day of the event with both the Local

Event Chair and the adjudicator(s) to be observed. Observation at State Events is permitted only with the approval of the State Adjudicated Events Chair.

- G. Submit a minimum of three letters of recommendation from current OMEA members familiar with the work of the applicant. Letters may not be written by current members of the Adjudicated Events Committee. At least two of the letters must be written by current OMEA adjudicators.
- H. Send all application materials (application form, letters of recommendation, and observation form) to the OMEA Adjudications Coordinator.
- I. An applicant will generally be accepted first as an adjudicator for Solo & Ensemble in his/her area of specialty. After successfully judging for a period of at least two years, an adjudicator may submit a written request to the Adjudications Coordinator to be added to another Solo & Ensemble area or to the Large Group Adjudications List. This request must include an update of large group as well as Solo & Ensemble ratings under his/her direction. The Adjudications Committee will vote on all applications and requests to add an area at its next regularly scheduled meeting.

XIV. GENERAL INSTRUCTIONS TO ADJUDICATORS

- A. You will be required to show proof of OMEA membership at the adjudicators' meeting prior to each event.
- B. At the beginning of each school year you will receive **correspondence from the Adjudications Coordinator, and be asked to complete an Availability Form online.** Check your calendars carefully so when making this commitment you can avoid canceling a contract assignment at a later time.
- C. You must attend an adjudications seminar at least once every two years. Failure to meet this requirement will result in placement on the Substitute Adjudicator List. Seminars are held each year at the OMEA Conference as well as in many OMEA districts. Contact the Adjudications Coordinator for a schedule of these seminars.
- D. **Upon receiving notification of contracted dates and sites, notify the Adjudications Coordinator if a conflict arises for any contracted date.**
- E. One week prior to the event date contracts will be binding on both the adjudicator and the Local Event Chair. You will be reimbursed the minimum judging fee by the district or region if your assignment is canceled after that date. If you fail to fulfill your contract commitment, the Local Event Chair must report to the Adjudications Coordinator immediately.
- F. If an event is canceled, adjudicators who are not contacted or who have already arrived at the event site will be paid mileage and motel expenses that have been incurred.

- G. Assignment of contracts and emergency cancellations are handled exclusively by the Adjudications Coordinator. If you need to cancel a contract assignment, do not contact the Local Event Chair.
- H. Answer all correspondence from both the Adjudications Coordinator and the Local Event Chair in a timely manner so that necessary arrangements and accommodations can be made. If the Local Event Chair has not contacted you by early in the week of the event, you are requested to call the Adjudications Coordinator.

XV. ON-SITE GUIDELINES FOR ADJUDICATORS

- A. You are expected to report to the event site at least thirty minutes before your first scheduled event. Professional appearance and conduct are required at all times.
- B. The afternoon session will begin at the scheduled time whether or not you receive a full hour for lunch.
- C. You must relinquish rating sheets and tapes when they are requested by the Local Event Chair or assistant(s). You are not permitted to retain sheets for comparison. The rating must be entered on the sheet at the conclusion of each performance.
- D. You will not be assigned to judge in your own district except in an emergency situation and with the approval of the Local Event Chair and the Adjudications Coordinator.
- E. It is unethical for an adjudicator to place comments or remarks on the rating sheet pertaining to recruitment.
- F. No smoking in performance areas **or on the grounds of a school building.**
- G. Plus (+) and minus (-) signs are not to be used in the final rating.
- H. Personal musical preference or taste, e.g. contemporary or ethnic music, should not influence your objective evaluation of the performance.
- I. Large Group adjudicators may not converse about a performance until ratings have been entered on the sheets.
- J. Instruct your judges' assistants and room chairs to watch for spectators bringing in cameras, tape recorders, or video recorders, and have them advise these people that it is against OMEA rules to have these devices, and penalties may be assessed against the performance if the devices are used. **Cell phones, pagers, and all electronic devices are to be turned off in performance areas.** If a violation of the photography/videography or audio recording rule occurs, the adjudicator(s) are to complete to rating sheet (with rating), conference with the Local Event Chair, and relinquish the rating sheet (and recording for large group) to the Local Event Chair only. Ratings and other information relating to the performance are not to

be divulged. The Local Event Chair will then assume responsibility and follow the prescribed procedure for this violation. (See Section III)

- K. It is your responsibility to keep the stage operating on time. Solo & Ensemble entries may (but are not required to) perform earlier than scheduled. There are often enough cancellations to allow for a reasonable amount of flexibility in stage management. The room chair can be a valuable asset in assisting with this process.

XVI. ADJUDICATOR GUIDELINES ON COMMENTS AND EVALUATION

- A. Make sure each performance is adjudicated at the appropriate level (High School vs. Junior High) and classification (AA, A, B, C, D, or Festival **Performance**). Evaluation at the state level is necessarily more demanding than at the district level and therefore held to a higher performance standard.
- B. Comments should be constructive, clear, thorough, and educationally beneficial to students as well as directors. Sarcasm and an excessively negative approach to adjudication are not appropriate to the process of motivation and encouragement.
- C. The final rating should be justified both on the **recording** (large group) and in writing on the comment sheet.
- D. **Recording** procedures
 1. Check that recording equipment is working properly. Bring a back-up recorder to the large group event whenever possible. A \$20.00 fee will be assessed for failure to provide your own recorder.
 2. Tapes (**current format May 2008**) will be supplied by the Local Event Chair. **Adjudicators should check the OMEA web site and TRIAD for further updates regarding future recording formats.**
 3. Begin each recording with a brief introduction; identify yourself, the group, and the event date.
 4. The **adjudicator's recording** should remain in continuous motion throughout the performance.
 5. Give a brief summary following each piece and a general summation at the conclusion of the performance.
 6. **Large Group Event Chairs are to have** back-up tapes and recorders available if necessary.
- E. Personal communication to the director relating to the performance can be made by the adjudicator through the use of the Confidential Report to the Director Form.

XVII. DIRECTORS RATING OF ADJUDICATORS—PROCEDURES

- A. The Adjudicator Evaluation Form W is the established feedback tool for overall assessment of the adjudications process. All directors are expected to utilize this form so that the Adjudications Coordinator and Adjudicated Events Committee can continue to monitor the effectiveness of the adjudicators.
- B. Directors rate adjudicators in the areas of professionalism, quality and appropriate quantity of comments, delivery in an educational and constructive manner, consistency, legibility/recording quality, and rapport with students.
- C. Ratings are I (above average), II (satisfactory or acceptable), or III (unacceptable). If a rating of III is given, the director must send to the Adjudications Coordinator a written report justifying the rating along with a copy of the rating sheet and verbal comments, if applicable.
- D. Following compilation of ratings, comments, and reports, the Adjudications Coordinator will inform each adjudicator of his/her specific ratings as well as constructive comments for improvement. Directors' identities are held in strict confidence by the Adjudications Coordinator.
- E. Any adjudicator receiving one or more III ratings will be subject to review by both the Adjudications Coordinator and the Adjudication Events Committee, resulting in possible consequences up to and including suspension (Refer to procedures in Sections III and IV).

XVIII. ADJUDICATORS COMPENSATION AND REIMBURSEMENT

- A. Adjudicators are paid based on the current pay scale, copies are available from the Adjudications Coordinator and/or on the OMEA Web Site.
- B. Adjudicators working both Friday and Saturday will be paid from no later than 9:00 a.m. Saturday regardless of the scheduled starting time.
- C. For any Friday night stage of four hours or more, a full hot meal must be provided on site, with a minimum break of thirty minutes. This meal must consist of at least a salad or fruit, a hot entrée, a dessert, and beverages, and must be completed by 8:00 p.m. For any Friday night stage of less than four hours, either the hot meal or the OMEA allowance for dinner must be provided. Adjudicators may not work more than five hours without a meal or a break.
- D. Continental breakfast will be provided on Saturday morning (coffee, juice, a variety of rolls/pastries) or provided complimentary at your hotel. The lunch break is one hour, and lunch will be served in a quiet area away from participants and directors. Because of time constraints, it is recommended that adjudicators remain on site for lunch. Should the Saturday stage conclude prior to the lunch hour, adjudicators

may be paid the lunch allowance in lieu of the meal. Should the Saturday stage conclude at 5:30 p.m. or later, adjudicators will be provided a complete dinner or paid the dinner allowance. Should the Saturday stage conclude at 7:30 p.m. or later or should inclement weather conditions prohibit safe travel following the event, a motel room will be provided at the discretion of the adjudicator.

E. Motel reservations are to be made by the Local Event Chair on an as requested basis for adjudicators who live more than fifty miles from the event site. Rooms should be comfortable, clean, and reasonably quiet. If these minimum standards are not met, the adjudicator reserves the right to cancel the room and secure a more acceptable accommodation at another facility. The adjudicator will then present a receipt to the Local Event Chair and be reimbursed at a cost not to exceed the OMEA room allowance.

F. Suggestions for Adjudicators

1. Check directions to the event site and allow extra travel time, especially if you haven't been there before.
2. Go to your stage early enough to make sure the set-up is correct; set up recording equipment for large group stages. Discuss room and stage management with your assistant(s). For Solo & Ensemble Events, make sure that one person is in charge of the door, keeping it closed at all times during performances. This person should also cross out names on the schedule outside the door as performances have concluded. The other person should obtain scores, understand proper announcing procedures, assist with logistics when necessary, and instruct performers that tuning is acceptable while the adjudicator finishes the comment sheet.
3. If participants choose to perform ahead of schedule, ask them if parents, directors, and friends planning to attend are present.
4. Maintain objectivity, be positive and encouraging, substantiate your ratings; be flexible with conflicts, but stay on schedule.

XIX. ADJUDICATING GUIDELINES

- A. Participation in the same numbered event more than once: **Disqualification of the second performance using the same student** (p. 15 & 22). (See pp. 15–16 for exceptions, p. 10–11 for procedures for disqualification.)
- B. Non-compliance with sight reading procedures and/or standards: **Disqualification of the large group** (p. 24–26) See p. 10–11 for disqualification procedures.
- C. Measures not numbered in judge’s score: **Lower One Rating** (p. 17 & 23).
- D. Electronic substitutions or enhancement: **Comments Only** (p. 16 & 22).
- E. No score for judge or unacceptable judge’s score: **Comments Only** (p. 17 & 23).
- F. Use of piano reduction parts to double or substitute for a scored part in any ensemble: **Comments Only** (p. 17 & 23).
- G. Incomplete or extra players in a small ensemble: **Comments Only** (p. 17, 18, 20).
- H. Altering instrumentation (**High School Ensembles**) as listed in the score (published), **data entry program or Solo & Ensemble “E-Book” on the OMEA Web Site: Comments Only** (p. 16–17).
- I. Direction of a solo or ensemble performance: **Comments Only** (p. 16–17). Choirs may be directed (listed on page 12).
- J. Vocal events not memorized: **Comments Only** (p. 17 & 23).
- K. Vocal events not performed in the language published in the title of the score: **Comments Only** (see exceptions p. 17 & 23).
- L. Performance of any obligato, and/or instrumental part which is an integral part to the composition (large group) by anyone other than a student from the school: **Comments Only** (p. 17 & 23).
- M. Compromising the difficulty of a composition by over-editing: **Comments Only** (p. 20).
- N. Performing an easier edition than specified on the required list: **Comments Only** (p. 20).
- O. Performing music not on the required list: **Comments Only** (p. 20).
- P. Performing incorrect movement(s): **Comments Only** (p. 20).
- Q. Exceeding the maximum number (90) of students in a concert band: **Comments Only** (p. 23).

ADDENDUM I

Solo & Ensemble PAS Rudiment Chart The following charts are printed with permission from the Percussive Arts Society (PAS). Please note these charts (PAS International Drum Rudiments) are included as an educational resource for students, directors, teachers and adjudicators. OMEA Adjudicated Events Rudiment Requirements are listed in Section VII, Paragraph U, #7 (Junior High on p. 19) and Section VII, Paragraph U, # 10 (High School on p. 22).




INSERT PAS CHART HERE (two pages)

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

ALL RUDIMENTS SHOULD BE PRACTICED: OPEN (SLOW) TO CLOSE (FAST) TO OPEN (SLOW) AND/OR AT AN EVEN MODERATE MARCH TEMPO.

I. ROLL RUDIMENTS





A. SINGLE STROKE ROLL RUDIMENTS

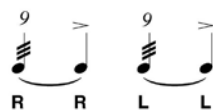
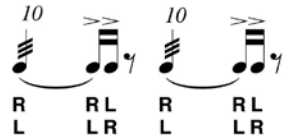




1. SINGLE STROKE ROLL * 
2. SINGLE STROKE FOUR 
3. SINGLE STROKE SEVEN 

B. MULTIPLE BOUNCE ROLL RUDIMENTS





4. MULTIPLE BOUNCE ROLL 
5. TRIPLE STROKE ROLL 

C. DOUBLE STROKE OPEN ROLL RUDIMENTS


6. DOUBLE STROKE OPEN ROLL * 
7. FIVE STROKE ROLL * 
8. SIX STROKE ROLL 
9. SEVEN STROKE ROLL * 


10. NINE STROKE ROLL * 
11. TEN STROKE ROLL * 
12. ELEVEN STROKE ROLL * 
13. THIRTEEN STROKE ROLL * 
14. FIFTEEN STROKE ROLL * 
15. SEVENTEEN STROKE ROLL 


II. DIDDLE RUDIMENTS


16. SINGLE PARADIDDLE * 
17. DOUBLE PARADIDDLE * 
18. TRIPLE PARADIDDLE 
19. SINGLE PARADIDDLE-DIDDLE 


III. FLAM RUDIMENTS

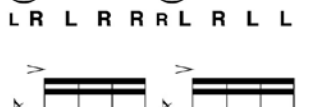
20. FLAM * 
LR RL


21. FLAM ACCENT * 
LR L R RL R L


22. FLAM TAP * 
LR RRL LLR RRL L


23. FLAMACUE * 
LR L R LLR
RL R L RRL


24. FLAM PARADIDDLE * 
LR L R RRL R L L


25. SINGLE FLAMMED MILL 
LR R L RRL L R L

26. FLAM PARADIDDLE-DIDDLE * 
LR L RRL L RL R L LL RR


27. PATAFLAFLA 
LR L RRL LR L RRL

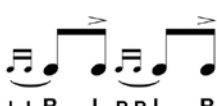
28. SWISS ARMY TRIPLET 
LR R LL R RL
RL L RRL L R


29. INVERTED FLAM TAP 
LR L RL RL R L RL R


30. FLAM DRAG 
LR L L RRL R RL


IV. DRAG RUDIMENTS


31. DRAG * 
LLR RRL


32. SINGLE DRAG TAP * 
LLR L RRL R


33. DOUBLE DRAG TAP * 
LLR LLR L RRL RRL R


34. LESSON 25 * 
LLR L R LLR L R
RRL R L RRL R L


35. SINGLE DRAGDIDDLE 
RRL R R LLR L L

36. DRAG PARADIDDLE #1 * 
R LLR L R R L RRL R L L

37. DRAG PARADIDDLE #2 * 
R LLR LLR L R R L RRL RRL R L L

38. SINGLE RATAMACUE * 
LLR L R L RRL R L R

39. DOUBLE RATAMACUE * 
LLR LLR L R L RRL RRL R L R

40. TRIPLE RATAMACUE * 
LLR LLR LLR L R L RRL RRL RRL R L R

FOR MORE INFORMATION ON BECOMING A MEMBER OF THE PERCUSSIVE ARTS SOCIETY CONTACT PAS AT:
32 E. WASHINGTON, SUITE 1400, INDIANAPOLIS, IN 46204-3516 • E-MAIL: PERCARTS@PAS.ORG WEB SITE: WWW.PAS.ORG

ADDENDUM II

Intelligent Accompaniment Guidelines at Solo & Ensemble Adjudicated Events

A. Performer and Director Responsibilities

1. Applicant must select Intelligent Accompaniment as accompanist on application.
2. It is strongly recommended that applicant practice at least five times with the accompaniment and is comfortable with intelligent accompaniment.
3. Applicant's school (performer) must provide laptop (battery power source recommended) and speaker system for performance.
4. The performer and director are responsible for the operation of the computer, sound system and accompaniments.
5. The performer must use the same time restrictions (for solos) as all other soloists, and have the accompaniment set to the piano sound.
6. Directors and performers should check the accompaniment volume level, microphone input level and any tempo adjustments during the warm-up/tuning phase of the performance time, (not to exceed one minute).
7. The performer must have the intelligent accompaniment selection "on" for their performance and use a microphone. Sensitivity settings are at the discretion of the performer.
8. In the event of computer failure the student may continue solo performance without accompaniment (no penalty).

B. Host Site Responsibilities

1. Local Event Chairs may designate an intelligent accompaniment "performance room" and may provide a computer, microphone, and sound system. (optional for host site, refer to A, #3 above).
2. Site/Event Chair may pre-load accompaniments onto a play list for quick transitions if host site is supplying computer, etc.
3. Students using customized accompaniments may bring their settings on a flash drive.

C. Adjudicator Responsibilities

1. The Adjudicator should be open to intelligent accompaniments used by performers.
2. Use of intelligent accompaniment should be included in the curriculum for adjudicator training every two years.
3. The rating should reflect the same considerations with live accompanist or intelligent accompaniment.

It should be noted that Ohio Music Standard 5: Connections, Relationships and Applications, Benchmark B has the student use technology in creating, performing and/or researching music.

ADDENDUM III

Concert Band (Large Group Required List) Selection Rationale

In 1995 the Adjudicated Events Committee, with the support of the OMEA membership, made the decision to establish an annual required list of twelve concert band selections for each classification to be performed at each year's large group events. The twelve piece required list was actually the culmination of a progressive expansion, which was initiated in 1975. From 1924-1975 a single piece was required of all bands in each classification for both district and state events. Because of its restrictive nature and "test piece" implications inherent in the evaluation process, i.e. comparing one band to another, this system was considered outdated and did not meet the goals of the Ohio Five Rating Plan - so was replaced by a required list of four selections per classification. Having functioned with this single required piece philosophy for over fifty years, this was a significant change for participating OMEA members; directors now had more flexibility in literature choices, adjudicators would then logically have an increased opportunity to assess the band's optimal performance. Select lists were added in 1977 to serve as suggestions/guidelines to the quality and difficulty level for each classification. Minor changes were made the following year as each classification was set at five required and five select pieces. This system remained in effect until 1995.

In 1995 it was decided to expand the list to twelve selections per classification: 1) the Selection Committee would choose seven pieces considered standards of the repertoire, by title and/or by composer. It was determined that this group of core pieces would remain fairly constant from one year to the next, keeping in mind that a list of standards is not necessarily a static one. The remaining five pieces would be new publications. The Selection Committee was then given an instruction that this directive be utilized as a point of departure based on the quantity and quality of new published band music available for selection each year, e.g. in most years the number of new quality grade 3 pieces from which to choose will greatly outnumber the new quality grade 5-6 pieces, so it might be reasonable to expect that six new pieces appear on the C List whereas only three or four appear on the AA List in any given year. 2) Once again it was deemed appropriate to increase the flexibility of the director's literature choices. 3) It was important to the AE Committee that large group band performance retain at least some of the heritage of their past, so maintaining a "required list" philosophy in reformulating this system was an essential ingredient. The choice of twelve pieces was not an arbitrary one. Discussions ensued regarding the possibility of including 25, 30 or even 50 pieces in a classification, but it was concluded that a list this large is not really a required list at all, but rather a suggested list - that the longer the list grew beyond twelve pieces, the less "required" the list became and the less it preserved the integrity of performing required music.