

## SEE RULES AND POLICIES IN THE OSSAA RULES AND REGULATIONS HANDBOOK

## I. INTRODUCTION

- A. The purposes of the OSSAA music contests are to provide statewide music competitions that foster high performance standards, nurtures aesthetic development and reinforces the many functions of music within the society. Although the OSSAA will support individual and group objectives, it is the responsibility of the director to define and meet those goals within the student's educational, socio-cultural environment.
- B. The regulations governing these contests may be changed only by the Board of Directors of the Oklahoma Secondary School Activities Association. A Music Advisory Committee will be appointed to assist in making proposed changes to the Board of Directors. The OSSAA Administrative Assistant responsible for music activities will serve as chairman of the advisory committee. Unless a called meeting is announced, the advisory committee will meet annually.
- C. The Music Advisory Committee is composed of:
  1. The three vice-presidents of the Oklahoma Music Educators Association representing the areas of choral, band, and orchestra.
  2. The state presidents of the American Choral Directors Association, the Oklahoma Bandmasters Association and the American String Teachers Association.
  3. A sufficient number of at-large members appointed to ensure that a majority of the thirteen districts will be represented with as nearly as possible equal representation between vocal and instrumental sections. The Advisory Committee will be appointed in March of each year and serve a period of two years.
- D. The contest manager will be the director of vocal or instrumental music in the school hosting the contest or a person selected to serve as manager of the district, regional or state contest. In addition to assisting in the recommendation of judges he will be responsible for scheduling and conducting the contest.

## II. POLICY AND ETHICS

- A. Observance of the Code  
The policies and Code of Ethics as outlined in the following sections should be observed by all music contest participants.
- B. School Officials
  1. Provide support for students and directors for implementing music contest;
  2. Create a climate of professional concern to assure that music contests are carried on with sound educational qualities as the uppermost priority; and
  3. Strive to assure that directors are aware of and observe the letter of intent of all OSSAA rules and regulations.
- C. Contest Officials
  1. Administer music contests with a spirit of courtesy and cooperation among all participants.
  2. See that music contests are conducted with discipline and decorum, maintaining both the spirit and the intent of the rules and regulations for music competition.
- D. Adjudicators  
Contest adjudicators should observe the Policy and Ethics Code of the Oklahoma Music Adjudicators Association.
- E. Directors
  1. Know and uphold all regulations and rules for music competition as stated in the OSSAA Music Manual (electronically provided to music directors in August each year).
  2. Foster a spirit of artistic involvement and aesthetic achievement for all students participating in music contests.
  3. Instill, by word and example, the respect for all contest regulations and graceful acceptance of adjudication.
  4. Recognize the importance of the total educational process and remain sensitive to each student's needs in terms of his academic pursuits, family life and extra-curricular activities.
  5. Maintain a reasonable and proper balance of pre-school and out-of-school rehearsal schedules.
- F. Students
  1. Know and respect the rules and regulations pertaining to participation in any OSSAA music competition.
  2. Maintain a sense of the educational purpose of participating in music contests, keeping uppermost in mind the two-fold benefit of self-gratification in an artistic activity as well as the representation of one's school community.

## III. CONTEST ENTRY MATERIALS

- A. There will be one mail-out from the OSSAA in August.
  1. Mail-Out -Greeting Letter and directions to find online version of the *OSSAA Music Regulations Manual*.
    - a) High school music classifications are in this manual, and can be found online. Directors are to consult this for classification.
    - b) New rules from the *Music Advisory Committee* are in this manual. It is the music director's responsibility to read and keep informed of all new music regulations and rules.
    - c) OSSAA Music Regulations Manual will be online and can be printed by directors.
    - d) District, Regional and State Contest Schedule (with entry deadline dates) are in this manual.
  2. Confirm Contest Dates Locally
    - a) Directors should confirm with the school principal no later than the 1st or 2nd week in September the OSSAA music contest they are planning to attend for the year and place the dates on the school calendar. Work out possible conflicts in September not in January or February at entry deadline time.
    - b) Directors, after confirming dates with the principal, should post contest dates and entry deadline date on his music calendar for future reference.
    - c) Directors should then prepare a music calendar for the entire school year and publish it and see that their students and parents are aware of the dates of the contests they will be attending.

3. The OSSAA Prescribed Band - Orchestra - Chorus Music List will be updated every three years starting with the 1989-90 school year. The list can be accessed on the Internet, located at the OSSAA Contest Manager website.

#### IV. ENTRY PROCEDURES

All contest entries are done electronically, and no forms or cards are required to be mailed to the OSSAA, or local contest managers. Entries must be submitted prior to the entry deadline; late entries will not be accepted. Directors should log onto the website [www.ossaa.com](http://www.ossaa.com), then enter the "Non-Athletic Activities" section and click on "Music". Here you will find the link to the CONTEST MANAGER website that will allow you to enter all OSSAA music contests. Schedules and performance times for OSSAA music contests will be published at this same location. A list of contest managers, and contact information is available at this website, as well as email links to all managers, and the OSSAA music administrator.

#### V. SCHEDULING

The contest manager will be responsible for conducting and scheduling of all OSSAA music contests. The OSSAA recommends the following scheduling guidelines, but the manager is granted the flexibility to meet individual scheduling problems.

#### VI. SCHEDULING GUIDELINES

##### A. General Information

1. The manager is to establish a performance schedule as soon as possible after the entry deadline date. DO NOT PROCRASTINATE on this item. The participants and schools involved need to establish transportation schedules; work out conflicts, etc., as soon as they receive the schedule.
2. Honor special requests (time and day, special equipment, etc.) if possible and if they fall within the guidelines of OSSAA regulations and do not conflict with the EFFICIENCY AND FAIRNESS of the contest. A special scheduling request should be considered only if the director makes the request on their electronic entry. A follow-up phone call by the music teacher to the contest manager is also recommended

It is strongly recommended that the manager not allow a schedule change after the schedule published on the website. All directors are at liberty of "trading times" with other schools within their class, providing they make the site manager aware of these changes (so that the proper adjudication sheets can be transferred to the proper rooms).

3. Emergencies and exceptions may arise but every attempt to solve scheduling problems should be made before the schedule is published.
4. REQUIRED SELECTION: All contest managers are responsible to check the entry to check if the large groups are performing one selection from the OSSAA Prescribed Music List. Directors are responsible for meeting the music requirements for their organization(s).
5. Each school's classification should appear on the schedule. It would also be beneficial if the schedule contained the selections - number of members in large group and the director's name.
6. Large groups may not have their warm-up time scheduled on the performance stage or performance area.
7. The warm-up room should be scheduled to allow for travel time in and out of the room. Warm-up time will be less than the allowed performance time. Example: The instrumental warm-up room schedule should match the performance schedule of seven (7) minutes to get on and off the stage. (This will help keep the contest running on time.)

##### B. Scheduling Large Groups (Bands, Orchestra, Choruses, Jazz Bands)

###### 1. Scheduling By Classification

- a) It is strongly recommended that managers schedule small, middle, junior high schools first, i.e., Classes 9-2A, 8-2A, 8-3A, 8-4A, 7-2A, 7-3A, 7-4A., 7-5A, 7-6A, 9-3A, 9-4A, THEN schedule high school Classes 2A, 3A, THEN 8-5A, 8-6A, 9-5A, 9-6A, THEN high school Classes 4A, 5A, 6A. Group like choruses together (within reason), Treble Chorus, Tenor-Bass Chorus, and Mixed Chorus. The special requests may not make this possible.
- b) One classification in the morning and another classification in the afternoon is permissible but every attempt needs to be made to avoid mixing classifications unless it can be done without placing other organization(s) or participant(s) at a disadvantage. If exceptions have to be made and a group has to be scheduled out of classification, schedule in early morning, right before lunch, or at the end of the day. FAIRNESS AND EFFICIENCY is the key in scheduling.

###### 2. Scheduling Within Classifications

- a) Staggered scheduling is recommended for groups from the same school. Two warm-up rooms will be needed if it is necessary to schedule choruses from the same school back-to-back.
- b) When possible it is recommended that like vocal groups in the same classification be scheduled together starting with Mixed Groups, Treble Groups and Tenor-Bass groups.
- c) All of the following systems or combination of systems are recommended and the system(s) used should be stated by contest manager. (This may vary from year to year.)
  - (1) Special Requests
  - (2) Distance
  - (3) Size of group
  - (4) Lottery
- (d) Scheduling by size of group provides added efficiency in set-up. As much as possible, schedule schools traveling the greatest distance in the middle of the day and schools traveling the shortest distance in the morning and/or late afternoon.

##### C. Scheduling Solos and Ensembles

1. Attempt to schedule all events that are alike together. When possible specialized judges should be assigned to the instrument or voice where they have special training and experience.
2. Schedule solos and ensembles from one school either in the morning or afternoon. This helps eliminate many lunchtime or dead time disciplinary and vandalism problems.

3. Attempt to avoid scheduling entries from the same school at the same time. (Director and/or accompanist problems.)
4. Attempt to avoid scheduling too many from one school with the same adjudicator.
5. Separate junior high school and senior high school entries when possible.
6. Attempt to schedule a school with only a few entries with consecutive time slots.
7. Schedule first:
  - a) Special request problems.
  - b) Schools with large number of entries
  - c) Close schools at the beginning and ending of the day.

D. Contest Schedule:

Contest schedules will be found on the contest website as soon as the site contest manager publishes it. It is the responsibility of the director to retrieve their schedule. After the schedule has been "published" on the web, the contest manager is under no obligation to make changes. All directors are at liberty of "trading times" with other schools, providing they make the site manager aware of these changes (so that the proper adjudication sheets can be transferred to the proper rooms).

## VII. GENERAL REGULATIONS

### A. Eligibility

1. Member schools and associate member schools will be eligible by complying with the Constitution and Rules of the Oklahoma Secondary School Activities Association governing non-athletic activities. Schools participating in any of the competitive music programs will be assessed a \$40.00 fee in addition to regular membership service fee. One fee covers all vocal, instrumental and orchestra participation for one school year.
2. A student can only represent the school in which he is legally enrolled. No combination of 2 or more senior high or junior high schools is permitted.
3. A junior high school is not eligible to enter any contest in high school competition; however, junior high school students may participate in and be a part of senior high school organizations.
4. Grade Limits. No student in grades six (6) and below may participate in OSSAA music competition. Exception: A sixth grade student who qualifies for membership in its school's concert band, chorus or orchestra shall be able to participate in OSSAA organizational events in High School classes 2A-3A-4A & all junior high and middle school classes.
5. Senior high schools may participate in any of the following special events: (a) concert band; (b) jazz band; (c) marching band; (d) orchestra; (e) mixed chorus; (f) treble chorus; (g) tenor-bass chorus; (g) vocal and instrumental solo and ensemble. Junior high schools may participate in (a) concert band; (b) marching band; (c) orchestra; (d) mixed chorus; (e) treble chorus; (f) tenor-bass chorus; (g) vocal and instrumental solo and ensemble. NOTE: High school and junior high school concert bands, orchestras, treble, tenor-bass and mixed choruses are required to participate in Sight-Reading contests. Failure to do so will result in the withholding of all other ratings.
6. Schools will be assigned to recommended districts according to the OEA Districts of 1967. Schools in the greater Oklahoma City area and the greater Tulsa city area are assigned to the Oklahoma City District and the Tulsa District. Schools may be asked to attend a different district to resolve scheduling conflicts or to equalize the contest size. The districts are recommended, directors may choose any district contest they wish to attend.
 

District 1	Panhandle	- Beaver, Cimarron, Texas
District 2	Northwest	- Alfalfa, Ellis, Harper, Major, Woods, Woodward
District 3	Southwest	- Beckham, Blaine, Caddo, Custer, Dewey, Greer, Harmon, Jackson, Kiowa, Roger Mills, Tilman, Washita
District 4	Northern	- Garfield, Grant, Kay, Noble, Pawnee, Payne
District 5	Central	- Creek, Kingfisher, Lincoln, Logan, Oklahoma
District 6	South Central	- Canadian, Cleveland, Grady, McClain, Stephens
District 7	East Central	- Coal, Garvin, Hughes, Johnston, Murray, Okfuskee, Pontotoc, Pottawatomie, Seminole
District 8	Southern	- Comanche, Cotton, Jefferson, City of Duncan
District 9	Northeast	- Craig, Delaware, Mayes, Nowata, Osage, Ottawa, Rogers, Tulsa, Washington
District 10	Eastern	- Adair, Cherokee, Haskell, LeFlore, McIntosh, Muskogee, Okmulgee, Sequoyah, Wagoner
District 11	Southeast	- Atoka, Bryan, Carter, Choctaw, Latimer, Love, Marshall, McCurtain, Pittsburg, Pushmataha
District 12	Okla. City Area	
District 13	Tulsa Area	
District 14	Statewide	JH and MS Orchestra
7. A band, orchestra, chorus, ensemble or soloist may attend only one district, regional or state contest.
8. Dates and sites of all contests will be set by the Oklahoma Secondary School Activities Association Board of Directors.
9. Regulation Penalty: Violation of any of the music regulations may result in the participant being penalized one division unless otherwise designated.
10. A director or certified teacher (or administrator) from that school district must be present at the contest site during the contest. The certified teacher does not have to be in charge of the training of the participants. If a director or certified teacher from the school district is not present, the students will not be allowed to perform. If the students have already performed, the ratings will be withheld and the students disqualified, and may not advance to the next level of competition.

11. Fees for all contests will be mailed to the Oklahoma Secondary School Activities Association office, not to the local contest manager. No refunds will be made after entries have been submitted electronically. All fees are due within 30 days of the completion of the contest. The OSSAA reserves the right to charge up to 10% additional fees for each month the bill goes unpaid, if they so choose.

VIII. COPYRIGHT REGULATION

- A. Reproduced Copies of Music: Reproduced judges copies of the published, copyrighted music scores will not be accepted in any OSSAA competition. The only exception to this rule is if the director can provide a letter or documentation from the actual publishing company who holds the copyright (or a music store) showing they have received permission to reproduce the copyrighted material, or proof the music has been ordered, is non-refundable, and not yet delivered. If such proof of permission to reproduce the music is not available to the Contest Manager, the students will not be allowed to perform. It will be the director’s responsibility to provide this proof of permission to the contest manager if asked. It will also be the director’s responsibility to see that the following conditions are also met:
  1. Certification that reproduced scores will be destroyed immediately following contest use.
  2. Individuals or schools whose groups perform copyrighted and/or music requiring royalty are responsible for conforming to copyrighted music.
  3. The reproduction shows the notice of copyright.

IX. CLASSIFICATION

- A. Senior High
  1. Senior high schools will be placed in one of the following classifications every year according to their numerical order based on grades 9, 10, 11, 12 A.D.M. as compiled from the records sent to the State Department of Education of the previous year. Class 6A - 32 largest schools; Class 5A - next 32 largest schools; Class 4A - next 64 largest schools; Class 3A - next 128 largest schools; Class 2A - all remaining schools. (Class E - all second groups; Class EE – all third groups; Class EEE –all 4th groups; Class EEEE – all fourth groups;etc). Class MH - Mid highs will be treated as class 4A (grades 9-10.)
  2. By a written request made by the principal or superintendent before September 10th a school may petition to compete in a higher classification. A school that petitions up must remain in that class for the entire school year. This would include the school’s Band program, or Choral program, or Orchestral program or a combination of the three programs. A school may not compete in a class below their regular classification.
  3. A second large group may be entered in Class E (or the same class as the parent group) provided a parent group of the same kind has been entered and is eligible to compete, and provided there is no duplication of personnel or music. Duplication of personnel or music will result in disqualification of both groups (exception-jazz combos). NOTE: (instrumental only) It is not considered a duplication of personnel if a student participates in both organizations on unrelated instruments. Related instruments are defined as: saxophones, Bb, A and Eb soprano clarinets, marimba, xylophone, or any keyboard instrument. A third large group may be entered in Class EE provided a parent group of the same kind has been entered and is eligible to compete, and provided there is no duplication of personnel or music.
- B. Junior High and Middle Schools
  1. Junior high and middle schools will be placed in one of the following classifications based on current enrollment as of October 15, using the enrollment formula below (B4). Confirmation of enrollment should be made at the time of entry. Enrollment numbers should reflect enrollment shown on the state accreditation report.
  2. By a written request made by the principal or superintendent before September 10th a school may petition to compete in a higher classification. A school that petitions up must remain in that class for the entire school year. This would include the school’s Band program, or Choral program, or Orchestral program or a combination of the three programs. A school may not compete in a class below their regular classification.
  3. A second large group may be entered in Class E provided a parent group of the same kind has been entered and is eligible to compete, and provided there is no duplication of personnel or music. Duplication of personnel or music will result in disqualification of both groups. Note: (instrumental only) It is not considered a duplication of personnel if a student participates in both organizations on unrelated instruments. Related instruments are defined as: saxophones, Bb, A and Eb soprano clarinets, marimba, xylophone, or any keyboard instrument.
  4. Formula: Classification is determined by the AVERAGE OF THE TOTAL SCHOOL ENROLLMENT of all grades used in the group. Thus an enrollment of 400 in grade 8 and 350 in grade 7 gives 750, divided by 2 (the number of grades used in the group) = 375. The group would then be classified as 8-6A since 8 is the highest grade used in the group. Classification number (7-8-9) is determined by the highest grade used in the group. (9-8-7 indicates 9th, 8th, or 7th grade as oldest member of the group)

Class 9-6A junior high (or middle school) AVERAGE of 334 or more	Class 8-6A junior high (or middle schools) AVERAGE of 334 or more	Class 7-6A junior high (or middle schools) AVERAGE of 334 or more
Class 9-5A junior high (or middle school) AVERAGE of 150-333	Class 8-5A junior high (or middle schools) AVERAGE of 150-333	Class 7-5A junior high (or middle schools) AVERAGE of 150-333
Class 9-4A junior high (or middle school) AVERAGE of 84-149	Class 8-4A junior high (or middle schools) AVERAGE of 84-149	Class 7-4A junior high (or middle schools) AVERAGE of 84-149
Class 9-3A junior high (or middle school) AVERAGE of 34-83	Class 8-3A junior high (or middle schools) AVERAGE of 34-83	Class 7-3A junior high (or middle schools) AVERAGE of 34-83
Class 9-2A junior high (or middle school) AVERAGE of 33 or less	Class 8-2A junior high (or middle schools) AVERAGE of 33 or less	Class 7-2A junior high (or middle schools) AVERAGE of 33 or less

- C. Definition of Groups
  1. Second Groups: (Class E) Second groups may participate in OSSAA music competition under the following provisions:
    - a) A first group of the same kind has been entered and is eligible to compete in music competition.

- b) There can be no duplication of personnel or music from the parent group. Duplication of personnel or music will result in disqualification of both groups. NOTE: It is not considered a duplication of personnel if a student participates in both organizations on unrelated instruments. Related instruments are defined as saxophones; Bb, A and Eb soprano clarinets; or any keyboard instruments (example. marimba, xylophone).
- c) Third groups will be considered Class EE; fourth Groups will be considered class EEE. The same rules of personnel and instrumentation will apply to all EE and EEE Groups.
- 2. Mid-High: When students from grades 9 and 10 are added together to form a competing high school unit the resulting group is known as a Mid-High group. Mid high bands, choruses and orchestras do not qualify at district but go directly to state are treated as a class 4A group.
- 3. Composite High School Group: When students from grades 6, 7 and 8 are added to high school students to form a competing high school unit the resulting group is known as a composite high school group.
- 4. Composite Middle School Group: When students from the sixth grade are added to form a competing middle school unit the resulting group is known as a composite middle school group.
- 5. Co-op Group: When students from one school are added to students from another school to form a competing unit, the resulting group is known as a co-op group.
- 6. Combined Group: When students within the same school district from a high school or junior high are added to students from another high school or junior high to form a competing unit the resulting group is known as a combined group.
- D. General Regulations
  - 1. The following statements shall govern the use of composite, combined and co-op groups.
    - a) Composite high school bands, jazz bands, orchestras, and choruses are permitted in all classes. Students may take part in the high school or junior high large group, but not both (Example: a student can't be in the HS concert band AND the Middle School Concert band, but could be in the high school Marching Band, and the Middle School Concert band). Composite Class E jazz bands are not allowed from any classification.
    - b) Composite middle school groups are permitted.
    - c) Combined Groups. Combined groups may exist under only one condition. Students on ninth grade campuses who receive their music instruction as part of the total high school program may be combined with students in grades 10-11 or 12 for the purpose of OSSAA music competition. They may take part in the high school or junior high group, but not both. Exception: A student may participate in both groups provided there is no duplication of personnel or music and the group meets the General Regulation for the use of composite, combined and co-op groups. Duplication of personnel or music will result in disqualification of both groups. NOTE: It is not considered a duplication of personnel if a student participates in both organizations on unrelated instruments. Related instruments are defined as: saxophone, Bb, A and Eb soprano clarinets, marimba, xylophone, or any keyboard instrument.
    - d) Co-op groups are permitted only under the provisions of Rule 21 of the OSSAA Constitution.
    - e) No student may be permitted to perform in a class lower than his school classification.
    - f) The addition of students resulting from the use of composite groups as provided for in this section will not affect classification in any way. Exception: Composite middle school groups will use the junior high and middle school classification formula.
    - g) Only one award may be presented to a composite or co-op group.

## X. CONTEST REGULATIONS

- A. Concert Band Contest - Entry Code: (CB). Note: Classes 2A, 3A, 4A bands must qualify at a district contest with a Superior rating before they can enter the state contest. Classes 5A, 6A, MH and their E groups will compete only in the state contest. There is no state contest for junior high school contestants.
  - 1. All bands are required to play at least two selections, by different composers, one of which must appear on the current OSSAA Prescribed Music List, and they must also sightread. REPETITION: An organization may NOT repeat a contest selection within a three-year period. EXCEPTION: Where this affects an organization with one, or two grades – they may NOT repeat a selection within a two-year period. In the event that an organization does perform without conforming to the OSSAA music requirement for their classification, that organization will not be eligible to receive either an award or a rating in concert or sight-reading competition. (DIRECTORS ARE RESPONSIBLE FOR MEETING MUSIC REQUIREMENTS FOR THEIR ORGANIZATION(S). The suitability of the selections may be a factor in the final rating.
  - 2. Selections chosen from the *OSSAA Prescribed Music List* must fulfill the following requirements:
  - 3. High School
    - a) High School Class 6A select from Class 6A;
    - b) High School Class 5A select from Class 5A or above;
    - c) High School Class 4A or MH (Mid High) select from Class 4A or above;
    - d) High School Class 3A select from Class 3A or above;
    - e) High School Class 2A select from Class 2A or above;
    - f) High School Class E select from two classes lower than parent group (or higher).
  - 4. Junior High and Middle School
    - a) Junior high Classes 9-6A and 9-5A select from Class 4A or above;
    - b) Middle school and junior high Classes 9-4A, 9-3A, 8-6A, 8-5A select from Class 3A or above;
    - c) Middle school and junior high Classes 9-2A, 8-4A, 8-3A, 8-2A, 7-6A, 7-5A, 7-4A, 7-3A, & 7-2A select from Class 2A or above.
    - d) Middle school and junior high Class E select from two classes lower than parent group (or higher).
  - 5. Time Limits
    - a) The time limit for Classes 5A and 6A high school band performances is a maximum of 23 minutes of music with seven (7) minutes allotted to get on and off the stage.

- b) The time limit for high school Classes E, 2A, 3A, 4A and Mid High, and Classes 9-6A, 9-5A, 9-4A, 9-3A, 8-6A, 8-5A, middle school and junior high band performances is a maximum of 18 minutes of music with seven (7) minutes allotted to get on and off the stage.
  - c) The time limit for Classes 9-2A, 8-4A, 8-3A, 8-2A, 7-6A, 7-5A, 7-4A, 7-3A and 7-2A middle school and junior high school band performances is a maximum of 13 minutes of music with seven (7) minutes allotted to get on and off the stage.
  - d) Timing will begin with the first note of music and end with the last, including breaks between movements or selections.
  - e) Bands exceeding the time limit will be notified to stop playing but not penalized unless they continue to play.
  - f) It is not necessary for the director to wait for a signal from the judge before beginning a second number or movement.
6. One score of each selection with measures numbered must be provided for each judge. Judges are directed to delay the performance until such scores have been supplied. See Section VII - Copyright Regulation. The contest chairman would then schedule a new performance time if a performance time is available. (Judges are only allowed to mark lightly on the score in pencil and the remarks are to be brief.)
  7. A second band may be entered in Class E or the same classification as the parent group provided a parent group of the same kind has been entered and is eligible to compete, and provided there is no duplication of personnel or music. Duplication of personnel or music will result in disqualification of both groups. NOTE: It is not considered a duplication of personnel if a student participates in both organizations on unrelated instruments. Related instruments are defined as: saxophones, Bb, A and Eb soprano clarinets, marimba, xylophone, or any keyboard instrument. Third bands may be entered as class EE, fourth bands as class EEE.
  8. Junior high students, grades 7, 8 or 9, may participate either in senior high bands or junior high bands but not in both. Junior high school bands must be composed entirely of students from the sixth, seventh, eighth and/or ninth grades.
- B. Regional Marching Band Contest -Event Code: (MB)
1. Junior high and high school classes 2A, 3A, 4A, and Mid Highs will be assigned to four regional contest sites (Northwest, Southwest, Northeast, Southeast)
  2. High school classes 5A and 6A will be assigned to two regional contest sites. (East and West)
  3. Weather: The contest is to go on as scheduled unless the weather and field conditions are deplorable and dangerous to the safety of the participants on the day of the contest. (If the weather is questionable the band director should call the contest manager before he loads his bus and leaves for the site the day of the contest.)
  4. Performance Areas: The performance will be adjudicated within three general areas - Playing, Marching, Maneuvering and General Effect. Each judge is to evaluate all three areas. Judging will be based on the overall performance of the band with special emphasis on the suitability and precision of the style of marching and playing, whether pageantry or drill.
  5. Performance Regulations
    - a) Performance Time - The time limit for the entire performance is a maximum of eleven minutes, with a minimum of five (5) minutes for high school bands and a minimum of four (4) minutes for junior high bands. Timing will begin when the band executes the first step-off or of the first note of the music following SET-UP. (Set-up is that portion of time which includes field positioning and/or music warm-up.) The drum major should salute the judges after the set-up indicating the bands readiness to begin. At this time the band will be announced to begin its performance for the OSSAA Marching Contest. The drum major WILL SALUTE after the final selection of music to indicate the conclusion of the show and an end to timing. If no salute is given then the last note of music at the obvious conclusion of the show will end the timing. Exit time from the field after the salute or the obvious conclusion of the show will not be counted as movement time. Note: A performance that fails to meet any time requirement will be penalized one division by the contest management.
    - b) Minimum Movement Time: The performance must include at least the minimum amount of marching maneuvers or movement by the playing members of the band as stated: Classes 6A and 5A--4 1/2 minutes; Mid Highs and Class 4A--4 minutes; Class 3A--3 1/2 minutes; Class 2A--3 minutes. All pauses or stops in movement will be timed with a separate watch and subtracted from the overall performance time. A pause or a stop in movement will begin when the last playing member comes to a stop or marks time and ends when the first playing member steps off. Marking time WILL NOT BE counted as movement. Dance steps will be accepted under this interpretation and will be judged on precision, musical performance, originality and entertainment value and appropriateness. Note: A performance that fails to meet the moving time requirement will be penalized one division by the contest management.
    - c) Time Schedule: Bands will be scheduled with a total of three minutes for set-up, pre-set, and exit from the field and a maximum of fifteen minutes per band.
      - (1) Bands may use two minutes prior to their performance in any way they deem appropriate in order to assume their set-up and pre-set position to prepare for the beginning of their show. Activities may include warm-up and/or cadence.
      - (2) Each band will be announced at the end of one minute. The beginning of their announcement will indicate that the performance time must begin within 60 seconds. The announcer will ask "Are the judges ready?" "Drum Major(s) is your band ready?" You may now begin your performance for the (name of the regional) Regional Marching Contest.
      - (3) The band must be clear of the field (outside the sidelines or end lines) at the end of thirteen (13) minutes. Any further sound, whether generated by instruments or verbal cadence is discouraged.
      - (4) A band should not leave equipment or instruments on the sideline in such a manner that these items impede the movement of the next band into its starting position.
    - d) Movement to Field Position: The contest manager will determine the ready position each band will assume prior to entering the field of competition. The position must provide efficient and prompt access to the football field without interfering with other bands as they perform. This location will be clearly described in the marching contest packet.
    - e) Vehicle Prohibition: To protect the field/track, motorized vehicles and/or carts of any sort will not be permitted on the marching field unless approved by the local site. Failure to comply with local ground rules and regulations may result in

- disqualification.
- f) Electronic Equipment: The director of an organization wishing to use electronic equipment is directly responsible for arranging for electrical power. All electronically produced music must be played in “real time” by a student. All other (prerecorded/sequenced) music whether instrumental or vocal may not be used. Sounds other than music, such as narration or sound effects, may be prerecorded and used without penalty. Any prerecorded sounds used that are copyrighted must have permission obtained for their use. Electronic units are allowed both on and off the field of competition.
  - g) Fireworks, pyrotechnics, open flames and live animals are not allowed at regional marching contest.
  - h) It is recommended that all marching band personnel have appropriate footwear for their performance.
6. Street Parades: - All street parade contests are to be eliminated from OSSAA marching contests and no awards are to be made for street parade activities.
  7. Solo - Ensemble - Color Guard Contest
    - a) All solo contestants and members of ensembles must be members of a band, currently eligible to compete. Exception: Where there is no organized band in the school, students may enter provided they are certified by the principal and the music membership fee has been paid. A certified teacher must be present at the contest.
    - b) Color Guard solo and ensemble/twirling competition will only be available at the 2A, 3A and 4A regional contests (solos and ensembles in class 5A and 6A may enter at one of these locations). All contestants will compete for ratings (unless they are entered as “comments only” by their director prior to the performance). The judge’s decisions will be based on demand, technique and quality of performance, variety, and musicality and production. Performance time shall be a minimum of 1 1/2 minutes but shall not exceed 3 minutes. After 3 minutes, the contestant shall be stopped but not penalized.
    - c) Limitations: A student may enter a maximum of three events and not more than one solo unless the music and equipment are different.
    - d) It will be the individual schools responsibility to provide any electronic equipment need to play the music needed by the solos or ensembles. Music with “explicate lyrics” cannot be used, and the solo or ensemble can be disqualified by the adjudicator and given no rating if the judged feels the lyrics are not appropriate for the competition.
    - e) The use of band members to play the music “live” for solos and ensembles is not permitted.
    - f) Fireworks, pyrotechnics, open flames and live animals are not allowed at regional solo and ensemble contest.
- C. Orchestra Contest - Event Codes: Full Orchestra - (FO); String Orchestra - (SO).
1. At least two selections, by different composers, and at least one of which must appear on the current OSSAA Prescribed Music List; or an overture, tone-poem, one movement from a symphony (except a minuetto) by Beethoven, Berlioz, Brahms, Dvorak, Hanson, Harris, Haydn, Ives, Liszt, Mendelssohn, Mozart, Rossini, Schubert, Sibelius, Tchaikovsky, Von Weber, or Wagner. (Any standard non-simplified, unabridged edition may be used). The suitability of the selections may be a factor in the final rating.
    - a) REPETITION: An organization may NOT repeat a contest selection within a three-year period. EXCEPTION: Where this affects an organization with one, or two grades – they may NOT repeat a selection within a two-year period.
    - b) The string orchestra selection can be a minimum of two contrasting movements from an original (unabridged) concerto grosso by Bach, Corelli, Geminiani, Handel, Tartini Torelli, Vitali, or Vivaldi.
    - c) For Full Orchestra Contest (State Orchestra Contest) at least one of the two selections must actually be for full orchestra. EXCEPTION: Full orchestra is optional for middle schools and junior highs.
    - d) In the event that an organization does perform without conforming to the OSSAA music requirement for their classification, that organization will not be eligible to receive either an award or a rating in concert or sight-reading. (Directors are responsible for meeting music requirements for their organization(s)).
    - e) Selections chosen from the *OSSAA Prescribed Music List* must fulfill the following requirements:
  2. High School
    - a) High School Class 6A select from Class 6A;
    - b) High School Class 5A select from Class 5A or above;
    - c) High School Class 4A or MH (Mid High) select from Class 4A or above;
    - d) High School Class 3A select from Class 3A or above;
    - e) High School Class 2A select from Class 2A or above;
    - f) High School Class E select from two classes lower than parent group (or higher).
  3. Junior High and Middle School
    - a) Junior high Classes 9-6A and 9-5A select from Class 4A or above;
    - b) Middle school and junior high Classes 9-4A, 9-3A, 8-6A, 8-5A select from Class 3A or above;
    - c) Middle school and junior high Classes 9-2A, 8-4A, 8-3A, 8-2A, 7-6A, 7-5A, 7-4A, 7-3A, & 7-2A select from Class 2A or above.
    - d) Middle school and junior high Class E select from two classes lower than parent group (or higher).
  4. One score of each selection with measures numbered must be provided for each judge. Judges are directed to delay the performance until such scores have been supplied. See Section VII - Copyright Regulation. The contest chairman would then schedule a new performance time if a performance time is available. (Judges are only allowed to mark lightly on the score in pencil and the remarks must be brief).
  5. Time Limits
    - a) The time limit for high school orchestra performances is a maximum of 23 minutes of music with seven (7) minutes allotted to get on and off the stage.
    - b) The time limit for Classes 9-6A, 9-5A, 9-4A, 9-3A, 8-6A, 8-5A, middle school and junior high orchestra performances is a maximum of 18 minutes of music with seven (7) minutes allotted to get on and off the stage.
    - c) The time limit for Classes 9-2A, 8-4A, 8-3A, 8-2A, 7-6A, 7-5A, 7-4A, 7-3A and 7-2A middle school and junior high

- school orchestra performances is a maximum of 13 minutes of music with seven (7) minutes allotted to get on and off the stage.
- d) Timing will begin with the first note of music and end with the last, including breaks between movements or selections.
  - e) Orchestras exceeding the time limit will be notified to stop playing but not penalized unless they continue to play.
  - f) It is not necessary for the director to wait for a signal from the judge before beginning a second number or movement.
6. The pianist must be a senior high school or junior high school student.
  7. A full orchestra must have at least 19 string players on stage during the performance. An orchestra with 19 or fewer string players may be entered but the rating will be lowered one division.
  8. A second orchestra may be entered in Class E or the same classification as the parent group provided a parent group of the same kind has been entered and is eligible to compete, and provided there is no duplication of personnel or music. Duplication of personnel or music will result in disqualification of both groups. NOTE: It is not considered a duplication of personnel if a student participates in both organizations on unrelated instruments. Related instruments are defined as: saxophones, Bb, A and Eb soprano clarinets, marimba, xylophone, or any keyboard instrument. High school class E orchestras may enter as a string orchestra. High school Class E orchestras will attend contest the same day as the 9<sup>th</sup> grade orchestra and will not be eligible for a sweepstakes unless they are a full orchestra. Junior high, Mid-high, and High School Class E string orchestras will perform on their assigned day and be eligible for the outstanding achievement award.
  9. Junior high or Middle School, grades 6, 7, or 8 may participate either in senior high or junior high marching bands, concert bands, stage bands, orchestras, or choruses, in high school class's 2A-3A-4A but not both. Ninth grade students may participate either in senior high or junior high marching band, concert bands, jazz band, orchestras, or choruses, in all high school classes if they meet the regulation under Section IX Letter D. General Regulations composite, combined and co-op groups. Exception: A student may participate in both groups provided there is no duplication of personnel or music and the group meets the General Regulation for the use of composite, combined and co-op groups. (Section IX Letter D) Duplication of personnel or music will result in disqualification of both groups. NOTE: It is not considered a duplication of personnel if a student participates in both organizations on unrelated instruments. Related instruments are defined as: saxophone, Bb, A and Eb soprano clarinets, marimba, xylophone, or any keyboard instrument. Junior high or middle school bands, orchestras, and choruses must be composed entirely of students from the seventh, eighth, and/or ninth grades. Exception: Sixth Grade: See Section VII., General Regulations, Letter A., Eligibility, number 4.
- D. Jazz Band Contest - Event Code: (JB) and Jazz Combo (JC)
1. The time limit for the entire appearance, including getting on and off stage is 25 minutes. Continuing to play after being notified that time has expired will reduce the rating one division.
  2. Each jazz band may have a minimum of 10 and a maximum of 25 instrumentalists/vocalists. A jazz band must have an equal number (or greater number) of wind players to non-wind players. A jazz combo may have between 3-9 members, of any instrument or voice combination.
    - a. Doubling of parts (recommendation)  
Doubling of parts beyond instrumentation called for in a specific arrangement is discouraged. Exceptions: third or fourth trumpet parts, lead trumpet at the octave, third or fourth trombone parts, guitar doing piano changes, and auxiliary percussion when it is stylistic appropriate. More than five saxophones can be used but it is recommended you use only five at a time.
  3. Any standard orchestration or special arrangement may be used. The program should show planned continuity, variety, musicianship, and may feature any outstanding instrumentalist or vocalist. The director may direct but cannot play an instrument or sing.
  4. A second jazz band may be entered in Class E or the same classification as the parent group provided a parent group of the same kind has been entered and is eligible to compete, and provided there is no duplication of personnel or music. Duplication of personnel or music will result in disqualification of both groups. NOTE: It is not considered a duplication of personnel if a student participates in both organizations on unrelated instruments. Related instruments are defined as: saxophones, Bb, A and Eb soprano clarinets; marimba, xylophone, or any keyboard instrument; guitar, bass, and banjo. Jazz combos will be grouped into an "Open Class" (all schools together) and no class "E" jazz combos will be allowed. The maximum number of jazz combos any student can participate is 3. A student will be allowed to duplicate instrumentation between combos, as long as exact duplication of personell between any two jazz combos does not occur. (*Example-Student A,B and C can be in one combo and can play the same instruments in a 2nd jazz combo as long as another student or students are added Student A,B,C, abd D*). Directors will not be allowed to play any instruments or sing with the student ensemble. All memebrs of jazz bands and jazz combos must be legal students, currently enrolled in the school they are representing.
  5. Ratings and rank will be based on musicianship, selection of program material and manner of presentation. If a jazz band or jazz combo desires, they may enter the category of "Rating Only", allowing a band to receive a rating without a ranking. Bands or combos wishing to do this must inform the contest manager or the OSSAA music chairman so that the band or combo may be introduced in this manner.
  6. In case of tie in total points, drop the high and low score to determine the placing (Olympic scoring). If a tie still exists, use judge's preference to break the tie. If a tie still exists after total points, Olympic scoring, and judge's preference, the OSSAA will award co-winners.
  7. At all ranking contests, the director will have the option of checking their score sheets for tabulation errors prior to leaving the tabulation room. Directors are encouraged to double-check the adjudication totals. If a scoring error is found, it must be reported to the contest manager or OSSAA music chairman prior to the sheets leaving the tabulation area. Once the score sheets have left the tabulation area, no changes will be made to the scores.

- E. Chorus Contest: Event Codes: Treble Chorus: (TC), Tenor-Bass Chorus: (TBC), Mixed Chorus: (MC). Classes 2A, 3A, 4A choruses must qualify at a district contest with a Superior rating in concert before they can enter the state contest. Classes 5A, 6A, MH and their E groups will go directly to the state contest. There is no state contest for junior high contestants.
1. All groups are required to sing at least two selections, by different composers/arrangers, one of which must appear on the current OSSAA Prescribed Music List, and must also sightread.
    - a) At least one selection must be performed A Capella, and unaccompanied. (Vocal unaccompanied chorus) Unaccompanied selections will be disqualified unless so conceived by the composer. The suitability of the selections may be a factor in the final rating.
    - b) A choir may perform a selection from a larger classification but not a smaller.
    - c) Accompaniment for choruses must be performed live. Unaccompanied selections will be disqualified unless so conceived by the composer.
    - d) A selection may be sung by a Treble, Tenor-Bass or a Mixed Group. Example: A Tenor-Bass Chorus may sing from the Treble Chorus List (exact selection) within the same classification or larger. If a song, not listed, has the same title, composer/arranger and publisher, but a different voicing, it may be used, but the director must get prior approval from the OSSAA.
    - e) In the event that an organization does perform without conforming to the above requirements, that organization will not be eligible to receive either an award or a rating in concert or sight-reading.
      - (1) (Directors are responsible for meeting music requirements for their organization (s).)
      - (2) REPETITION - An organization may NOT repeat a contest selection within a three-year period. EXCEPTION: Where this affects an organization with one, or two grades - they may NOT repeat a number within a two-year period.
    - f) Selections chosen from the *OSSAA Prescribed Music List* must fulfill the following requirements:
  2. High School
    - a) High school Class 6A select from Class 6A;
    - b) High school Class 5A select from Class 5A or above;
    - c) High school Class 4A or MH (Mid High) select from Class 4A or above;
    - d) High school Class 3A select from Class 3A or above;
    - e) High school Class 2A select from Class 2A or above;
    - f) High school Class E select two classes lower than parent group (or higher).
  3. Junior High and Middle School
    - a) Junior high classes 9-6A and 9-5A select from Class 4A or above;
    - b) Middle school and junior high Classes 9-4A, 9-3A, 8-6A, 8-5A, select from Class 3A or above;
    - c) Middle school and junior high Classes 9-2A, 8-4A, 8-3A, 8-A, 7-6A, 7-5A, 7-4A, 7-3A, 7-2A select from Class 2A or above;
    - d) Middle school and junior high Class E select from two classes lower than parent group (or above).
  4. One score of each selection with measures numbered must be provided for each judge. Judges are directed to delay the performance until such scores have been supplied. See Section VII - Copyright Regulations. The contest chairman would then schedule a new performance time if a time is available. (Judges are only allowed to mark lightly on the score in pencil and the remarks must be brief.)
  5. The time limit for the entire appearance, including moving on and off the stage is 10 minutes.
  6. A chorus must have at least 13 members present during the performance. Any organization with less than 13 members present on stage may perform but the rating will be lowered one division.
  7. A second chorus may be entered in Class E or the same classification as the parent group provided a parent group of the same kind (MC,TC,TBC) has been entered and is eligible to compete, and provided there is no duplication of personnel or music. Duplication of personnel or music in the same choir type (MC,TC,TBC) will result in disqualification of both groups.
  8. Choruses must perform their selections from memory.
  9. Junior high students, grades 7, 8 or 9, may participate either in senior high choruses or junior high choruses but not in both. Junior high school choruses must be composed entirely of students from the seventh, eighth and/or ninth grades.

## XI. SIGHT READING CONTEST - EVENT CODE: (SR)

1. General Regulations
  - a) Sight-Reading is required of all senior high, mid high, junior high and middle school concert bands, full orchestras, and choruses and ratings mandatory (no rating will be entered for "Comments Only", but groups entered for "Comments Only" are required to also participate in sight-reading). The ratings received will be published as a separate contest and will not affect the ratings in the concert performance, however all ratings will be withheld if a school's large organizations fail to sight-read.
  - b) Middle school and junior high full and string orchestras may sight read as a string orchestra.
  - c) Vocal groups are required to read all the voice parts of the music designed for their classification. Exception: Mixed groups may read SAB or leave out the tenor line if both their concert selections performed were SAB and no specific piece is written for SAB. (In class E, 2A, 3A, or 4A only).
  - d) All members of the concert organization who participated on stage are required to participate in the Sight-Reading contest for the organization.
  - e) All Sight-Reading music will be supplied by the OSSAA.
  - f) Directors or students are not allowed to write on the Sight-Reading music.
  - g) No visitors are permitted in the Sight-Reading room (school administrators will be permitted). An assistant director may be present but only one director may instruct or direct.
  - h) Violation of any regulation under Sight-Reading may result in the participant being penalized one division unless otherwise specified.
  - i) The instrumental sight reading music will be issued in a closed folder and the director and students will open the music at the same time.
  - j) A Metronome is not to be used by the director or judge(s).
  - k) E groups will sight-read down 2 levels (or higher) from the parent group at both district and state contests. EE groups read down 3 levels from the parent organization (when possible).

### A. VOCAL GROUPS

#### Preparations and Instructions

1. An instruction sheet to be read aloud at the Vocal Sight Reading Contest.
2. Hand out the music face down instructing the students and director not to look at the music until instructed to do so. After the music has been distributed say to the students and director; *"Does Everyone Have Music?"*. If yes, then proceed with the following statement. *"Please listen so that we may review the sight reading contest procedures. There are four steps to the contest. The first is a practice period of three minutes for chorus and director; the second is a reading without the text; the third is a two-minute practice period; the fourth will be the final reading and sung with the text. The only exception is 7<sup>th</sup> and 8<sup>th</sup> grade concert choirs who can make the text optional during the final reading. The director may assist and call out any instructions while the choir is studying or singing during any of the four parts of the contest. The only restriction is that the director may refer to melodic intervals or patterns by letter name, interval name, number or syllables, but may not sing during any of the four parts of the contest."*

#### B. "We are now ready to start."

1. *"When the clock is started, you will have three minutes to look at the music during your first practice period. Solfeggio is strongly recommended, but you may use numbers or neutral syllables. To the director - Key or starting pitch may be established only once at your discretion during the three minute practice period."*
2. *Choir open your music to the song \_\_\_\_\_.....Ready? Begin!"* (start clock) When three minute period has elapsed -----
3. "Time!" (Establish pitch one last time with either chord progression or scale, (but not both) then give starting pitches) CHOIR READS FIRST time through music without the text (when they finish) say:
4. *"You Now Have An Additional Two Minutes To Practice The Music Again. When time is called you will perform your complete reading with text and music (The only exception is 7<sup>th</sup> and 8<sup>th</sup> grade concert choirs who can make the text optional during the final reading.) Ready? Begin!"* (start clock for the two minute period) At the end of the two minutes -
5. "Time!" (Give starting pitches only for this reading, choir will then sing completed performance.)
6. (Collect all copies of the music before the choir leaves the area!!!!)

#### C. Sight Reading Regulations for Pianist

1. Three minutes - the choir practices (they are allowed to sing during this time). Pitches or key established one time when the teacher asks.
2. First reading - Choir sings for the judge. Key established and pitches given.
3. Two minutes - Choir rehearses the song with words. Nothing is played.
4. Second reading - Choir sings the song with the words for the judge. Pitches only!!  
Note: At any time the director may ask for less to be played.  
The director may ask for the key established and pitches in a different key.

#### D. Performance Regulations

1. The director may refer to melodic intervals or patterns by letter name, interval name, number or syllables, but may not sing any intervals.
2. The key or starting pitches may be given only once during the three minute practice period at the discretion of the director. Prior to the first reading the key will be established and beginning pitches given. Only the starting pitches will be given for

- the second reading.
3. When singing the first and second reading for the judge(s), it will be a rule violation if the choir stops and restarts.
- E. The key will be established by one of the following methods:
1. The I, IV, V, V7, I progression or a scale in the key of the material may be played on the piano;
  2. The choir may arpeggiate the I, IV, V, V7, chords using syllables, numbers of neutral syllables. Other than the key establishment, only the starting pitches may be given on the piano. The pianist will be provided by the contest chairman.
- F. The choir is at liberty to break into smaller groups to practice the song, and singing is allowed during these study periods. These groups, if utilized, are for all to actively participate and may chant or sing words, syllables, or numbers rhythmically or melodically. The use of a few strong singers to "teach" the voice parts to other members of the groups is discouraged. Should this practice be abused it may be sufficient cause to lower the rating one division.
- G. Ratings will be based primarily on two performances, the first time it is strongly recommended that the performance be sung using Numbers (1, 2, and 3) or solfeggio syllables, (do, re, mi). Exception: la or lu may be used but it is discouraged. After the first performance, the director will be allowed two minutes for additional remarks about the music. It will be a rule violation if the second reading is not sung with ALL students singing the printed text; the director may call out instructions while the group is singing but may not sing. All Sight-Reading performances are to be without accompaniment. Any technique or method the director wishes to use which is not in violation of the above rules will be acceptable.
- H. Vocal Sight Reading Specifications and Levels those Classifications are to Sight Read.
- I. High School District
1. Level II Class 2A: Treble SA; Tenor-Bass TB; Mixed SAB (Optional SATB at director's discretion)  
Class 3A: Treble SA; Tenor-Bass TB; Mixed SATB (Optional SAB if SAB was performed on stage)
  2. Level III Class 4A: Treble SSA; Tenor-Bass TBB; Mixed SATB-(if both numbers on stage were sung SAB, the director may choose to omit the Tenor line if they wish);
  3. High school Class E-read two levels lower than parent group for District. EE will read down 3 levels from the parent organization (when possible).
- J. High School State
1. Level 2A- Class 2A: Treble SA; Tenor-Bass TB; Mixed SAB (Optional SATB at director's discretion)  
Level 3A- Class 3A: Treble SA; Tenor-Bass TB; Mixed SATB (Optional SAB if SAB was performed on stage)
  2. Level 4A- Classes 4A-MH: Treble SSA; Tenor-Bass TBB; Mixed SATB -(Only exception if both numbers on stage were sung SAB, you may do SAB option).
  3. Level 5A- Classe 5A: Treble SSA; Tenor-Bass TBB; Mixed SATB
  4. Level 6A- Class 6A: Treble SSA; Tenor-Bass TBB; Mixed SATB
- High school Class E - read two levels lower than parent group for State. EE will read down 3 levels from the parent organization (when possible).
- K. Junior High and Middle School District
1. Level I 9-2A, 8-4A, 8-3A, 8-2A, 7-6A, 7-5A, 7-4A, 7-3A, 7-2A
    - a) Treble will read unison. Tenor-Bass will read unison. Mixed will read unison, having the option of reading two-part, Upper Voice-Treble/Soprano or Cambiata, Lower voice-Treble/Alto or Bass/Baritone. (Optional part will be written in Treble and Bass Clef.) It will be the responsibility of the director to choose the appropriate part distribution for each choir as described above.
  2. Level II 9-4A, 9-3A, 8-6A, 8-5A,
    - a) Treble will read two-part - Treble clef.
    - b) Tenor-Bass will read two part - Upper voice - Treble Clef and Bass Clef  
Lower voice - Bass Clef
    - c) Mixed will read three-part SAB - Upper voice-Treble Clef, Middle voice-Treble Clef, Lower voice-Bass Clef,
  3. Level III 9-6A, 9-5A
    - a) Treble will read three-part - Treble Clef.
    - b) Tenor-Bass will read two-part - Upper Voice-Treble Clef, Lower Voice Bass Clef.
    - c) Mixed will read four-part - SATB (May sight-read SAB if both concert selections were SAB by omitting the tenor line).
- Junior High school Class E - read two levels lower than parent group for district. (when possible).
- L. The following sight-reading specifications apply to all JUNIOR HIGH SCHOOLS and all HIGH SCHOOLS. The composition guidelines given below are guides for the composer. Every attempt is made to stay within the given guidelines. Musical necessity may cause some deviations from the guidelines.

M. High School

1. Length - 16-32 measures.
2. Style - Chorale
3. Keys - Major
4. Time Signature - (Four-four) (Three-four) (Two-four)
5. Time Changes - Quarter note remains the same.
6. Accidentals - Limited-Avoid accidentals in more than one part at a time. (Use only two (2) or three (3) per part.) Approach and depart chromatically. Do not accidentalize ("do") or first scale step.
7. Voicings - No cross voicing
8. Use logical chord progressions with a reasonable amount of intervals per part.
9. Lyrics - Appropriate for age.
10. Ranges: Typical Sightreading Ranges



Typical Vocal Sight Reading Rhythms

**Level I**



**Level II**

In addition to all of Level I



**Level III**

In addition to all of levels 1 and 2



N. Junior High and Middle Schools

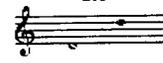
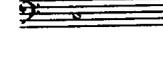
1. All meters are simple time in 2, 3, or 4.
2. Keys are major mode, C, F, or G.
3. Ranges, clefs, possible keys, possible accidentals, and approximate length are set by the advisory committee.
4. Pitch transposition by the director to adjust ranges is allowed for all numbers.
5. Any sex may sing any line appropriate to the student's range and/or tessitura, but he/she should sing the line in the octave written; however, changing voices may change octaves to accommodate the physical limitations of the voice. (Example: An unchanged male voice in a mixed chorus may sing the upper or middle part, but not the lower (baritone) line an octave higher than other baritones. Nor should a baritone sing the upper (soprano) line an octave lower. The changing voice baritone should sing the lower line and may change octaves if the notes are unreachable. The student should return to the written notes as soon as the music returns to his/her appropriate range.)
6. All tempos are moderate to slow -- none is fast. Suggested metronome markings are provided.
7. Level I numbers contain no accidentals. Other levels may contain one accidental.
8. Simple changes of dynamic level are indicated for some numbers.
9. Voicing's - No cross voicing
10. Use logical chord progressions with a reasonable amount of intervals per part.
11. Class E-read two levels lower than parent group for District.

## 12. Ranges: Typical Sightreading Ranges

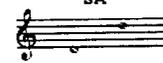
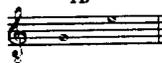
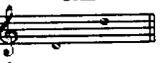
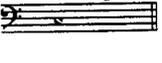
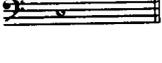
**Level I**  
Classes 9-1A, 8-3A, 8-2A, 8-1A, 7-5A, 7-4A, 7-3A, 7-2A, 7-1A

Girls	Boys	Mixed
		
		
		

**Level II**  
Classes 9-3A, 9-2A, 8-5A, 8-4A

Girls SA	Boys TB	Mixed SAB
		
		
		

**Level III**  
Classes 9-5A, 9-4A

Girls SA	Boys TB	Mixed SAB	Mixed SATB
			
			
			
			

## B. INSTRUMENTAL GROUPS

1. **PREPARATION PRIOR TO PLAYING:** Before the instructions are read (see letter b below) the percussion folders should be reviewed with a designated contest official to determine that all needed instruments are available. It is recommended that parts be assigned and the tympani tuned. Upon entering the room, strings may have the option of re-tuning their instrument while the music is being passed out, prior to the instruction period. At High School State Orchestra contest, full orchestras will have the option to read either as a full orchestra or a string only group.
2. **THE READING OF INSTRUCTIONS:** (The following is to be read aloud by a designated contest official after the folders have been distributed.

*"Does everyone have a folder?"* Now, ask Conductor and students to remove their music from the folder. Check to see that everyone has the correct part. Ask the students to turn their music over. (For state contests only – read the following) *"Has this group read, rehearsed, or performed this selection, sight reading piece at any time prior to this contest?"* (If not, then proceed with the following.)

*"Please listen so that we may review the sight reading contest procedures. There are two parts to the contest. The first is the study or preparation time which is \_\_\_\_\_ minutes. The second is the actual performance of the music. During the study time, students and/or conductor may count aloud, tap, sing or clap the rhythms. You are permitted to use a verbalized counting system, air-play or shadow bow while fingering and counting the notes. The Only Restriction Is That No Playing Is Allowed. A one-minute warning will be announced by the timer. When the minute preparation time has expired, the director may ask the band/orchestra to sound a tuning (or warm-up) note, after which the playing is to begin immediately. The director may use a verbal preparation to begin the selection. During the performance, the director may call out the rehearsal markings (Example, "Letter B" or "Circle 28", etc.) but should not offer any other verbal or audible assistance."*

After completing the above instructions say: *"You may begin."*

(Collect all folders before the group leaves the area.)

## 3. Performance Regulations

- a. High school Classes 6A and 5A bands and Classes 6A and 5A orchestras are allowed a ten (10) minute study period. All other instrumental groups are allowed an eight (8) minute study period. The study period is to be used at the discretion of the director. He may use all of the allotted time with his group in any manner he chooses. During the study period, the director may sing, tap or clap rhythms, or give any verbal guidance he chooses. No playing will be permitted, but the director is encouraged to have the group use a verbalized counting system, (1 Ta 2 Ta, or 1 & 2 &, or down up, etc.) while fingering and counting the notes. A clear signal to begin the performance will be given by the adjudicator or timer in charge and the group will begin immediately after the conclusion of the study period. Exception: The group may play any warm-up note or chord

of the director's choice before the performance begins, but not further instruction can be given during this time. The rating will be based primarily on the performance; accuracy of reading, flexibility in following the director, and adherence to the style, interpretation and musicianship, but some consideration will be given to group discipline and students attention to the director's remarks. The director may use a verbal preparation count to start the selection and may call out rehearsal numbers during the performance. No other talking or audible assistance will be permitted during the performance. Example: (A director may not count off aloud after a fermata or tempo change after they have started the selection).

- b. District Band Sight Reading Specifications and Levels that Classifications are to sight-read.  
The sight-reading contest is considered a test of performance fundamentals with emphasis on rhythm and recovery from errors, improvement of performance of reiterated rhythms and phrases, and realization of dynamic markings. A polished performance is not an expectation of the sight-reading contest at the district level. The music is designed as a test and is written according to published specifications. The district sight-reading for junior highs and middle schools is a final contest and the groups are working for the outstanding achievement award.
- c. Senior High
  - a) Level II - Class 2A
  - b) Level III - Class 3A
  - c) Level IV - Class 4A
  - d) Class E - read two levels lower than parent group. **IF POSSIBLE AND LEVELS EXIST** Class EE reads down 3 levels from parent group, Class EEE reads down 4 levels from parent group. If this is not possible, the group will read the lowest level available.
- d. Middle School and Junior High
  - a) Level I - Classes 9-2A, 8-4A, 8-3A, 8-2A, 7-6A, 7-5A, 7-4A, 7-3A, 7-2A
  - b) Level II - Classes 9-4A, 9-3A, 8-6A, 8-5A,
  - c) Level III - Classes 9-6A and 9-5A
  - d) Class E - read two levels lower than parent group. **IF POSSIBLE AND LEVELS EXIST** Class EE reads down 3 levels from parent group, Class EEE reads down 4 levels from parent group. If this is not possible, the group will read the lowest level available.

**DISTRICT sightreading levels for Concert bands by Class**

E Bands will read down 2 levels lower than parent group IF POSSIBLE AND THE LEVEL EXISTS

Level 4	Level 3	Level 2	Level 1
4A	3A, 9-6A, 9-5A	2A, 9-4A, 9-3A, 8-6A, 8-5A	9-2A, 8-4A, 8-3A, 8-2A, 7-6A, 7-5A, 7-4A, 7-3A, 7-2A

**STATE Sightreading levels for Concert Band by Class**

E Bands will read down 2 levels lower than parent group IF POSSIBLE AND THE LEVEL EXISTS

Level 6	Level 5	Off the Shelf	Level 4	Level 3	Level 2
6A	5A	4A, MH	6A-E, 3A	6A-EE, 5A-E, 2A	6A-EEE, 5A-EE, 4A-E, MH-E

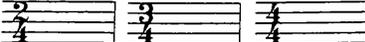
4. Sight Reading Guidelines for District and State Band contest

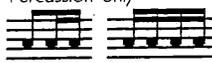
The following sight-reading guidelines apply to all Junior High Schools and High Schools. The composition guidelines that follow are guides for the composer. Every attempt is made to stay within the given guidelines. Musical necessity may cause some deviations from the guidelines.

**CRITERIA FOR BAND SIGHTREADING MUSIC**  
**No Solos for any Level**

**LEVEL I**

KEY: Concert F, Bb, Eb. Maximum of one key change.

METER:  Maximum of one meter change.

RHYTHM: Basic patterns  Percussion only 

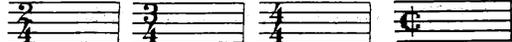
LENGTH: Two and one-half (2 1/2) minutes or less.

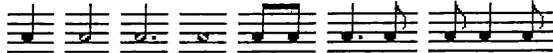
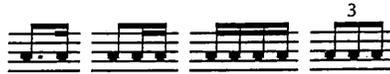
**LEVEL II**

Same criteria as Level I EXCEPT KEY: Maximum of two (2) keys with a maximum of two (2) key changes.

**LEVEL III**

KEY: Concert F, Bb, Eb. Maximum of two (2) keys with a maximum of two (2) key changes.

METER:  Maximum of two (2) meters with a maximum of two (2) meter changes.

RHYTHM: Basic patterns  Percussion only 

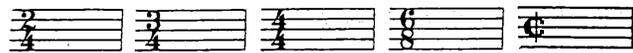
LENGTH: Three (3) minutes or less.

**LEVEL IV**

Same criteria as Level III EXCEPT KEY: Add Ab, and RHYTHMS: All sixteenths can be used for percussion AND wind players.

**LEVEL V**

KEY: Concert F, Bb, Eb, Ab. Maximum of two (2) key changes.

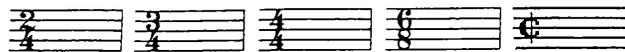
METER:  Maximum of two (2) meter changes.

RHYTHM: Basic Patterns 

LENGTH: Four (4) minutes or less.

**LEVEL VI**

KEY: Concert F, Bb, Eb, Ab. Maximum of three (3) key changes.

METER:  Maximum of three (3) meter changes.

RHYTHM: Same as basic patterns for Level V.

LENGTH: Four and one-half (4 1/2) minutes or less.

Sight reading levels for State Orchestra, District Orchestra and State Band

State orchestra, district orchestra and state band may sometimes use published music for the sight-reading contest. Class 6A reads "Class 6A" (Level VI) selection and other classes are adjusted accordingly. Class E - read two levels lower than parent group. Class EE reads down 3 levels from parent group, Class EEE reads down 4 levels from parent group. If this is not possible, the group will read the lowest level available. Each additional "E" will read down an additional level **IF POSSIBLE AND LEVELS EXIST.**

## XII. Solo-Ensemble Events

1. Pianos - It is recommended that you use digital pianos when acoustic pianos are not available or if it is most cost effective to use a digital piano.  
Specifications (set the volume at 75 to 80 %)
  - a) 88 keys
  - b) Full weighted hammer action
  - c) Stereo sampling
  - d) Sustain - damper pedal
  - e) Built-in amplification
2. Eligibility  
Any soloist-ensemble which meets the eligibility requirements outlined in the OSSAA General Rules for Non-Athletic Activities, and complies with the specific regulations of this section, may be entered in the solo-ensemble competition. The student's schools must also pay the "Music Participation" fee associated with the activity prior to the student being eligible to compete. All solo-ensembles must be enrolled in grades 7 through 12 and will compete for ratings (unless "Comments Only" option is used) in a single classification for senior high school and a single classification for junior high school. Senior high school solo-ensemble contestants must qualify at a district contest with a Superior rating before they can enter the state contest. Ninth grade students may enter either junior high or high school competition, but not in both. They must qualify in high school competition to be eligible to participate in the state contest. There is no state contest for junior high school entries.
3. Changing Times and Cancellations:  
Cancellations should be reported to the contest manager by email or phone before the date of the contest. In cases of cancellations the day of the contest, the contest manager should be notified, before the scheduled performance time. All directors are at liberty of "trading times" with other schools, providing they make the site manager aware of these changes (so that the proper adjudication sheets can be transferred to the proper rooms).
4. Emergency Substitution  
In emergency situations, the director may substitute another eligible student for an ensemble member after the entry has been submitted provided the substitute meets other OSSAA rules and regulations.
5. Limitations:
  - a) All solo contestants and members of ensembles must be members of a band, in order to participate in band solo/ensemble contest. All solo contestants and members of ensembles must be members of an orchestra in order to participate in orchestra solo/ensemble contest. All solo contestants and members of ensembles must be members of a choir in order to participate in choir solo/ensemble contest. Instrumental contestants must be entered by the instrumental director and vocal contestants must be entered by the vocal director. EXCEPTION: 1) Students only participating in Music Theory competition. 2) Students in a block schedule, enrolled first semester, and not the second semester, may still participate. 3) Classical Guitar entries may be entered by a Certified Music Teacher employed by the school to teach classical guitar. This teacher must be present with his/her students at all OSSAA contests entered.
  - b) Where there is no organized band, orchestra or vocal organization in the school, students may be entered into solo/ensemble competition (provided they are certified) by the principal. The music membership fee must be paid by the school prior to students being entered.
  - c) Senior high school ensemble membership is limited to not more than one half from junior high school. Junior high school ensemble membership must be from grades 7, 8 and 9. Sixth grade students may not compete as soloists or as members of ensembles. Ninth grade students may be entered in either junior high or high school competition.
  - d) A vocal contestant may enter once as a soloist. There can be no duplication of music or personnel in like ensembles with like number of members.
  - e) An instrumental contestant may enter in more than one solo event on a different instrument provided the instruments are not related. Related instruments are defined as: saxophones, A, Bb, Eb soprano clarinet, marimba, xylophone, or any keyboard instrument (exception: 2 mallet percussion keyboard solos are considered different from 4 or 6 mallet solos).
  - f) Duets are approved as an ensemble only for all junior high competition and for high school vocal and high school string competition.
  - g) Directors are encouraged to limit the number of events one pianist may accompany. Recommend 20; do not recommend more than 40.
  - h) Instrumental ensemble maximum size is 18 members.
  - i) Vocal ensemble maximum size is 12 members.
6. Selection of Music:
  - a) One selection of the contestant's choice is required; however, the suitability of the selection may be a factor in the final rating. Directors not familiar with the level and type of music normally performed by high school students may use the OSSAA High School Recommended List as a guide (available from the OSSAA Music Administrator upon request).
  - b) Unaccompanied solos and ensembles will be disqualified unless so conceived by the composer. The student must provide verification of no accompaniment, if the solo or ensemble does not have an accompaniment. It is not necessary that the accompanist be a high school student. Taped or electronically reproduced (MIDI) accompaniments will be acceptable for instrumental and vocal solos and ensembles. They are not acceptable for instrumental or vocal concert groups. The responsibility of providing the equipment for playback of the accompaniment falls on the individual director, not the contest manager.
  - c) Piano accompaniment for vocal ensembles: If the music states "for rehearsal only" or (any statement indicating the selection is to be sung unaccompanied) the selection must be sung unaccompanied.
  - d) When two like instrumental ensembles are entered from the same school there can be no duplication of personnel or

- music. Note: It is not considered a duplication of personnel if a student participates in two ensembles on unrelated instrument. Related instruments are defined as: saxophones, Bb, A and Eb soprano clarinets, or any keyboard instrument (Example- marimba, xylophone, etc.)
- e) Vocal solo-ensemble music may be transposed to a different key at the option of the director or teacher.
  - f) A soloist shall not replay or sing any selection he/she has used at district or state the previous year.
  - g) An ensemble member shall not replay or sing any selection he/she has used a district or state the previous year.
  - h) Music for a solo or ensemble may be an original composition, but original arrangements are not allowed unless permission has been given (proof required) from the copyright holder. Music can be legally purchased and printed from the internet, however because it is difficult to tell the difference between music that was Xeroxed and music legally purchased through the internet; it is required that the student/director have the receipt and be able to provide the website address where it was purchased if the copyright requirement is disputed.
7. Performance Regulations:
- a) District Contest: Performance time for instrumental solo-ensembles shall not exceed six minutes. Vocal solo-ensembles are permitted a maximum of five minutes. Instrumental soloists should plan to play the entire selection. Selections should begin at measure 1. Instrumental solos in grades 9-12 should be a minimum of 2 minutes (EXCEPTION: string and percussion solos). This rule does not apply to Ensembles. If the selection is longer than the allotted time for the contest, the judge will ask the student to stop before the end of the selection.
  - b) State Contest: Performance time for instrumental solo-ensembles shall not exceed eight minutes. Vocal solo-ensembles are permitted a maximum of six minutes. Cadenzas and repeats are optional if their inclusion would exceed the allotted time for performance, extended accompaniment interludes or introductions may be shortened. Instrumental soloists should plan to play the entire selection. Selections should begin at measure 1 and should be a minimum of. If the selection is longer than the allotted time for the contest, the judge will ask the student to stop before the end of the selection.
  - c) Each soloist and a member of, or the director of, an ensemble shall supply the judge with a conductor's score with the measures numbered. The judge is instructed not to permit performance to begin until he/she has received such a score. See Section VII-Copyright Regulation in the OSSAA Manual. The contest chairman would then schedule a new performance time if a performance time is available. (Judges are only allowed to "mark" lightly on the score in pencil and the marks must be brief).
  - d) Instrumental solos do not have to be performed at the district level from memory. However, high school students (grade 9-12) who wish to be considered for advancement to State Contest must play from memory at District unless their selection is either listed on the Advanced Repertoire List, or falls under the multi-movement rule. An instrumental soloist may use their music on "multi-movement" works, provided all movements are prepared, and the adjudicator will select the movement or movements to be performed. For a selection to be considered multi-movement, it must have three or more movements, and be printed in the visual form of a typical multi-movement work. Each section must be separate, titled, and performable alone. Any questions regarding whether a work is an accepted multi-movement work should be referred to the OSSAA music administrator prior to the contest. "Theme and variations" form is not considered multi-movement. The movement(s) selected should be a minimum of 2 minutes, and not longer than the time allowed by the contest for a solo. If a student chooses to play one or more movements of a multi-movement work from memory, the student shall play the movement(s) of his/her choice. Judges are obligated to reduce the final rating of a soloist one division if the selection has not been memorized if it is not on the *Advanced Repertoire List* and fails to qualify under the multi-movement rule (Exception: a solos who does not want to be considered for advancement to State Solo Contest).
  - e) All vocal ensembles must be performed from memory. Judges are obligated to reduce the final rating of a soloist one division if the selection has not been memorized.
  - f) All instrumental ensembles may be performed with the music.
  - g) Vocal ensembles are not to be directed by the teacher. A student may direct providing he/she is a performing member of the group and direct from within rather than in front of the group. Judges are obligated to reduce the final rating of an ensemble one division if this rule is violated.
  - h) Judges should NOT ask a student to replay or re-sing a passage, minimal conversation with the performers should be observed. Judges should not try to conduct 'mini-lessons' during the adjudication time.
8. Refund Policy  
No refunds will be made for the withdrawal of any entry.
9. Audience Rights  
All OSSAA solo-ensemble and concert events are open to the public. It is not appropriate to ask that any performance room be cleared prior to or during a performance.
10. Solos and ensembles may choose to enter for "Comments Only". See rule XIII, C-8 for details.

### Large Group Event Codes

CB	Concert Band;	MB	Marching Band;
FO	Full Orchestra;	SO	String Orchestra;
JB	Jazz Band; MC		Mixed Chorus
TC	Treble Chorus	TBC	Tenor-Bass Chorus

Solos must be memorized or the final rating will be lowered one division.

**(Exceptions: Solos from the current OSSAA Instrumental Advanced Repertoire List; a solo that qualifies under the Instrumental Multi-movement Rule; or any instrumental soloist who does not want to be considered for advancement to the State Solo Contest)**

Underlined Events must perform Music from the OSSAA Recommended List, which is available upon request from the OSSAA. All solo's MUST appear on this list, or it is considered an illegal entry!

### Approved INSTRUMENTAL and VOCAL Solo Events/Codes

Event Code	BRASS	Event Code	WOODWIND	Event Code	STRINGS
101	Cornet Or Trumpet	201	Flute	301	Violin
102	Trombone	202	Piccolo	302	Viola
104	French Horn	203	Bb Clarinet	303	Cello
105	Tuba Eb and Bb	204	Eb Clarinet	304	String Bass
107	Euphonium	205	Bb Bass Clarinet	307	Harp
116	Misc. Brass	206	Bb Contra Bass Clar.	<u>308</u>	Classical Guitar
		207	Oboe		
	PERCUSSION	208	English Horn		
500	Snare Drum	209	Bassoon		
501	Marimba And Xylophone	210	Alto Saxophone		
502	Vibraphone	211	Baritone Saxophone		VOCAL
503	Timpani	212	Tenor Saxophone	401	Soprano
504	Drum Set	213	Soprano Sax	402	Alto
505	Multiple Percussion	214	Eb Alto Clarinet	404	Tenor
516	Misc. Percussion Solo	215	Eb Contra-Alto Clar.	405	Baritone or Bass
		216	Misc. Woodwind	407	Boy's Unchanged or Changing Voice

## ENSEMBLE EVENT CODES

Note: Vocal Ensembles are not to be directed and must be memorized.

All ensembles MUST appear on this list, or it is considered an illegal entry!

	BRASS		MIXED WIND & PERCUSSION ENSEMBLE		STRINGS
		774	Mixed (5 to 18 members)		
630	Trumpet Trio			820	Two Like Strings
631	Trombone Trio			823.1	Violin and Viola
632	Brass Trio			823.2	Violin and Cello
640	Trumpet Quartet			823.3	Violin and Bass
641	Trombone Quartet			823.4	Viola and Cello
642	French Horn Quartet		VOCAL	823.5	Cello and Bass
643	Brass Quartet		Two Part	830	String Trio
650	Brass Quintet		2 to 12 voices	831	Any Three Other Strings
650.1	Tuba and Euphonium Quartet	920	SS, SA, or AA	832	String Trio (Violin and Cello)
660	Brass Sextet	922	ST, SB, AT, AB		
661	Brass Choir (5 to 18) No Percussion	924	TT, TB, BB		
661.1	Tuba and Euphonium Choir (7 to 18 members)		Three Part	833	String Mixed Trio ( Any Two Other Strings)
662	Brass Choir with Percussion (5 to 18)	930	3 to 12 voices SSA	840 841	Two Violins, Viola and Cello Any Other Four Strings
670	Misc. Brass Ensemble (3 to 6 members) (No Percussion)	931	SAB, ATB, STB, SAT	842	String Quartet (Violin, Viola and Cello)
671	Misc. Brass Ensembles (7 to 18 members) (No Percussion)	932	TTB, TBB	843	String-Mixed Quartet (Any Four Strings)
			Four or More Parts	850	String-Quintet (Any 5 like or unlike strings unaccompanied)
		940	4 to 12 voices SSAA	860	String Sextet (Any 6 like or unlike strings unaccompanied )
	PERCUSSION	941	TTBB		
530	Drum Trio			861	String Choir
531	Keyboard Mallet Ensem.	942	SATB	870	Misc. String Duet, Trio, Quartet
540	Drum Quartet			871	Misc. String Ensemble
561	Misc. Percussion Ensem. (3 to 18 members)	943	Barbershop Quartet/4 part (4 voices)		5 to 18 members
	WOODWINDS		No Exceptions		Guitar
		944	Barbershop Quartet/4 part (Treble Voices) (4 voices)	861.5	Guitar Choir
730	Flute Trio			870.5	Misc. Guitar Duet, Trio, Quartet
731	Bb Clarinet Trio		No Exceptions	871.5	Misc. Guitar Ensemble
732	Woodwind Trio	950	Madrigal Group/4 or more part (7 to 12 voices)		5 to 18 members
740	Flute Quartet				
741	Bb Clarinet Quartet				
742	Mixed Clarinet Quartet				
743	Saxophone Quartet				
744	Woodwind Quartet				
750	Woodwind Quintet				
761	Clarinet Choir				
770	Misc. Woodwind Trios and ensembles (3 to 6)				
771	Misc. Woodwind Ensembles (7 to 18 members)				
772	Flute Choir				
773	Saxophone Choir				

WIND AND PERCUSSION DUET EVENTS  
Allowed only in Junior High and Middle School Entries

	BRASS		PERCUSSION		WOODWINDS
620	Trumpet Duet	520	Drum Duet	720	Flute Duet
621	Trumpet-Trombone Duet,	521	Keyboard Mallet Duet	721	Bb Soprano Clarinet Duet
	Euphonium Duet	561	Misc. Percussion Ens	722	Saxophone Duet
	or Euphonium-Trombone		(2 to 18 members)	723	Flute-Clarinet Duet
622	Trombone Duet			770	Misc. Woodwind Duets, Trios, & Quartets
	Euphonium Duet				(2 to 6 members)
	or Euphonium-Trombone				
623	French Horn Duet				
670	Misc. Brass Ensemble				
	2 to 6 performers				
	(No Percussion)				

## *Advanced Repertoire List 2016-2019*

The following instrumental solos may be performed with music on the specific instrument listed without penalty. All others must be memorized (exceptions: solos that fall under the multi-movement rule, or students who do not wish to be considered for advancement to State Solo Contest). Selections should begin at measure 1 unless otherwise noted under “Additional Information”.

<i>Instrument</i>	<i>Composer</i>	<i>Selection</i>	<i>Additional Information</i>
Violin	Chausson	<i>POEME</i>	
Violin	Enesco	<i>First Rumanian Rhapsody</i>	
Violin	Enesco	<i>Three Preludes</i>	
Violin	Kresler	<i>Tambourin Chinois</i>	
Violin	Ravel	<i>Tzigane</i>	
Violin	Saint Saens	<i>Havanaise</i>	
Violin	Saint Saens	<i>Introduction and Rondo Capriccioso</i>	
Violin	Sarasate	<i>Carmen Fantasy</i>	
Violin	Sarasate	<i>Introduction and Tarantella</i>	
Violin	Sarasate	<i>Zigeunerweisen</i>	
Violin	Wieniawski	<i>Polonaise in A Major</i>	
Violin	Wieniawski	<i>Scherzo Trantella</i>	
Viola	Gardner	<i>Rhapsody</i>	
Viola	Jevtic	<i>Vers Byzanie...</i>	3rd movement
Viola	Kupkovic	<i>Scherzo</i>	
Viola	Mozart	<i>Concerto in A major</i>	1st or 3rd movement
Viola	Reverdy	<i>Recontres</i>	(unaccompanied)
Viola	Zelter	<i>Concerto pour Viola et Orchestra</i>	1st movement
Cello	Beethoven	<i>Variations in E flat Major</i>	
Cello	Beethoven	<i>Variations in F Major</i>	
Cello	Beethoven	<i>Variations in G Major</i>	
Cello	Cassado	<i>Requiebros</i>	
Cello	Chopin	<i>Introduction and Polanaise Brillante</i>	
Cello	Dvorak	<i>Rondo in G Minor</i>	
Cello	Foss	<i>Capriccio</i>	
Cello	Martinu	<i>Variations on a Slovakian Theme</i>	
Cello	Martinu	<i>Variations on a Theme of Rossini</i>	
Cello	Popper	<i>Polanaise de Concert</i>	
Cello	Popper	<i>Tarantella</i>	
String Bass	Gliere	<i>Intermezzo</i>	
String Bass	Gliere	<i>Prelude</i>	
String Bass	Gliere	<i>Scherzo</i>	
String Bass	Gliere	<i>Tarantella</i>	
String Bass	Paganini/Sankey	<i>Moses Fantasy</i>	
String Bass	Sankey	<i>Carmen Fantasy</i>	
Flute	Adler	<i>Sonata</i>	1st movement
Flute	Bach, J.S.	<i>Sonata #1 in B Minor</i>	1 <sup>st</sup> movement
Flute	Borne	<i>Carmen Fantasie</i>	
Flute	Busser	<i>Prelude and Scherzo</i>	
Flute	Campbell	<i>Pastorale for Flute and Piano</i>	

Music

2016-2017

Flute	Casella	<i>Sicilienne and Burlesque</i>	
Flute	Chaminade	<i>Concertino</i>	
Flute	Chopin	<i>Grand Duo (on themes from Meyerbeer's Robert le kiable</i>	
Flute	Clarke	<i>The Great Train Race</i>	(unaccomp-play all)
Flute	Dahl	<i>Variations on a Swedish Folktune</i>	(unaccomp-play all)
Flute	Delaney	"...and the strange unknown flowers..."	unaccompanied
Flute	Devienne	<i>Sonata #1 in E Minor</i>	1 <sup>st</sup> movement
Flute	Doppler	<i>Fantaisie Pastorale Hongroise</i>	
Flute	Dick	<i>Lookout</i>	
Flute	Dutilleux	<i>Sonatine</i>	
Flute	Enescu	<i>Cantabile et Presto</i>	
Flute	Faure	<i>Fantasia</i>	
Flute	Faure	<i>Sonate op 13</i>	1st movement
Flute	Gaubert	<i>Fantasy</i>	
Flute	Ganne	<i>Andante et Scherzo</i>	
Flute	Gaubert	<i>Nocturne et Allegro</i>	
Flute	Gaubert	<i>Scherzando</i>	
Flute	Gordelli	<i>Concerto</i>	
Flute	Griffes	<i>Poem</i>	
Flute	Hoffmeister	<i>Konzert</i>	1st movement
Flute	Hue	<i>Fantasia</i>	
Flute	Ibert	<i>Concerto</i>	3rd movement
Flute	Ibert	<i>Jeux</i>	
Flute	Jolivet	<i>Chant de Linos</i>	
Flute	Jolivet	<i>Fantaisie-Caprice</i>	
Flute	Karg-Elert	<i>Sonata (Appassionata) in F# Minor</i>	Unaccompanied
Flute	Lieberman	<i>Soliloquy</i>	Unaccompanied
Flute	Martin	<i>Ballade</i>	
Flute	McCaskill/Gilliam	<i>Diversions on a Bach Prelude</i>	
Flute	McLarry	<i>Excursions on a Billings Tune</i>	
Flute	Mozart	<i>Concerto in G Major</i>	1 <sup>st</sup> or 3 <sup>rd</sup> movement
Flute	Muczynski	<i>3 Preludes</i>	(unacc. - play all three)
Flute	Piazzolla	<i>Tango Etudes</i>	1, 2, 3, or 6
Flute	Poulenc	<i>Sonata pour Flute et Piano</i>	1 <sup>st</sup> or 3 <sup>rd</sup> movement
Flute	Prokofiev	<i>Sonata Op, 94</i>	1 <sup>st</sup> , 2 <sup>nd</sup> , or 4 <sup>th</sup> movement
Flute	Quantz	<i>Concerto in G Major</i>	1 <sup>st</sup> or 3 <sup>rd</sup> movement
Flute	Schocker	<i>Regrets and Resolutions</i>	
Flute	Stewart	<i>Life Slices</i>	
Flute	Taffanel	<i>Andanta Patorale et Scherzettino</i>	
Flute	Tulou	<i>Grand Solo #3</i>	
Flute	Tulou	<i>Grand Solo #5</i>	
Flute	Tulou	<i>Grand Solo #13</i>	
Flute	Varese	<i>Density 21.5</i>	Unaccompanied
Oboe	Andriessen	<i>To Pauline O</i>	
Oboe	Daelli	<i>Fantasy on Themes from Verdi's 'Rigoletto'</i>	
Oboe	Haydn	<i>Concerto for Oboe and Orchestra in C Major</i>	1st movement
Oboe	Rosetti	<i>Concerto in C</i>	1st movement
Oboe	Rosetti	<i>Konzert in F</i>	1st movement
Oboe	Strauss, R	<i>Concerto for Oboe</i>	1st movement

Oboe	Tull	<i>Fantasy on L'Home arme</i>	
Bassoon	Bach, J.C.	<i>Concerto in B Flat Major</i>	1st or 3rd movement
Bassoon	Bozza	<i>Recit., Sicillienne and Rondo</i>	play all
Bassoon	David	<i>Concertino</i>	play all
Bassoon	Farago	<i>Theme and Variations on a Theme by Paganini</i>	
Bassoon	Fasch	<i>Concerto in C</i>	1st movement
Bassoon	Genzmer	<i>Introduktion und Allegro</i>	
Bassoon	Hindemith	<i>Sonate</i>	2nd movement (pastorale-Marsch-Coda)
Bassoon	Hummel	<i>Grand Concerto in F Major</i>	1st or 3rd movement
Bassoon	Mozart	<i>Concerto in B flat</i>	1st or 3rd movement
Bassoon	Osborne	<i>Rhapsody</i>	
Bassoon	Osborne	<i>Rhapsody for Solo Bassoon</i>	play all
Bassoon	Reicha	<i>Sonata in B flat Major</i>	1st movement
Bassoon	Rossini	<i>Cavatina from 'The Thieving Magpie'</i>	
Bassoon	Saint Saens	<i>Sonata</i>	2nd movement
Bassoon	Tansman	<i>Sonatina</i>	
Bassoon	Tansman	<i>Suite</i>	play all
Bassoon	Telemann	<i>Sonate in f minor</i>	1st or 2nd movement
Bassoon	Vivaldi	<i>Concerto in d minor</i>	1st movement
Bassoon	Vivaldi	<i>Concerto in e minor</i>	1st movement
Bassoon	Weber	<i>Andante e Rondo</i>	
Bassoon	Weber	<i>Concerto in F op 75</i>	1st or 3rd movement
Bassoon	Weber	<i>Hungarian Fantasy and Rondo op 35</i>	
Clarinet	Arnold	<i>Fantasy for Clarinet</i>	unaccompanied
Clarinet	Baermann	<i>Konzert</i>	1st movement
Clarinet	Bowen	<i>Sonata op 109</i>	any movement
Clarinet	Bozza	<i>Claribel for Clarinet</i>	
Clarinet	Brahms	<i>Sonata No. 1 in F Minor</i>	1 <sup>st</sup> or 4 <sup>th</sup> movement
Clarinet	Brahms	<i>Sonata No. 2 in Eb Major</i>	1 <sup>st</sup> or 4 <sup>th</sup> movement
Clarinet	Busoni	<i>Concertino</i>	
Clarinet	Crusell	<i>Concerto in Bb, Op 11</i>	1 <sup>st</sup> or 3 <sup>rd</sup> movement
Clarinet	Debussy	<i>Premiere Rhapsody</i>	
Clarinet	Guilhand	<i>Premiere Concertino</i>	
Clarinet	Hindemith	<i>Sonata for Clarinet</i>	any two movements
Clarinet	JeanJean	<i>Arabesques</i>	
Clarinet	Lefebvre	<i>Fantasie Caprice</i>	
Clarinet	Marty	<i>First Fantaisie</i>	
Clarinet	Messenger	<i>Solo de concours</i>	
Clarinet	Mozart	<i>Concerto</i>	1st or 3rd movement
Clarinet	Osborne	<i>Rhapsody for Clarinet</i>	
Clarinet	Paul	<i>Estilian Caprise</i>	
Clarinet	Poulenc	<i>Sonata</i>	1st or 3rd movement
Clarinet	Raubaud	<i>Solo de Concours</i>	
Clarinet	Rheinberger	<i>Sonate op 106A</i>	1st movement
Clarinet	Rossini	<i>Introduction, Theme and Variations</i>	
Clarinet	Saint Saens	<i>Sonate op 167</i>	4th movement
Clarinet	Spohr	<i>Fantasy and Variations</i>	
Clarinet	Stravinsky	<i>Three Pieces</i>	Unaccompanied

**Music**

**2016-2017**

Clarinet	Tcerepnin	<i>Sonata in one movement</i>	
Clarinet	Weber	<i>Concertino op 26</i>	
Clarinet	Weber	<i>Concerto #1</i>	1st or 3rd movement
Clarinet	Weber	<i>Concerto #2 op 74</i>	1st or 3rd movement
Clarinet	Weber	<i>Grande duo Concertante</i>	1 <sup>st</sup> or 3 <sup>rd</sup> movement
Clarinet	Weber	<i>Variations op 33</i>	
Bass Clarinet	Bennett	<i>Deepwood</i>	
Alto Sax	Bazzini	<i>La Ronde Des Lutins</i>	
Alto Sax	Bialosky	<i>Fantasy Scherzo</i>	
Alto Sax	Carpenter	<i>Sonata</i>	3rd movement
Alto Sax	Creston	<i>Concerto</i>	1st or 3rd movement
Alto Sax	Creston	<i>Sonata</i>	1 <sup>st</sup> or 3 <sup>rd</sup> movement
Alto Sax	Denisov	<i>Sonate</i>	1st or 3rd movement
Alto Sax	Desplj	<i>Concerto</i>	3rd movement
Alto Sax	Finney	<i>Concerto</i>	1st movement
Alto Sax	Heiden	<i>Solo for Alto Sax</i>	Play all
Alto Sax	Glazounov	<i>Concerto en E flat</i>	
Alto Sax	Heiden	<i>Sonata</i>	3rd movement
Alto Sax	Husa	<i>Elegie et Rondeau</i>	play Rondeau
Alto Sax	Margoni	<i>Promenades Romaines</i>	
Alto Sax	Pieper	<i>Concerto</i>	1st movement
Trumpet	Arban	<i>Carnival of Venice</i>	
Trumpet	Arban	<i>La Cenerentola</i>	
Trumpet	Arnold	<i>Fantasie for Bb Trumpet op 100</i>	Unaccompanied
Trumpet	Arutunian	<i>Concerto</i>	play all
Trumpet	Balay	<i>Andante et Allegro</i>	
Trumpet	Barat	<i>Andante et Scherzo</i>	
Trumpet	Bellstedt	<i>Napoli</i>	
Trumpet	Bohme	<i>Concerto in F minor</i>	1st movement
Trumpet	Bozza	<i>Rustiques</i>	
Trumpet	Bozza	<i>Rhapsodie</i>	
Trumpet	Bozza	<i>Caprice</i>	
Trumpet	Brandt	<i>Concertpiece #1</i>	
Trumpet	Clarke	<i>Bride of the Waves</i>	
Trumpet	Clarke	<i>Carnival of Venice</i>	
Trumpet	Clarke	<i>Stars in a Velvety Sky</i>	
Trumpet	DeLuca	<i>Beautiful Colorado</i>	
Trumpet	Goedicke	<i>Concert Etude</i>	
Trumpet	Hindemith	<i>Sonate</i>	1 <sup>st</sup> movement
Trumpet	Hummel	<i>Trumpet Concerto</i>	1st movement
Trumpet	Tomasi	<i>Concerto</i>	1st movement
Horn	Beckel, J	<i>The Glass Bead Game</i>	
Horn	Bozza	<i>En Forest</i>	
Horn	Dukas	<i>Villanelle</i>	
Horn	Gliere	<i>Concerto</i>	Any movement
Horn	Hindemith	<i>Sonata</i>	1st movement
Horn	Jacob	<i>Concerto for Horn and Strings</i>	1st or 3rd movement
Horn	Rossini	<i>Prelude, Theme and Vairation</i>	
Horn	Saint Saens	<i>Concertpiece op 94</i>	

Horn	Strauss, F	<i>Concerto #8</i>	
Horn	Strauss, R	<i>Concerto #1</i>	1st or 3rd movement
Horn	Strauss, R	<i>Concerto #2</i>	play Allegro/Andante or Rondo
Horn	Vinter	<i>Hunter's Moon</i>	
Trombone	Casterede	<i>Sonatine</i>	1 <sup>st</sup> or 3 <sup>rd</sup> movement
Trombone	Creston	<i>Fantasy for Trombone and Orchestra</i>	
Trombone	David	<i>Concertino for Trombone</i>	play all
Trombone	Dutilleux	<i>Chorale, Cadence et Fugato</i>	
Trombone	Graefe	<i>Concerto</i>	play all
Trombone	Gregson	<i>Trombone Concerto</i>	1 <sup>st</sup> or 3 <sup>rd</sup> movement
Trombone	Jacob	<i>Concertino</i>	
Trombone	Jacob	<i>Trombone Concerto</i>	1 <sup>st</sup> or 3 <sup>rd</sup> movement
Trombone	Jones	<i>Sonatina</i>	1 <sup>st</sup> movement
Trombone	Larsen	<i>Concertino</i>	3 <sup>rd</sup> movement
Trombone	Martin	<i>Ballade</i>	
Trombone	Milhaud	<i>Concertino d'Hiver</i>	play all
Trombone	Piaslee	<i>Arrows of Time</i>	Any movement
Trombone	Pryor	<i>Blue Bells of Scotland</i>	
Trombone	Pugh	<i>Concerto for Trombone</i>	1 <sup>st</sup> or 3 <sup>rd</sup> movement
Trombone	Rimsky-Korsakov	<i>Concerto</i>	play All
Trombone	Rossini	<i>Introduction, Theme et Variations</i>	play all
Trombone	Rota	<i>Concerto</i>	3rd movement
Trombone	Serocki	<i>Sonatina</i>	play all
Trombone	Sulek	<i>Sonata (Vox Gabrieli)</i>	
Bass Trombone	Ewazen	<i>Ballade for Bass Trombone</i>	
Bass Trombone	Lantier	<i>Introduction, Romance and Allegro</i>	
Bass Trombone	Lieb	<i>Concertino Basso</i>	
Euphonium	Arban	<i>Carnival of Venice</i>	
Euphonium	Bellstedt	<i>Napoli</i>	
Euphonium	Casterede	<i>Fantasia Concentante</i>	
Euphonium	Clarke	<i>Carnival of Venice</i>	
Euphonium	Jacob	<i>Fantasia for Euphonium and Band</i>	
Euphonium	Kapuzzi	<i>Concerto for Euphonium (Phillip Catelinet edition)</i>	3rd movement
Euphonium	Mantia	<i>Believe me, if all Those Endearing Young Charms</i>	
Euphonium	White	<i>Lyric Suite for Euphonium</i>	4th movement
Tuba	Arnold	<i>Fantasy for Tuba</i>	Unaccompanied
Tuba	Busser	<i>Recit et Theme Varie</i>	
Tuba	Capuzzi	<i>Andante and Rondo</i>	play all
Tuba	Frackenpohl	<i>Sonata for Tuba and Piano</i>	Any two movements
Tuba	Hindemith	<i>Sonate</i>	1st or 3rd movement
Tuba	Muczynski	<i>Impromptus</i>	Unaccompanied
Tuba	Vaughan Williams	<i>Concerto for Bass Tuba</i>	1st or 3rd movement
Timpani	Cahn	<i>Raga #1</i>	
Timpani	Williams	<i>Variations for solo Kettledrums</i>	play all
Multi-Percussion	Hollinden	<i>Cold Pressed</i>	
Multi-Percussion	Ishii	<i>Thirteen Drums</i>	
Multi-Percussion	Milhaud	<i>Concerto Pour Batterie</i>	

### XIII. ADJUDICATION

#### A. General Regulations

1. Each district contest committee, contest manager or teacher has the authority to recommend judges for all contests. The judges selected will be contacted and assigned by the Oklahoma Secondary School Activities Association.
2. One judge will be used to judge:
  - a) All solo and ensemble competition
  - b) Sight reading at district contest
3. Three judges will be used to judge:
  - a) Concert band, orchestra, and choruses
  - b) Marching band
  - c) State jazz band
  - d) Sight-Reading at state contest
4. Posting of final ratings: It is recommended that only the FINAL RATING be posted at all OSSAA Band, Orchestra, and Chorus Contest. The OSSAA will post all final results on the OSSAA web page.
5. It is permissible for judge's comments to be recorded at all contests at the option of the contest manager. The cost of the recorders and recordings will be borne by the performing organization.
6. Persons who judge at a district contest may not judge at the state contest the same year unless he is judging a different category of events.
7. Judges Decisions: The decision of the judge or judges shall be final, and no protest based upon the judges rating shall be considered. The rating cannot be altered after the contest management has collected the comment sheet and posted the rating. Exception: The only exception would be a clerical or regulation error made by the adjudicator or contest management. Note: At all ranking contests, the director will have the option of checking their score sheets for tabulation errors prior to leaving the tabulation room. Directors are encouraged to double-check the adjudication totals. If a scoring error is found, it must be reported to the contest manager or OSSAA music chairman prior to the sheets leaving the tabulation area. Once the score sheets have left the tabulation area, no changes will be made to the scores.
8. If there is a discrepancy between the terminology and the rating, every effort should be made by the contest manager to resolve this discrepancy by conferring with the judge (if possible), if the discrepancy can't be resolved the Roman numeral or number rating shall be the rating recorded.
9. The contest manager is required to schedule an adjudicator's orientation meeting prior to the first performance of the day for instructions for the day and familiarize the judges with the rules and regulations of the contest.
10. Recruiting will not be permitted. Report any violation of this policy to the OSSAA office.
11. Only senior high school soloists, ensembles and large groups (bands and choruses 2A-3A-4A) who receive a Superior (I) rating at the district contest will qualify to advance to the state contest. There is not a state contest for junior high schools.
12. All marching bands and solo-ensemble twirling and color guards do not need to qualify at a district contest, but go directly to the Regional Marching Contest. Senior high and Mid High school bands that receive a Superior (I) rating at a regional marching contest do not advance to another contest. A Superior (I) rating qualifies the band for one-third of their requirements for the state sweepstakes award. There is not a state contest for marching bands.
13. Classes 5A-6A-MH and their E groups; and all jazz bands do not need to qualify at a regional or district contest; but go directly to State.

#### B. Responsibilities of Adjudicators

1. Adjudicators are required to attend an adjudicator's orientation meeting prior to the first performance of the day.
2. All adjudicators are expected to know and uphold the Policies and Ethics Code of the Oklahoma Music Adjudicators Association.
3. Adjudicators are to read and study the Music Manual and should have a working knowledge of the Music Regulations of the event they are adjudicating.
4. Where three judges are used, they are NOT TO CONFER before the ratings are placed on the adjudication sheets. Ratings should be made immediately following each performance. Exception: Two or three sheets may be held within each classification. (Each judge should not confer but arrive at his/her own decision.)
5. Since all ratings are officially recorded as I, II, III, IV or V, or CO judges SHOULD NOT use a plus or minus in their rating of any event.
6. Judges are to write out the word "(Superior), (Excellent, or Above Average), (Good or Average), (Fair or Below Average), (Poor)," along with their ratings of any event. Use the same terminology for each rating. (Example: Use the term Excellent or Above Average, but not both for the duration of the contest.)
7. If there is a discrepancy between the terminology and the rating, the Roman numeral or number rating shall be the rating. Every effort should be made by the contest manager to resolve this conflict by talking to the judge first, if not resolution can be achieved, then the Roman Numeral or number shall be the final rating.
8. As the contest progresses, the judge should see that he/she has the correct rating and comment sheet.
9. The judge is to analyze the performance of each contestant and prescribe a means for improvement. All comments should be sympathetic in tone, constructive in nature and specific rather than general. Care should be exercised in wording of comments in order that they may be helpful and detailed enough to qualify the rating given. Avoid the use of sarcastic remarks.
10. Judges are only allowed to mark lightly on the score in pencil and the remarks must be brief.
11. Before turning in your rating sheets to the contest manager, the judge should observe the following:

- a) Check your sheet to ensure accuracy in ratings and reasonable clarity in wording your comments.
  - b) The rating along with the word "(Superior), (Excellent or Above Average), (Good or Average), (Fair or Below Average), or (Poor)" should be on the sheet by the rating.
  - c) The comment sheet is signed with your signature.
12. The judge is to pay strict attention to all contestants. Avoid talking or moving around during a performance. NOTE: This is especially important in the sight-reading contest where three judges are used and the director is giving instructions to his students.
  13. Judges are obligated to reduce the final rating of a soloist one division if the selection has not been memorized (Exceptions: Solos from the current OSSAA Instrumental Advanced Repertoire List; a solo that qualifies under the Instrumental Multi-movement Rule; or any instrumental soloist who does not want to be considered for advancement to the State Solo Contest).
  14. The judge(s) is/are to be supplied a conductor's score with measures numbered. The judge(s) is/are instructed not to permit performance to begin until he/she has received such a score. See Section VII -- Copyright Regulation. The Contest Chairman would then schedule a new performance time if a performance time is available. (Judges are only allowed to mark lightly on the score in pencil and remarks must be brief.)
  15. Irregularity: The judge shall call to the attention of the contest manager any irregularities of performance or procedure on the part of the participant. The rating and comment sheet of the contestant who fails to follow established procedures will be held in the office until the contest manager rules on the infringement. Example: Choruses with less than 13 members present on the stage may perform but the contest manager is to lower the rating one division.
  16. Discourteous Conduct: Judges shall report any act of discourtesy by a participant or music director to the contest manager who shall forward the report to the OSSAA office.
- C. Judging Standards and Comments Only:
1. The judge or judges shall indicate on the official rating sheet a division rating for each contestant, which shall be the estimate of the quality of performance by comparison with the best amateur standards for the level, (district-regional-or state) the event, (solo-ensemble-band-orchestra-chorus-jazz band) and the class of school represented. The concept of district qualification implies that greater perfection in performance will be expected at state. Marching Bands, Concert Bands, Orchestras and Concert Choruses are to be judged and rated on their performance, not what they have programmed.
  2. Ratings:
    - a) Use the same terminology for each rating. (Example: Use the term Excellent or Above Average but not both for the duration of the contest.)
  3. Division I (Superior)
    - a) A first rate performance for the event and the class of participants being judged. A top performance, with few technical errors exemplifying a truly musical expression. Worthy of the distinction of being recognized as being among the best.
  4. Division II (Excellent or Above Average)
    - a) An unusual performance in many respects but not worthy of the highest rating due to minor defects in performance or ineffective interpretation. A commendable performance showing a high standard of musical accomplishment.
  5. Division III (Good or Average)
    - a) An average performance lacking in many essentials, balance, tone, intonation, precision, etc. The performance shows accomplishment and marked promise. Right notes and right rhythms.
  6. Division IV (Fair or Below Average)
    - a) Below AVERAGE performance and not worthy of a higher rating because of basic weakness in most of the fundamental factors. Performances suggest lack of training or rehearsal time and a need for greater emphasis on fundamentals.
  7. Division V -- (Poor)
    - a) An ineffective performance indicating major deficiencies in tone quality, intonation, balance, blends, and musical expression. The fundamentals of a good performance need careful attention. The director or student should check his methods, instrumentation, etc. with those of a more mature organization. This performance has major problems and has much room for improvement.
  8. Comments Only-- (CO) Any OSSAA music event (including solos and ensembles) may be entered for "comments only" if the director so chooses. The decision to perform for "CO" can be made any time prior to the performance (large groups must declare it prior to the concert performance). It will be the responsibility of the contest manager and director to see that the soloist or group is announced to the adjudicator(s) as "Comments Only" immediately prior to the performance. A group cannot choose to perform for comments only for just one part of their performance (Concert and Sight-reading) at any district or state level contest.

9. The Olympic System will be used to determine the final rating when three (3) judges are used. (Drop the highest and lowest rating.

Chart for computing the ratings of three judges:

I RATING			II RATING			III RATING			IV RATING			V RATING		
drop	Final	drop	drop	Final	drop	drop	Final	drop	drop	Final	drop	drop	Final	drop
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						

XIV. AWARDS

A. Medals

1. Medals will be awarded to all soloists and to each member of an ensemble that receives a superior rating at district, regional or state contests.

B. Certificates

- It is suggested that local manager NOT fill out the certificate at the time of presentation for solo-ensemble certificates. Schools appreciate the opportunity of choosing the type of lettering to be used on the awards earned by their students. **NOTE: *The OSSAA will provide only one ensemble certificate per ensemble, but the director may request a certificate for each member when he/she picks up results and awards from the contest headquarters.***
- Certificates will be awarded to bands, orchestras, choruses, ensembles and solos that receive a Superior rating at district contests.
- Certificates will be awarded to solos and ensembles that receive Superior and Excellent ratings at the state contest.
- Certificates will be awarded to bands, choruses and orchestras that receive an Excellent rating at regional and state contest.
- Certificates will be awarded to all jazz bands that receive an Excellent rating at the state jazz band contest.

C. High School Plaques

- Plaques will be awarded to high school bands, orchestras and choruses that receive a superior rating in state level competition in concert performance.
- Plaques will be awarded to high school bands, orchestras and choruses that receive a superior rating in state level competition in Sight-Reading performance.
- Plaques will be awarded to all bands receiving a superior rating in regional marching contests.
- Plaques will be awarded to the outstanding jazz band and to the two runners-up in each class. A Superior Rating Plaque will be given to all other bands receiving a Superior Rating at the State Jazz Band Contest.

D. Junior High and Middle School Plaques

- Plaques will be awarded to junior high and middle school bands, orchestras, and choruses that receive a superior rating in district competition in concert performance.
- Plaques will be awarded to junior high and middle school bands, orchestras and choruses that receive a superior rating in district level competition in sight-reading performance.
- An "outstanding achievement award" will be presented to any junior high or middle school band, orchestra, or choral group that receives a Superior in concert and sight-reading at the district contest.
  - Note: Junior High and Middle School Plaques are to be ordered by each school from Midwest Trophy Company, Inc. on an official order form supplied by the district contest manager and the OSSAA.

E. Outstanding Achievement Award (High Schools)

High School Bands, Choruses and Orchestras that earn one of the following and does not qualify for the Sweepstakes will receive an "Outstanding Achievement Award". In order for any group to be considered for the Outstanding Achievement Award, they must have made a Superior rating in concert at State!

1. Bands

(a) I Rating - State Concert	II Rating - Regional Marching	I Rating - State Sight-Reading
(b) I Rating - State Concert	I Rating - Regional Marching	II Rating - State Sight-Reading

2. Orchestras (Both Full and String Orchestra)

(a) I Rating State Concert	II Rating - State Sight Reading	I Rating - State Ensemble
		I Rating - State Ensemble
(b) I Rating State Concert	I Rating - State Sight Reading	I Rating - State Ensemble
		II Rating - State Ensemble

## 3. Choruses Class E, MH, 4A, 5A, 6A

(a) I Rating - State Concert	I Rating State Sight Reading, plus
(b) I Rating - State Concert	II Rating - State Sight Reading

## 4. Choruses Class 2A, 3A

(a) I Rating - State Concert	I Rating State Sight Reading
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Note: Groups that make lower than a II will not be considered for the Outstanding Achievement award. The "Outstanding Achievement Plaques" are to be ordered by each school from Midwest Trophy Company, Inc. on an official order form supplied by the state contest manager and the OSSAA.

## 5. Sweepstakes Plaques -- A sweepstakes plaque will be awarded to a school earning:

- (a) At least two choral organizations, that earn a superior rating in both concert and Sight-Reading at the state contest. All entries must be in the same classification.
- (b) A band that earns a superior rating in the regional marching contest and a superior rating in concert and Sight-Reading at the state contest. All entries must be in the same classification.
- (c) A full orchestra that earns a superior rating at the string orchestra contest as well as the state contest in Concert, and Sight-Reading. All entries must be in the same classification. Class E high school string orchestra that earns a superior rating in concert and Sight-Reading will receive the outstanding achievement award. High school class E string orchestras are not eligible for sweepstakes. High school class E Full Orchestras are eligible to win a sweepstakes award.
- (d) Class E bands receiving a superior in concert and Sight-Reading at the state level and a superior in marching as members of a parent organization.

Sweepstakes Accent Award—An additional award will be given to any school that goes “above and beyond” the normal sweepstakes criteria, this award will be known as the *Sweepstakes Accent Award*. This award will be a coin that is added to the normal sweepstakes award. Criteria for this award are as follows:

- Bands that receive a sweepstakes and also makes a superior rating at state jazz band contest
- Orchestras that receive a sweepstakes award and have two string ensembles make a superior rating at State Solos and Ensemble Contest, one of which must be a string quartet or string choir.
- Choirs who receive a sweepstakes award and have an additional group in the same class who make a superior rating in both concert and sight-reading at State contest (Total of 3 groups, rather than 2).

## 6. Scholastic Awards for High Schools and Mid Highs. See OSSAA Entry Forms/Applications Booklet in the principal's or athletic director's office. The OSSAA will recognize entire departments (instrumental, vocal, orchestral) of high school music schools that excel in academic achievement and also participate in OSSAA contest designated for that particular large group.

## 7. Two levels of Awards:

- (a) Academic Achievement Certificate-Music Large Groups with over-all G.P.A. of 3.25 (Based on 4 point grading system and computed to the nearest thousandth percentile)
- (b) Distinguished Academic Plaque-Music Large Groups with over-all G.P.A. of 3.5--4.0 (Based on 4 point grading system and computed to the nearest thousandth percentile.)

8. Entry by local school is optional (Application is found online at [www.ossaa.com](http://www.ossaa.com)).

## 9. Group Qualifications: 85% of the total membership of the entire music department (instrumental, vocal, orchestral) that entered OSSAA competition.

## 10. Award Presentations: Certificates and Plaques will be given to the school to be presented during a school function (assembly, school board meeting, banquet, etc.).

XV. CONTEST SCHEDULES

Note: Directors have the option of attending ANY district contest of their choice if the recommended district is not on a desirable date.

2017 DISTRICT INSTRUMENTAL MUSIC CONTEST SCHEDULE

DIST.	SITE	CONTEST SITE	DEADLINE	CONCERT	SOLO/ENS
Dist 1	Site 7	Guymon High School	Jan. 24	Feb. 15	
	Site 8	Panhandle State University (Goodwell)	Jan. 24		Feb. 15
Dist 2	Site 9	Northwestern Univ. (Alva)	Jan. 24	Mar. 1	
	Site 10	Northwestern Univ. (Alva)	Jan. 24		Mar. 1
Dist 3	Site 11	Elk City High School	Jan. 24	Feb. 28	
	Site 12	Southwestern Univ. (Weatherford)	Jan. 24		Feb. 18
Dist 4	Site 13	Cushing High School	Jan. 24	Feb. 28-Mar. 1	
	Site 14	Northern Okla. Coll. (Tonkawa)	Jan. 24		Mar. 4
Dist 5	Site 15A	Edmond Santa Fe High School (HS only)	Jan. 24	Mar. 2	
	Site 15B	Edmond Santa Fe High School (JH and MS only)	Jan. 24	Mar. 3	
	Site 16	Edmond Santa Fe High School	Jan. 24		Mar. 4
Dist 6	Site 17	Mustang High School	Jan. 24	Mar. 7	
	Site 18	Mustang High School	Jan. 24		Mar. 4
	Site 19	Norman High School	Jan. 24		Feb. 25
	Site 21	Southmoore High School	Jan. 24		Feb. 18
Dist 7	Site 20	Ada High School	Jan. 24	Feb. 28-Mar. 1	
	Site 22	Shawnee Middle School	Jan. 24		Feb. 25
Dist 8	Site 23	Duncan High School	Jan. 24	Feb. 28-Mar. 1	
	Site 24	MacArthur High School	Jan. 24		Feb. 18
Dist 9	Site 25A	Bartlesville High School (HS only)	Jan. 24	Mar. 7	
	Site 25B	Bartlesville High School (JH and MS only)	Jan. 24	Mar. 8	
	Site 26	Skiatook High School	Jan. 24		Mar. 4
Dist 10	Site 27	Tahlequah High School	Jan. 24	Mar. 2-3	
	Site 28	Tahlequah High School	Jan. 24		Feb. 25
Dist 11	Site 29	Southeastern OK. State University	Jan. 24	Mar. 7	
	Site 30	Southeastern OK. State University	Jan. 24		Mar. 1
Dist 12	Site 33	Putnam City West (Sr. S/E only)	Jan. 24		Feb. 25
	Site 34	Putnam City North (JH and MS only)	Jan. 24	Mar. 9	
	Site 35	Hefner MS (Jr. S/E only)	Jan. 24		Mar. 25
Dist 13	Site 36	Sapulpa HS (Sr. S/E only)	Jan. 24		Mar. 4
	Site 37	Owasso High School (JH and MS only)	Jan. 24	Mar. 9	
	Site 38	Jenks High School (Jr. S/E)	Jan. 24		Feb. 18

STATE and DISTRICT 14 ORCHESTRA CONTEST

Site 89	Edmond Santa Fe H S-String Orchestra	JH,MH,High school- All Classes	Nov. 15-16 2016	(Entry Deadline Oct. 19, 2016)
Site 39A	Bartlesville HS- Dist 14 MS/JR Orch	Classes 7-2A-6A, 8- 2A - 6A, 9-2A-6A	March 09, 2017	(Entry Deadline Jan. 23, 2017)
Site 39B	Edmond Santa Fe H S – Dist 14 MS/JR Orch	Classes 7-2A-6A, 8- 2A - 6A, 9-2A-6A	Feb. 28-Mar. 1, 2017	(Entry Deadline Jan. 23, 2017)
Site 40	Edmond Santa Fe H S– State Orchestra	HS All Classes and MH (E groups Feb 18)	Feb. 15-16, 2017	(Entry Deadline Jan. 23, 2017)

STATE 5A-6A-MH-E BAND CONTEST

Site 85	Owasso High School	East Class E	April 11	(Entry Deadline March 8, 2017)
Site 86	Edmond North High School	West Class E	April 12	(Entry Deadline March 8, 2017)
Site 87	Edmond Santa Fe High School	West EE, EEE, EEEE	April 10	(Entry Deadline March 8, 2017)
Site 41	Jenks High School	East Classes 5A & MH	April 11	(Entry Deadline March 8, 2017)
Site 42	University of Oklahoma	West Classes 5A & MH	April 12	(Entry Deadline March 8, 2017)
Site 43	University Of Oklahoma	West Class 6A	April 13	(Entry Deadline March 8, 2017)
Site 44	Jenks High School	East Class 6A	April 14	(Entry Deadline March 8, 2017)

STATE JAZZ BAND/COMBO CONTEST

Site 47	University of Central Oklahoma	Classes 2A & 3A	April 25	(Entry Deadline March 8, 2017)
Site 48	University of Central Oklahoma	Class 4A	April 25	(Entry Deadline March 8, 2017)
Site 49	University of Central Oklahoma	Classes 5A & E	April 26	(Entry Deadline March 8, 2017)
Site 50	University of Central Oklahoma	Classes 6A	April 26	(Entry Deadline March 8, 2017)
Site 50C	University of Central Oklahoma	Jazz Combos	April 25-26	(Entry Deadline March 8, 2017)

STATE 2A-3A-4A BAND CONTEST  
AND INSTRUMENTAL SOLO & ENSEMBLE CONTEST FOR ALL CLASSES

Site 45	East Central University			
	Concert Bands	2A-Bands	March 28, 2017	(Entry Deadline March 8, 2017)
		3A Bands	March 28-29, 2017	(Entry Deadline March 8, 2017)
		4A Bands	March 29-30, 2017	(Entry Deadline March 8, 2017)
Site 46	Oklahoma State University			
	Instrumental Solos & Ensembles and Music Theory	All Classes	April 18-20, 2017	(Entry Deadline March 8, 2017)

REGIONAL MARCHING AND COLOR GUARD

CLASSES 2A-3A-4A & MH

- |   |   |
|---|---|
| Site 1 Northwest – October 19, 2016<br>Enid High School     | Site 2 Southwest – October 18, 2016<br>Cameron University, Lawton |
| Site 3 Northeast - October 11, 2016<br>Skiatook High School | Site 4 Southeast - October 12, 2016<br>McAlester High School      |

REGIONAL MARCHING

CLASSES 5A-6A

- |  |  |
|--|--|
| Site 5 West - 5A-6A October 25, 2016<br>Yukon HS | Site 6 East 5A-6A – October 26, 2016<br>Broken Arrow High School |
|--|--|

REGIONAL MARCHING ENTRY DEADLINE SEPTEMBER 21, 2016

Note: Directors have the option of attending ANY district contest of their choice if the recommended district is not on a desirable date.

2017 DISTRICT VOCAL MUSIC CONTEST SCHEDULE

DIST	SITE	CONTEST SITE	DEADLINE	CONCERT	SOLO/ENS
Dist 1	Site 51	Panhandle State University	Jan. 24	Mar. 1	
	Site 52	Panhandle State University	Jan. 24		Mar. 1
Dist 2	Site 53	Northwestern State University	Jan. 24	Feb. 21	
	Site 54	Northwestern State University	Jan. 24		Feb. 21
Dist 3	Site 55	Elk City High School	Jan. 24	Mar. 1	
	Site 56	Southwestern State University	Jan. 24		Feb. 11
Dist 4	Site 57	Northern Oklahoma College	Jan. 24	Mar. 2	
	Site 58	Northern Oklahoma College	Jan. 24		Mar. 4
Dist 5	Site 59	Western Heights High School	Jan. 24	Feb. 21	
	Site 60	Western Heights High School	Jan. 24		Feb. 25
Dist 6	Site 61	Mustang High School	Jan. 24	Mar. 2	
	Site 62	Mustang High School	Jan. 24		Feb. 18
Dist 7	Site 63	East Central University (Ada)	Jan. 24	Feb. 21	
	Site 64	East Central University (Ada)	Jan. 24		Feb. 22
Dist 8	Site 65	MacArthur High School	Jan. 24	Mar. 7	
	Site 66	Lawton High School	Jan. 24		Feb. 10
Dist 9	Site 67	Pryor High School	Jan. 24	Feb. 23	
	Site 68	Jay High School	Jan. 24		Feb. 18
Dist 10	Site 69	Northeastern Univ. (Tahlequah)	Jan. 24	Feb. 28	
	Site 70	Northeastern Univ. (Tahlequah)	Jan. 24		Mar. 4
Dist 11	Site 71	Southeastern Univ. (Durant)	Jan. 24	Feb. 21	
	Site 72	Southeastern Univ. (Durant)	Jan. 24		Feb. 18
Dist 12	Site 73	Southern Nazarene Univ. (Sr.)	Jan. 24		Feb. 11
	Site 74	John Marshall High School (Jr.) Choirs	Jan. 24	Mar. 3	
	Site 75	John Marshall High School (Jr.) S/E	Jan. 24		Mar. 4
Dist 13	Site 76	Claremore HS (JH and Sr.) S/E	Jan. 24		Feb. 25
	Site 77	Union High School (Jr.) Choirs	Jan. 24	Feb. 23	

STATE 5A-6A-MH-E CHORUS CONTEST

Site 79	Oklahoma City University	MH-5A	April 4, 2017	(Entry Deadline March 8, 2017)
Site 80	Union High School	MH-5A	April 5, 2017	(Entry Deadline March 8, 2017)
Site 81	Oklahoma City University	6A	April 5, 2017	(Entry Deadline March 8, 2017)
Site 82	Union High School	6A-6A-E	April 6, 2017	(Entry Deadline March 8, 2017)
Site 88	Norman North High School	5A-E,6A-E	March 29, 2017	(Entry Deadline March 8, 2017)

STATE 2A-3A-4A CHORUS CONTEST - -VOCAL SOLO & ENSEMBLES FOR ALL CLASSES

Site 83	Oklahoma Baptist University	2A-Some 3A Large Groups	March 30, 2017	(Entry Deadline March 8, 2017)
		Some 3A-All 4A Large Groups	March 31, 2017	(Entry Deadline March 8, 2017)
Site 84	Oklahoma Baptist University			
		Vocal Solo & Ensemble and Music Theory	April 20-21, 2017	(Entry Deadline March 8, 2017)

## FOUR YEAR CALENDAR

## REGIONAL AND STATE CONTESTS

SCHOOL YEAR	2016-2017	2017-2018	2018-2019	2019-2020*
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## REGIONAL MARCHING

## CLASSES 2A-3A-4A-MH (Week 15-16 or 16-17)

NW Regional	October 19	October 11	October 17	October 16
SW Regional	October 18	October 10	October 16	October 15
NE Regional	October 11	October 17	October 09	October 22
SE Regional	October 12	October 18	October 10	October 23

## CLASSES 5A-6A (Week 17 or 18)

West Regional	October 25	October 24	October 23	October 29
East Regional	October 26	October 25	October 24	October 30

## REGIONAL STRING ORCHESTRA (Week 20)

All Classes	November 15-16	November 14-15	November 13-14	November 19-20
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## STATE ORCHESTRA (Week 33)

Classes 5A-6A-MH-E	February 15-16	February 14-15	February 13-14	February 19-20
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## STATE 5A-6A-MH-E CHORUSES (Week 39 and 40)

All 5A-E, 6A-E Choirs	March 29	March 28	March 27	April 1
West 5A-MH	April 4	April 3	April 2	April 7
East 5A-MH	April 5	April 4	April 3	April 8
West 6A	April 5	April 4	April 3	April 8
East 6A	April 6	April 5	April 4	April 9

## STATE 5A-6A-MH-E BANDS (Week 41)

East E Bands	April 11	April 10	April 9	April 14
West E Bands	April 12	April 11	April 10	April 15
East 5A-MH Bands	April 11	April 10	April 9	April 14
West 5A-MH Bands	April 12	April 11	April 10	April 15
East 6A Bands	April 14	April 13	April 12	April 17
West 6A Bands	April 13	April 12	April 11	April 16

## STATE 2A-3A-4A BANDS &amp; HIGH SCHOOL INSTRUMENTAL SOLO-ENSEMBLES ALL CLASSES (Week 42)

State 2A- Bands	March 28	March 27	March 26	March 31
State 3A-4A Bands	March 28-29	March 27-28	March 26-27	March 31-April 1
State 4A Bands	March 29-30	March 28-29	March 27-28	April 1-2
State Inst. Solo/Ens	April 18-20	April 17-19	April 16-18	April 21-23

## STATE 2A-3A-4A 4A-E CHORUSES &amp; HIGH SCHOOL VOCAL SOLO-ENSEMBLES ALL CLASSES (Week 42)

State 2A-3A Choruses	March 30	March 29	March 28	April 2
State 4A, 4A-E Choruses	March 31	March 30	March 29	April 3
State Vocal Solo/Ens	April 20-21	April 19-20	April 18-19	April 23-24

## STATE JAZZ BAND &amp; JAZZ COMBO ALL CLASSES (Week 43)

State 2A & 3A Jazz	April 25	April 24	April 23	April 28
State 4A Jazz	April 25	April 24	April 23	April 28
State 5A & E Jazz	April 26	April 25	April 24	April 29
State 6A Jazz	April 26	April 25	April 24	April 29

*HIGH SCHOOL\* MUSIC CLASSIFICATION 2016-2017*

*(\*JUNIOR HIGH AND MIDDLE SCHOOL CLASSIFICATIONS NEED TO REFER TO PAGE MU4)*

*ALL MID-HIGH SCHOOLS ARE CLASSIFIED AS CLASS 4A*

*NOTE: MUSIC CLASSIFICATION MIGHT BE DIFFERENT THAN SPORTS CLASSIFICATION*

REFER TO LATEST ADM NUMBERS ON THE OSSAA WEBSITE FOR CURRENT CLASSIFICATIONS.

A. Senior High

1. Senior high schools will be placed in one of the following classifications every year according to their numerical order based on grades 9, 10, 11, 12 A.D.M. as compiled from the records sent to the State Department of Education of the previous year. Class 6A - 32 largest schools; Class 5A - next 32 largest schools; Class 4A - next 64 largest schools; Class 3A - next 128 largest schools; Class 2A - all remaining schools. (Class E - all second groups; Class EE – all third groups; Class EEE –all 4th groups; Class EEEE – all fourth groups;etc). Class MH - Mid highs will be treated as class 4A (grades 9-10.)
2. By a written request made by the principal or superintendent before September 10th a school may petition to compete in a higher classification. A school that petitions up must remain in that class for the entire school year. This would include the school's Band program, or Choral program, or Orchestral program or a combination of the three programs. A school may not compete in a class below their regular classification.
3. A second large group may be entered in Class E (or the same class as the parent group) provided a parent group of the same kind has been entered and is eligible to compete, and provided there is no duplication of personnel or music. Duplication of personnel or music will result in disqualification of both groups (exception-Jazz combos). NOTE: (instrumental only) It is not considered a duplication of personnel if a student participates in both organizations on unrelated instruments. Related instruments are defined as: saxophones, Bb, A and Eb soprano clarinets, marimba, xylophone, or any keyboard instrument. A third large group may be entered in Class EE provided a parent group of the same kind has been entered and is eligible to compete, and provided there is no duplication of personnel or music.

B. Junior High and Middle Schools

1. Junior high and middle schools will be placed in one of the following classifications based on current enrollment as of October 15, using the enrollment formula below (B4). Confirmation of enrollment should be made at the time of entry. Enrollment numbers should reflect enrollment shown on the state accreditation report.
2. By a written request made by the principal or superintendent before September 10th a school may petition to compete in a higher classification. A school that petitions up must remain in that class for the entire school year. This would include the school's Band program, or Choral program, or Orchestral program or a combination of the three programs. A school may not compete in a class below their regular classification.
3. A second large group may be entered in Class E (or the same class as the parent group) provided a parent group of the same kind has been entered and is eligible to compete, and provided there is no duplication of personnel or music. Duplication of personnel or music will result in disqualification of both groups. Note: (instrumental only) It is not considered a duplication of personnel if a student participates in both organizations on unrelated instruments. Related instruments are defined as: saxophones, Bb, A and Eb soprano clarinets, marimba, xylophone, or any keyboard instrument.
4. Formula: Classification is determined by the AVERAGE OF THE TOTAL SCHOOL ENROLLMENT of all grades in the group. Thus an enrollment of 400 in grade 8 and 350 in grade 7 gives 750, divided by 2 (the number of grades used in the group) = 375. The group would then be classified as 8-6A since 8 is the highest grade used in the group. Classification number (7-8-9) is determined by the highest grade used in the group. (9-8-7 indicates 9th, 8th, or 7th grade as oldest member of the group)

Class 9-6A junior high (or middle school)  
AVERAGE of 334 or more  
Class 9-5A junior high (or middle school)  
AVERAGE of 150-333  
Class 9-4A junior high (or middle school)  
AVERAGE of 84-149  
Class 9-3A junior high (or middle school)  
AVERAGE of 34-83  
Class 9-2A junior high (or middle school)  
AVERAGE of 33 or less

Class 8-6A junior high (or middle schools)  
AVERAGE of 334 or more  
Class 8-5A junior high (or middle schools)  
AVERAGE of 150-333  
Class 8-4A junior high (or middle schools)  
AVERAGE of 84-149  
Class 8-3A junior high (or middle schools)  
AVERAGE of 34-83  
Class 8-2A junior high (or middle schools)  
AVERAGE of 33 or less

Class 7-6A junior high (or middle schools)  
AVERAGE of 334 or more  
Class 7-5A junior high (or middle schools)  
AVERAGE of 150-333  
Class 7-4A junior high (or middle schools)  
AVERAGE of 84-149  
Class 7-3A junior high (or middle schools)  
AVERAGE of 34-83  
Class 7-2A junior high (or middle schools)  
AVERAGE of 33 or less

(See the OSSAA Rules & Regulations Handbook in the Principal's office to view all board policies and OSSAA rules.)

## BOARD POLICY XLVI

One of the calculated risks that coaches must accept is that he/she, his/her players, or the officials may make mistakes during the course of the game or contest. The Board of Directors has established a policy of not honoring a protest based upon a rule situation, nor a situation which involves judgments of the part of the game official or judge.

### XVI. MUSIC AT ATHLETIC EVENTS POLICY

Music groups are an integral part of the total school community. Bands are called upon to perform at numerous athletic events throughout the fall and winter athletic seasons. They can be a vital part to the game and create a wholesome relationship between schools and their students.

It is critical that directors from both schools know what their responsibilities are in preparing for the event and what type of behavior is expected from their band. Any agreement or plan should be in the hands of everyone involved. The home school management should notify the game official of half time, pre-game and post game activities before the game is started.

#### A. GENERAL GUIDELINES

1. National anthem and school alma maters  
Each school should place emphasis on showing respect for the national anthem and school songs. Each school should stress that students remain absolutely quiet and still while these numbers are being presented.
2. The student council may arrange or conduct periods of time for yelling. "Booing" brings on a negative reflection of the student body as a whole. It also can put the school in danger of being placed on probation. Nothing positive comes from a school or student body when poor sportsmanship is exhibited.
3. Principals of elementary and junior high schools should encourage their students to participate in good sportsmanship and should stress the importance of these guidelines.
4. Arriving and leaving the place of the game - The home team must furnish adequate protection for the visiting band while in the stands as well as when arriving and leaving the place of the game.

#### B. FOOTBALL - School bands or musical groups. According to National Federation Rule, a standard halftime length will be 20 minutes. By mutual consent of the 2 teams, the halftime may be shortened to as little as 10 minutes, but no less.

It is the responsibility of the host school to contact the principal or band director of the visiting school no later than Monday the week of the game to see if the visiting school is bringing its band and if the band plans to march at half time, pre game or post game. NOTE: It is common courtesy for the visiting director to contact the host school's director, if the visiting school is bringing their band, and the visiting school's director has not been contacted by the host school's director. Equal time must be allowed for both bands to perform. Both bands must be allowed the opportunity to march at half time if they can perform and clear the field in twenty (20) minutes. The only exception is if the half time is being used for homecoming activities; or both bands cannot perform and clear the field in twenty (20) minutes. In this case, the visiting band must then be given the opportunity to perform at pre game or post game. The host school will need to find out the size of the visiting band and the length of the show if the band plans to march at half time, pre game or post game. The school band, large or small, should show respect for players on the field. The band members should also respect the performances of the other band.

PENALTY: Bands failing to follow time limits will be reported to the OSSAA and the OSSAA will notify the principal that their band might not be allowed to perform at half time, pre game, or post game at the next game. The band will not be allowed to perform at half time, pre game, or post game of the first game of the next football season if the violation occurs when there is not another game during the current season. Game officials can call a "Delay of Game" penalty against the band if guidelines are not followed.

1. Football playoffs  
Both bands will be allowed to perform at half time. Ten minutes for each band (total field time including getting on and off the field).
2. General
  - a) A policeman may need to be assigned by the host school to the visiting band and pep group for their protection.
  - b) All uniformed student groups (bands, drill teams and cheerleaders) shall be admitted free whether or not they perform on the field.
  - c) Pre game and post game band performances are permissible. Teams shall have three (3) minutes to reassemble before the start of the second half.
  - d) Noise makers should be used only after scores and as teams come on the field before the game and at half time.
  - e) Playing during the Game: Play at time outs and quarters.  
Injured Player: Bands are not to play when there is an injured player on the field and time has been called.  
Playing When the Time Clock is On: Drums should not play all through the game but only with cheerleader yells and kick-offs. The bands may play when the clock is running but the playing must not interfere with the team being able to call plays in the huddle or the team being able to hear the quarterback at the line of scrimmage. The referee will determine if the band is interfering with the playing of the game. A penalty should not be called against a band unless it is a continued violation of the rule.

#### C. BASKETBALL - School bands or musical groups-regular season

1. Bands are instructed to play only before the game, half time, between games, time outs and quarters. Bands are not to play when the time clock is on or when there is an injured player on the court and time has been called. Exception: The band may accompany the cheerleaders with yells. Drums should not play all through the game but only with cheerleader yells. Noisemakers are prohibited at OSSAA athletic events held in field houses and/or gymnasiums.  
  
School bands or musical groups-Playoffs/State Tournament
2. During the basketball playoffs, bands are not allowed during the state tournament without special permission from the OSSAA.

XVII. MUSIC AND SPEECH PENALTIES

A. PENALTIES: Penalties are defined as follows:

Depending on the severity of the violation of rules or regulations either mandatory or prohibitory, the school and/or its representative (Music: band/orchestra/stage band/choruses/ all solo/ensembles/ honor groups/ etc./Speech: speech/debate/one-act plays/ etc.) shall be subjective to one of the following penalties. NOTE: The board reserves the right to add to or take away from any of the following penalties.

1. **WARNING: Private or Public Reprimand:** A private reprimand may be oral or in writing in which the penalty(ies) shall be published in the OSSAA Newsletter.  
Penalty(ies)  
Rating Contest: (I, II, III, IV, V) the rating earned by its band, orchestra, jazz band, choruses, all solo/ensembles, speech, debate, one-act play, etc. will be lowered one division. Any further violation during the warning period shall subject the school, or individual, to a more severe penalty. The school or individual may compete for a rating or award during this period.  
Ranking Contest: A school or individual shall forfeit all rankings (band, orchestra, jazz band, Choruses, all solo/ensembles, honor groups, speech, debate, one-act play, etc. The school or individual may compete for a ranking or award during this period.
2. **PROBATION ...Public reprimands:** A public reprimand shall be in writing and the penalty published in the OSSAA Newsletter.  
Penalty(ies)  
A school or individual shall forfeit all ratings, rankings or awards received during the period of violation. The school or individual may not compete for ratings, ranking and awards during the PROBATION period until the school has taken action to show the OSSAA correction measures have been taken. Any further violation during the probation period shall subject the school or individual to a more severe penalty.
3. **SUSPENSION:** A school or individual shall forfeit all ratings, rankings, and awards during the period of violation. The school may not participate in OSSAA sponsored activities such as qualifying district, regional or state and/or invitational festivals and contests during the suspension period, not to exceed one year.

B. REPORTING VIOLATIONS

1. Any authorized representative of a member school may file a complaint against any school for violation of the rules and regulations of the Association. Such complaint shall be filed with the OSSAA officer responsible for non-athletics/or Executive Director of the OSSAA.
2. Upon receipt of a complaint, the OSSAA shall make an investigation of the charges contained in the complaint within a reasonable time. The penalty will be less severe if a school reports itself and/or the violation is found to be unintentional in nature. A more severe penalty will be issued if the violation was intentional.

C. LATE ENTRIES

1. Entries that are received after the deadline will not be accepted.
2. **POLICY ON NON-PAYMENT OF SPEECH AND MUSIC ENTRY FEE -** Non-payment of Speech and Music Entry Fee. Schools that have not cleared their financial obligations (Entry Fee/Drop Fees) by April 15th will be placed on WARNING, if not cleared by May 15th will be placed on PROBATION, if not cleared by June 15th will be placed on SUSPENSION and will be ineligible for participation in OSSAA Speech and Music Events the following year until bills are cleared.

XVIII. OSSAA MUSIC & SPEECH SANCTION & PARTICIPATION POLICY

A. OSSAA Sponsored Speech and Debate Contests

1. Regional one act play
2. State one act play
3. Qualifying speech and debate (co-sponsor)
4. Regional speech and debate
5. State speech and debate

B. OSSAA Sponsored Music Contests

1. Vocal
  - a) District solo and ensemble contests
  - b) State solo and ensemble contests
  - c) District concert contests
  - d) State concert contest
2. Instrumental
  - a) Regional marching/Regional String Orchestra contests

- b) District solo and ensemble contests
  - c) State solo and ensemble contests
  - d) District concert contests
  - e) State concert contest
  - f) State jazz band contest
  - g) State orchestra contest
- C. Scheduling OSSAA Sponsored Music Events (The rationale for scheduling OSSAA sponsored contests is as follows:
1. Facilities- It may not be possible to secure the needed facilities on a non-school day.
  2. Scheduling of Events- The essential activities involved in the event may require more than one day's duration.
  3. Number of participants- There may be more participants scheduled to compete than can be accommodated in one day.
  4. Staffing -A sufficient quantity of qualified officials, judges, etc. might not be available for the event on a non-school day. (Example) There would not be enough judges if all the district contests were scheduled on the same day.
  5. Finances -The cost of officials, guest conductors, judges, etc. may be prohibitive to involve only non-school days.
  6. State wide event may require the use of the same panel of judges for consistency of judging standards so the event can be used to evaluate both the marching, concert and Sight-Reading abilities of school music groups and to encourage musically well- balanced programs.
  7. Finding dates - It may be necessary to use dates that do not conflict with other statewide OSSAA sponsored events.
  8. Events that have been postponed due to weather conditions or unavoidable circumstances may need to be re-scheduled on a school day.

D. SANCTIONING OF NON-OSSAA SPONSORED CONTEST & EVENTS

The following is the sanctioning policy of the OSSAA Rule 20, Section 3: Non-Athletics, Music, Speech and Debate and One-Act Plays.

Recognizing that school music and speech programs have a community commitment that extends beyond the confines of strictly school events, and recognizing also there are events that extend beyond the desire or intent of the OSSAA to administer, the Executive Committee of the Oklahoma Secondary School Activities Association, acting under the authority granted in the constitution, sets forth the following regulations and recommendations for governing the participation of its member schools in events sponsored by agencies or schools other than this association during the academic year. NOTE: Sanctioning does not imply the event is free from conflict of dates with other sanctioned events. Music events should not conflict with music, speech should not conflict with speech, etc.

NOTE: It is imperative that you check closely any music or speech competition that is sponsored by any agency, school, or university other than the OSSAA Office. The OSSAA Rules may or may not apply for events that are not sanctioned by the OSSAA.

1. GENERAL REGULATIONS

- a. Competitive music and speech events (contest, festival, championship, honor groups, etc.) originating in Oklahoma should have the event sanctioned. All schools and participants must abide with OSSAA Rules to be sanctioned.
- b. Application for approval shall be submitted to the OSSAA no later than 30 days prior to the first event.
- c. Activities scheduled on the OSSAA activities calendar should be given priority in relation to programs sponsored by outside agencies.
- d. If the activity is not sponsored by the OSSAA, the legal matters will be the responsibility of the member school, non-public school hosts, or any non-school individual hosts.
- e. Programs must be open to all students, regardless of race, creed, sex or national origin.
- f. Whenever possible, non-OSSAA competitions should be held on non-school time (weekends, vacation, etc.).
- g. Multi-day events must make use of at least one day of the weekend.
- h. Member schools and students representing member schools should not compete for cash prizes. Schools may accept cash for large groups (bands, orchestras, and choruses) to offset the expense of preparing for the event and transportation, meals, and other similar expense. Awards shall be appropriate in number, kind and value. Equipment awards relating to the student's skills are acceptable. Scholarships are always recommended.

2. SANCTIONING EVENTS

- a. Non-athletics: Intrastate events: Music, One-Act Play, Speech and Debate  
All non-athletic events in grades 7 through 12 related directly or indirectly to any activity in which the Association sponsors a contest at a qualifying, district, regional or state level should be sanctioned. The responsibility lies with the participating schools as well as the host member school, non-public school host, or any non-school individual host.  
*Students may not be covered by catastrophic insurance unless the event is sanctioned by the OSSAA. Catastrophic insurance covers grades 7-12 only, regardless if the event is sanctioned or not. Schools will be required to buy individual policies to cover other grades.*  
All member schools, non-public school hosts, or any non-school individual hosts, should apply for OSSAA Sanction when three or more schools participate. Only events which are competitive in nature and where recognition, ratings or awards are given or winners determined qualify. NOTE: OSSAA cannot sanction any co-curricular activity unless all schools are abiding by OSSAA Rules. Agreement: It is agreed to include on the entry form a statement to be signed by the Principal or Superintendent that all students entered are eligible to represent the school according to the Rules of the Oklahoma Secondary School Activities Association. Application for Approval should be at least 30 days before the event. The application form is in this manual.
- b. Non-Athletics-Interstate events: Music, One-Act Play, Speech and Debate Interstate events should be sanctioned through the OSSAA and the Host State Activities Association. Note: Some out-of-state schools will not allow their schools to participate unless the event is sanctioned by the OSSAA. All in-state schools must abide with OSSAA Rules and the invited states must abide by their high school association's rules. Out-of-State Agreement: It is agreed to include on the out-of-state entry form a statement to be signed by the Principal or Superintendent that all students

entered are eligible to represent the school according to the Rules of invited state's Activities Association or governing body. In-State-Agreement: It is agreed to include on the in-state entry form a statement to be signed by the Principal or Superintendent that all students entered are eligible to represent the school according to the Rules of the Oklahoma Secondary School Activities Association. Application forms are provided by the OSSAA or the out-of-state high school's association.

*Students may not be covered by catastrophic insurance unless the event is sanctioned by the host state and/or the OSSAA. Catastrophic insurance covers grades 7-12 only, regardless if the event is sanctioned or not. Schools will be required to buy individual policies to cover other grades.*

3. OUT-OF-STATE EVENTS

a. Non-Athletics-Out-Of-State Event/Trip-- Music, One-Act Play, Speech and Debate

Local school boards and administration are responsible for approving out of state events for their school.

Events sponsored by non-educational agencies should be scrutinized with extreme care. Sponsoring agencies should submit, upon request, a financial accounting to a member school to demonstrate that they do not profit unreasonably from such sponsorship.

The OSSAA may sanction the event for Oklahoma member schools for Out-of-State Associations through the interstate sanction form sent to them from the Out-of-State Association, but it is the responsibility of the member school to approve the event for their school.

4. OMEA STATE CONVENTION

The OMEA State Convention will be sanctioned by the OSSAA with the following provisions:

- a. All schools and participants are abiding by OSSAA Rules. Legal matters will be the responsibility of the member school, non-public school hosts, or any non-school individual hosts.
- b. Auditions for the OMEA Honor Band, Chorus, Orchestra and Stage Band must occur when it will not cause a loss of school time. (Exceptions must be approved by the OSSAA)
- c. Scholastic eligibility is required to audition and to participate in rehearsals and performance.
- d. Sanction forms must be sent in each year by the OMEA Executive Director.

# New Rules for 2016-2017

## Music Advisory Committee Minutes

The Music Advisory Committee met May 3, 2016 at 1:00 pm at the OSSAA office. Present were: Angela Allen, Lori Daubenspeck, Sarah Neeley, Collin Waddell, Rusty Chevalier, Mark Cain, Peter Markes, Shermie Potts, Randy Hurst, David Hilger, Marilyn Meyers and Mike Plunkett represented the OSSAA.

1. Motion to update rule XI, D3 ; To add “When singing the first and second reading for the judge(s), it will be a rule violation if the choir stops and restarts”.

Motion by Mark Cain, second by Lori Daubenspeck. Motion passed 10-0

2. Motion to update rule XI, G; To add “It will be a rule violation if the second reading is not sung with ALL students singing the printed text”.

Motion by Mark Cain, second by Marilyn Meyers. Motion passed 10-0

3. Motion to accept the updated *Prescribed Music Lists* or Band Orchestra and Choir and the *Advanced Literature List* as presented by the PML committees for 2016-2019.

Motion made by Peter Markes, Second by Shermie Potts. Motion passed 10-0

4. Motion to remove “Parade Snare” from the list of eligible solos.

Motion by Rusty Chevalier, second by Sarah Neeley. Motion passed 10-0

5. Motion to delete from rule X, section D,4; “Composite high school bands, jazz bands, orchestras, and choruses are permitted in class’s 2A, 3A, and 4A only, exceptions must be approved by the OSSAA. Composite Class E jazz bands or jazz combos are not allowed from any classification.”

Motion made by Rusty Chevalier, Second by David Hilger. Motion passed 10-0

6. Motion to move the 2A-4A Band and 2A-4A Choir State contests to week to week 39 from week 42.

Motion made by Lori Daubenspeck, Second by David Hilger. Motion passed 10-0

7. Motion to remove from rule X A,1; and C,1; the word “each” from the rule “Two selections, **each** by a different composer, and at least one of which must appear on the current OSSAA Prescribed Music List”.

Motion made by Rusty Chevalier, Second by Peter Markes. Motion passed 10-0

## History of Oklahoma Music Contests

More than 2,000 years ago the Greeks held music contests.  
The National Eisteddfod of Wales has its origin in the seventh century.  
The European sanengerfests date back hundreds of years.

Before the Civil War, Welsh miners brought their love of music and their Eisteddfod to the Midwestern United States. Emporia, Kansas, became the location of an Eisteddfod festival. The Welsh population of Emporia held some singing contests in Emporia from about 1865 to 1890.

- 1914 The year of the first music competition for public schools in Kansas was held at the State Teacher's College in Emporia. That event signaled the beginning of a movement of state-wide music contests in Kansas which literally exploded in number over the next two decades. Frank A. Beach, chairman of the music department, began to develop the idea of a springtime competition/festival for school musicians around 1913. In 1914, a festival was held on April 28-29 with Beach directing the All-Emporia Chorus of 250 voices and the forty-piece Normal School Orchestra in performances of Gounod's oratorio, "The Redemption."
- 1929 Frank Beach improved and standardized the ratings and evaluation forms and abandoned the ranking system in favor of ratings. He coined the motto, "Not to win a prize nor to defeat an opponent, but to pace each other on the road to excellence."

## Early Oklahoma Music Contests

- 1901 There was a music contest held at the 1901 teacher's convention.
- 1906 A vocal contest was held in Kingfisher at a Chautauqua. Chautauquas were started in New York in 1874.
- 1913 The first state-wide music contest was held at the University of Oklahoma, managed by Fredrik Holmberg.
- 1915 The second state-wide music contest was established at Oklahoma A&M College, managed by Bohumil Makovsky. (This became a qualifying contest for the national band contest.)

Invitational Music Contests Hosted by Colleges  
Became District Contests

- 1910 Southeastern Oklahoma State University at Durant managed by P. E. Laird
- 1913 Southwestern State Normal School (now SWOSU)
- 1915 East Central Normal School (ECSU)
- 1917 Northwestern Fine Arts Contest at Northwestern Normal School (NWSU)
- 1921 Contest held at a track and field meet by the University Preparatory School, which became Tonkawa Junior College in 1922
- 1924 Northeastern State Normal School and University of Tulsa (created interest for the 1931 National Band Contest)
- 1927 Oklahoma City University

## National Band Contests

- 1923 The first national band contest was held in Chicago.
- It was called the "School Band Contest of America".
  - The judge was William Santelmann, U. S. Marine Band Conductor (only one judge).
  - Thirty bands from 13 states attended the contest.
  - Floyd Russel, Oklahoma City High School band director took his band by train. The band, which had been organized for four years, had thirty boy members.
- 1926 The first (official) national band contest was held at Fostoria, Ohio.
- 1931 The national band contest came to Tulsa. Tulsa was the last national event where contestants were awarded prizes according to a ranking system.

## Origination Date of Some Invitational Contests in Oklahoma Today

- 1932 Tri State (managed by Russel Wiley)
- 1972 Lawton Superior (started at Kingfisher)
- 1980 Oklahoma Bandmasters Marching Contest

## Oklahoma State Wide System

- 1931 A reorganization committee was selected by Oklahoma music teachers.
- The committee established eight district elimination competitions leading to one state contest.
  - The vocal contest was to be held one year at OSU and the next at OU.
  - The instrumental contest was to be held one year at OU and the next at OSU.
  - The Board of Control was organized to administer the new contest plan.
- 1934 Sight reading was added to the concert contests; A marching and drum major proficiency contest was added to the marching contest.
- 1936 Junior high schools were included in all contests. Junior high chorus sight reading (Grades 7-9) was optional. A ninth district contest was added.
- 1937 The current rating system replaced the older tournament style ranking system; Oklahoma City hosted the first national competition/festival for region VI, which included Oklahoma, Texas, and New Mexico.
- 1941 Oklahoma became the only state in the union to have its state contest designated as a national regional competition/festival. State groups had been attending at Chicago since 1923. Tulsa hosted in 1931.
- 1942 The Oklahoma Music Educators Association was formed and assumed sponsorship of the State Music Contest; During World War II music contests were canceled (1941 to 1945).
- 1945 In the spring of 1945 a district meet was held at Tonkawa, and in 1946 a full contest schedule was resumed.
- 1949 The marching band events were moved from the spring to the fall.
- 1951 The single State Marching Contest was eliminated and replaced with several district competitions located in different regions of the state.

## OSSAA Music Contests

- 1960 The question of changing the National Federation of State High School Athletic Associations to a National Federation of Activities Association was raised and was placed on the agenda for future consideration. Half of the state associations sponsored and regulated competition in activities other than athletics.
- 1961 On Thursday, October 26, 1961, at 2:30 P.M. at the Central High School Auditorium in Tulsa, Oklahoma, legislation was presented at the Oklahoma Athletic Association Annual Meeting to encompass non-athletic events in the Oklahoma Athletic Association. Amendments to the Constitution and regulations needed to administer each activity was to be presented for adoption at the Annual Meeting of the Oklahoma High School Athletic Association in 1962, to become effective July 1, 1963. It was also decided that the name would be changed to the Oklahoma Secondary School Activities Association. (The Oklahoma Athletic Association had been founded in 1911. The first statewide playoff that led to a state championship was boy's basketball in 1918. A state championship for girls was established in 1919.)
- 1963 Rule 11 (LATER NAMED RULE 21) of the OSSAA was added: All scheduled events where representatives of three or more schools participate shall be approved by the OSSAA Board of Directors. Interpretation: Only events which are competitive in nature where recognition, ratings, or awards given or winners determined are required to have approval from the association.
- 1964 Ivan Evans was assigned by the OSSAA to supervise all Oklahoma non-athletic contests.
- 1967 Oklahoma District, Regional, and State Music Contests were moved from the jurisdiction of OMEA to the new Oklahoma Secondary School Activities Association; The number of spring elimination contests was increased to the present 13 districts. Non-athletic rules were separate from athletic rules.
- 1968 The Vocal Sweepstakes required that two vocal groups make a division one in sight reading and concert and that one of those groups be a mixed chorus. The mixed chorus requirement was dropped in 1977, and any two groups in the same classification became the requirement.
- 1969 Music and speech regulations were included in the OSSAA 1968-69 Yearbook.
- 1970 Floyd Moyer was hired as the first OSSAA music specialist and was primarily responsible for administration of the state-wide music contests. He was also responsible for publications and golf.
- 1971 The OSSAA hired and assigned all judges. The OSSAA continued hiring out-of-state judges for some regional marching contests and hiring all out-of-state judges for state-level contests. The OSSAA started using more public school teachers as judges and public schools as contest sites; Only two classes of solos and ensembles were put into the OSSAA music regulations (Junior High and High School). This was common practice before 1971 but was put in the OSSAA regulations for clarification; Glee clubs were required to have a minimum of 13 members, and mixed chorus was required to have a minimum of 24 members. This was changed in 1981 for all to have a minimum membership of 13 members; It became permissible for judges' comments to be taped at all contests at the option of the contest manager except State Contest. The cost of the tapes was to be borne by the performing organization; The first State Stage Band Contest was added to OSSAA events. This was preceded by the first invitational contest in 1967 at Bethany High School (13 bands attended). In 1968 it was held at Del City High School, and in 1969 and 1970 it was held at Mustang High School.
- 1973 The present classification was established. The largest 32 schools were class 5A; the next 32, class 4A; the next 64, class 3A; the next 128, class 2A; and all others, class 1A.
- 1974 The music requirement for bands, orchestras, and choruses changed from three selections to a specified time allotment for each classification. (Most switched to performing only two selections.)
- 1975 Taped accompaniment was allowed for instrumental solos. (Vocal solos were allowed taped accompaniment in 1992.)
- 1977 A timing judge was added to the Regional Marching Contest to verify minimum movement time and maximum show time; All large groups were required to sight read (junior high and high school). Only high school had been required to up to this date. Junior high choruses were allowed an option; All bands and orchestras were required to perform one selection from the UIL prescribed list; Three judges were required for all state-level sight reading.
- 1980 The inspection contest was dropped from the Regional Marching Contest.
- 1981 A full orchestra was required to have at least 20 string players on stage during the performance. An orchestra with 19 or fewer string players could be entered as a chamber orchestra; A glee club or mixed chorus was required to have 13 members present during the performance. Any organization with less than 13 members present on stage could perform, but the rating would be lowered one division.
- 1983 The Oklahoma Music Adjudicators Association was started (OMAA).
- 1984 The District Large Group Contest was eliminated, and 5A-6A schools could go straight to state. The same panel of judges was used for all classes; Computer scheduling was used at the Instrumental State Solo and Ensemble Contest; Duets were allowed only for junior high wind and percussion and not for high school wind and percussion; The marching band show was increased from 10 to 12 minutes; C. W. Simmons Jr. was hired as the second OSSAA music specialist to supervise state-wide music and speech activities after the retirement of Floyd Moyer; A new classification system was added to adjust for schools organizing as middle schools rather than junior high schools. The new system allowed the 9-8-7 to indicate the oldest member of the group, and the 5A, 4A, 3A, 2A, A indicated the classification.
- 1985 A new regulation indicated that a plus or minus was not to be used with the final rating; Awards were given for middle school and junior high school bands, choruses, and orchestras that received a superior rating at District because this was the only OSSAA contest they could attend.
- 1986 A copyright regulation was added; The current OSSAA prescribed list for bands and orchestras was organized.
- 1987 The full orchestra requirement was dropped for middle and junior high schools. The OSSAA speech and music regulations were published in separate manuals; The Regional Marching Contest was organized into four Regionals for classes 2A, 3A, and 4A and two Regionals for classes 5A and 6A. The marching bands were judged by three panels of judges--one panel for the NW and SW, one panel for the NE and SE, and one panel for the W and E; Judges were required to write the word Superior, Excellent, Good, Fair, or Poor by the final rating; A policy and ethics regulation was added to the music manual; Mail-out information and information informing the directors they should set their school calendar for the date(s) the contest(s) they would be attending; Entry procedures were added to the manual; Scheduling guidelines were added to the manual; Contest dates for District, Regional, and State and a specific day for a school and classification of solos and ensembles to attend the state contest were added to the manual; Non-athletic rules were included in the athletic rules. Rules that did not apply to athletics were designated by the words "Does Not Apply."
- 1989 Entry and sanction forms were added to the manual; A common entry deadline was set to be the Tuesday before the OMEA Convention, and late entries were to be assessed a double-the-entry-fee penalty of up to \$100; Choruses were required to perform at least one selection from the OSSAA prescribed list; A script to be read to groups before they sight read was added to the manual; District vocal/band and state vocal sight reading guidelines were added to the manual.
- 1990 A District 14 for middle school and junior high orchestras was added to allow orchestras to be judged by orchestra judges. The same judges that judged the State High School Orchestra Contest would be asked to come in one day early to judge District 14; A philosophy about values of music competition was added to the manual; Scholastic Awards for high school bands, choruses, and orchestras was established; A four year calendar was added to the manual.
- 1991 Prior to 1990 the rating scale was: I=95-100 II=88-94 III=80-87 IV=69-79 V=78-0  
In 1990 the rating scale was changed to: I=95-100 II=84-94 III=75-84 IV=65-74 V=64-0  
The numbers were dropped from the definition in 1991.
- 1991 A definition of groups was added to the manual. This included composite and co-op large groups in both high school and junior high bands, choirs, and orchestras; Level V sight reading music was added to vocal sight reading for class 6A; A sight reading music guideline for high school bands

- competing at State was added to the manual; An Outstanding Achievement Award for bands, choruses, and orchestras that do not qualify for the sweepstakes award was established, as well as a Director's Plaque to be given to band, orchestra, and chorus directors that receive a sweepstakes award.
- 1992 An OSSAA music and speech sanction and a participation policy for bands, choruses, and orchestras was added to the manual. These groups could now attend only three non-OSSAA contests in which there was a loss of school time. This policy also regulated honor group participation and sanctioning; It was decided that the Roman numeral or number rating would be the rating, if there was a discrepancy between the terminology and the rating; A music at athletic events policy was added to the manual; A music and speech penalty policy was added to the manual; An out-of-state approval form for the school administration to send to the OSSAA in order for the OSSAA to record the three non-OSSAA contests they would attend with a loss of school time was added to the manual.
- 1993 Contest managers are told to post only the final rating in band, orchestra, and chorus contests; Academic Achievement Awards were added for all high school team events. It was made a board policy; the list of OMAA judges were added to the manual; Managers and directors were encouraged to use FileMaker Pro to computer and schedule District Instrumental Contest. FileMaker Pro was suggested because it is cross-platformed for Mac and PC; An entry supply form was added to the manual; An OSSAA half-time extension form was added to the manual.
- 1995 The OSSAA deleted the General Rules and Athletic Board Policies from the music manual; Event codes for computer scheduling were added to the manual.
- 1997 The one-minute study period for directors in the chorus sight reading contest was removed.  
Regulation allowing digital pianos to be used when acoustic pianos are not available or if it is more cost effective to use digital pianos.  
Added to instrumental sight reading instructions the following: The director is encouraged to have the group use a verbalized counting system (1 Ta 2 Ta or 1 & 2 & or Down Up etc.) while fingering and counting the notes.  
Went to the five rating plan for the State Jazz Band contest and awarded plaques for Superior Ratings for E bands who made a Superior Rating but was not named Outstanding, First Runner Up or Second Runner Up.  
Marching Band Committee was established to study the possibility of a State Marching Band Contest.
- 1998 An OSSAA high School Recommended Solo/Ensemble List was added. State Instrumental Solo/Ensemble time increased from 7 to 8 minutes.  
Audience rights added. Added Drum Set and Classical Guitar Solos, and Brass, Woodwind and String Sonatas.  
New regulation to allow junior high full orchestras to sight-read as a string orchestra. A chamber or string orchestra or band must have at least 19 members on stage during the performance. Any organization with less than 19 members on stage may perform, but the rating will be lowered one division. Marching band show length adjusted from 12 minutes to 10 minutes. Set district contest schedule starting with small schools, junior high schools and middle schools, then small 2A-3A, then large school junior high and then Class 4A high schools.
- 1999 Appointed a 5-member solo/ensemble committee. Clarified the event codes and the selection codes. New regulation: A student may not enter more than four string ensembles. Also, recommended to limit the number of events that one pianist may accompany, recommend 20 DO NOT RECOMMEND MORE THAN 40. Added the criteria for suggested solo/ensemble list to the OSSAA Music Manual. Recommended Level II Middle School/Junior High Tenor-Bass Chorus Sight Reading music be written in 2 part bass clef and 2 part tenor clef and bass clef.
- 2001 Mike Plunkett was hired as the third OSSAA music specialist to supervise state-wide music and speech activities after the retirement of C.W. Simmons, Jr. Class "E" High school orchestras may enter as a string orchestra. Unaccompanied solos and ensembles will be disqualified unless so conceived by the composer. It was suggested to use the OSSAA web page to post music events, calendars, important notices, change of site information, and all state contest ratings. Required list for sol/ensemble was tabled, and then dropped.
- 2002 Elimination of the "Late Entry Option", late entries will not be accepted after the deadline. Committee was formed to write rhythmic guidelines for vocal sight-reading levels. Vocal "E" groups will read down two levels from the parent group, making choirs consistent with bands. OSSAA decides to offer for sale, the previous 10 years of district and state sight-reading vocal music as practice material for schools. String Orchestra contest added in week 20 of school year. Adjudicator pay raise approved.
- 2003 Multi-movement option for instrumental soloists added. *Modified Music Academic Achievement* awards to include entire departments of instrumental, vocal or orchestral. Consolidated color guard contest to 4 marching band sites (down from 6). Assigned chairmen to update prescribed music list for 2004-2006 book, voted to update, edit and expanded "sonata list" for instrumental soloists. State vocal solo/ensemble contest time to be increased from 5 to 6 minutes.
- 2004 "Comments Only" option added for all OSSAA contests. Prescribed Music List updated for 2004-2007 and voted to send it in CD format for the first time. String Orchestra contest in week 20 voted to become a permanent part of OSSAA contest schedule.
- 2005 Create a separate "E" choir competition (similar to the instrumental contest). Formed a committee to update the "Sonata List" for the 2007 school year. Adopted the "Electronic Entry Procedures" for all OSSAA music contests, replacing the longstanding "entry forms and cards".
- 2006 Made rules consistent for all "E" band and choir requirements for sight-reading and PML leveling-down 2 levels from parent group (or above). Created "Sweepstakes Accent Award" for all HS music groups, clarified penalties for marching bands who do not comply with time requirements.
- 2007 Entered into a 2-year experiment to allow instrumental soloists to use music at the district level if they did not want to be considered for advancement to State Solo contest. Adopted new Prescribed Music List. Replaced "Sonata List" with expanded "Advanced Repertoire List". Removed the minimum number of performers on stage in Concert Band and String Orchestra. Soprano Saxophone added to solo instruments. An Orchestra must be a Full Orchestra in order to be eligible for the sweepstakes award.
- 2008 Renamed music classifications from 1A-5A to 2A-6A. Removed "Sonata Duets" as a possible event. Add category of "rating only" to state jazz band contest. Allowed "Text Optional" for all 7<sup>th</sup> and 8<sup>th</sup> grade choirs on final performance of sight-reading.
- 2009 Music Theory added as a solo event at state contest. Voted to make 2007 instrumental solo memorization rule a permanent change.
- 2010 Updated PML and Advanced Repertoire Lists, changed Orchestra Sweepstakes criteria. Redesigned all trophies and plaques for 2011.
- 2011 Removed the maximum number of ensembles a student may participate in solo and ensemble contest.
- 2012 Electronic Accompaniment is allowed for ensembles as well as solos. Added Jazz Combos as an option of the State Jazz Band Contest as pilot program. Changed Classifications from a 2-year cycle to every year. Removed registration of Out-Of-State trips with the OSSAA office, but sanctioning still required. OSSAA commissioned concert band and concert choir piece to celebrate OSSAA Centennial.
- 2013 Raised fees of solos and ensembles to provide additional monies for OMAA certified judges at district. Copies of music commissioned by OSSAA for its centennial celebration included inside a time capsule to be opened on the 150 year anniversary of the OSSAA in 2061. Updated PML and Advanced Repertoire Lists.
- 2014 Updated the sightreading guidelines for district and state band contest. Full orchestras will have the option of sight-reading as a string group or full orchestra at State contest. Voted to officially add jazz combos as part of the State Jazz Band contest. Changed the minimum time for instrumental solos from 3 minutes to 2 minutes.
- 2015 Changed the maximum time for marching bands to perform to 11 minutes, Removed the required literature list for Classical Guitar and Drum Set, Recommended to use 1 adjudicator for jazz combo contest and allow adjudicator to clinic groups, 2 Minute Instrumental solo minimum time requirement was waived for String and Percussion.
- 2016 Updated PML and Advanced Rep. lists, removed "Parade Snare" from list of solos, Allowed "composite Groups" to be legal in all classifications, moved 2A-4A State band and Choir contests to week 42 from week 39

**2016-2017**

**Music**

Research Sources: OSSAA Annual Bulletins and Yearbooks, Doctoral Dissertation by George McDow, Norman, Oklahoma, 1989, "A History of Instrumental Music In The Public Schools of Oklahoma Through 1945.