2020 LORAIN COUNTY SOLO & ENSEMBLE CONTEST
CONTEST REGULATIONS and CRITERIA FOR ADJUDICATION

Contest Administrators:
● Debbie Hunt: 440-324-3174 | hunt@esclc.org

1. The contest is open to all students from any school in Lorain County (public, non-public, homeschool, digital, etc.) in grades 4 through 12 in one of the following three divisions listed below. Maximum time allotments will include tuning with accompanist, scales, the performance, and the judge’s comments.

<table>
<thead>
<tr>
<th>Division</th>
<th>Grades</th>
<th>Time Allotment</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem School</td>
<td>4-5</td>
<td>10 minutes</td>
<td>Piano &amp; Strings Only</td>
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<tr>
<td>Middle School</td>
<td>6-8</td>
<td>10 minutes</td>
<td>All Instruments &amp; Voices</td>
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<tr>
<td>Senior High</td>
<td>9-12</td>
<td>10 minutes</td>
<td>All Instruments &amp; Voices</td>
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<tr>
<td>Jazz Ensembles</td>
<td>7-12</td>
<td>20 minutes</td>
<td>All Instruments &amp; Voices</td>
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2. An application must be turned in by a sponsor:
● Music teachers in public, private or home schools;
● Music studio teachers;
● School administrators;
● Parents or other adult person who has helped prepare the entrant for performing.

Payment in full must accompany Summary Form (or by special arrangement with Debbie Hunt). It must be received at ESCLC, 1885 Lake Ave., Elyria, OH 44035, Attn: Debbie Hunt, by the deadline date of Sunday, January 26, 2020 at midnight in order to be scheduled.

Those entering a Composition or Arrangement must mail or email (scan) a copy of their music to Debbie Hunt and be registered by January 5 at midnight. Original copies should be reserved for the Adjudicators on Saturday, February 29, 2020 at Brookside Middle/High School.

3. Year 2020 entry fees are:
   Solo: $15.00
   Ensemble: $20.00
   Compositions & Arrangements: $22 (Solo); $27 (Ensemble)

Entry fees are not refunded once received for any reason. Compositions and Arrangements pieces are performed on the Saturday of Solo & Ensemble Contest.

4. The public is invited & welcomed to listen to any of the performances under the following conditions:
   A. No person is to enter or leave the performance rooms during a performance.
   B. There is to be no talking, whispering, or other distractions during a performance. The use of photo, cellular, digital, video, or other kinds of recording devices in performance rooms is considered a distraction, therefore, they are not permitted in performance rooms (do not even bring them into the room). Failure to follow this rule may cost the performer a penalty of one rating. At the close of a performance, the audience may applaud.
   C. The audience is asked to keep in mind that this event has not been designed to entertain but to provide to entrants, a constructive performance analysis with accompanying ratings by professional adjudicators. In fairness to the entrants, the audience is requested to remain attentive throughout the entire performance.

5. The music sponsor shall be responsible to assure the literature selected is acceptable for contest performance, has musical merit, and is appropriate for the age, ability and entry category. Pop songs are
highly questionable while some types of *show tunes* are acceptable. Exceptions to this are, of course, for Jazz Solo, Jazz Ensemble, Barbershop Quartet, some guitar or harp pieces and Composition/Arrangement entries. We will make every effort to be *flexible* on this issue as long as the Solo & Ensemble Contest does not lose its *classical emphasis*. Adjudicators will make literature appropriateness a part of the critique, so if a pop song is performed, there will likely be a low rating for *quality of selection*.

6. Soloists (except piano) are encouraged to use accompanists. **To facilitate scheduling, the same accompanist may not accompany more than 12 events.** Smart Music Accompanist is allowed. Each performer must have their own equipment to use this option and it must be powerful enough to allow the adjudicator to evaluate the quality of *appropriate balance* between performer & accompanist. It is not appropriate for ensembles. Solos performed with live accompanists have a better chance at a high rating because of *over-all effect*.

7. Substituting one performer for another on solos is **not** allowed. Substituting one performer for another in ensembles is allowed.

8. An ensemble shall enter the appropriate division based on the grade level of the *oldest* member of the group; ensembles are **limited to 24 members**. **There is to be no conducting of ensembles or solos, unless approved by the Contest Administrator.** The ability to perform without being conducted is one of the Ohio Curriculum Standards for Music Education.

9. There shall be no doubling on solos (no unison solos) for any grade level. All ensembles must have at least two distinct parts. Ensembles are defined by the number of distinct parts contained in them, not by the number of members in the group (i.e. a clarinet quartet is not four students playing duet parts; they must play four separate parts). Although doubling is permissible, directors should use discretion when allowing it. Middle School doubling of weaker players is more acceptable than for High School division. This does not apply to vocal ensembles in which doubling is the norm.

10. Ensembles that include strange combinations (i.e. combining brass and woodwinds or violin and trumpet) are not recommended unless specifically published music is used. Exceptions to this are, of course, Jazz Ensemble, Composition/Arranging, and other entries made with permission from the Contest Administrator (because of unique circumstances). Guitar accompaniment is permissible when the music specifically calls for it or the overall effect is musically appropriate for contest. Please refer to #5.

11. The performer(s) shall provide the adjudicator with a **published score with all measures numbered**. Solos are adjudicated from the soloist’s score, not the accompanist’s score. Lack of a published score or numbered measures for the adjudicator to use will result in a lowered rating of one rating. **THE USE OF PHOTO COPIED MUSIC FOR THE ADJUDICATOR IS A VIOLATION OF COPYRIGHT LAW.** If a score is unavailable or no longer in print, please use whatever is available and attach a note for the adjudicator explaining the variance from the rule. Performers may use photocopies as long as the adjudicator has an original (and these photocopies are destroyed after the contest is over). Composition/Arrangement entries, of course, are exempted from all copyright requirements.

12. Rating Sheets should be picked-up by the entrant(s) **sponsor** (music teachers in public, private or home schools, music studio teachers, school administrators, parents or other adult person who has helped prepare the entrant for performing) on the day of the Contest. Other arrangements may be made with the Contest Administrator. Rating Sheets are owned by & belong to the performer. Sponsors should give the rating sheet to the performer(s).

13. Students are to be encouraged to listen to as many other performances as possible.

14. All vocal music (solos and or ensembles) must be memorized.
15. Memorized scale or Rudiment requirements for entries are as follows. The adjudicator assigns the scale(s) or rudiments at the time of performance. All scales for all grade levels must be performed without music or any helps (verbal or written). These scale requirements are stated as minimal. For instance, a clarinet player may choose to play a 3-octave scale or a pianist may choose to play a Suzuki embellished scale.

4th & 5th Grade:
- **Piano Solo** | One scale, one octave, each hand separately, ascending and descending in any key selected by the soloist.
- **String Solo** | One scale, one octave, ascending and descending in any key selected by the soloist.

6th Grade:
- **Piano, String, Wind** | One scale, one octave ascending & descending in any key of soloists choosing; (Piano - both hands together).
- **Drum Solo** | Single stroke, long roll or double stroke long roll. Other percussion instruments, no rudiments. For Percussion keyboard instruments, one scale, one octave, ascending & descending in any key of soloist choosing. For tunable percussion instruments, no scale requirements, but need to demonstrate the ability to tune the instrument.
- **Vocal Solo and/or Ensemble** | All music must be memorized.

7th & 8th Grade:
- **Piano Solo** | One scale, two octaves, both hands together, ascending & descending in the same key as the solo.
- **Winds & Strings Solo** | One scale, one octave ascending & descending in the same key as the solo.
- **Percussion Solo** | One rudiment from this list of four: single-stroke long roll, double-stroke long roll, five-stroke roll or flam. For percussion instruments, one scale, one octave, ascending & descending in any key of soloists choosing. For tunable percussion instruments, no scale required but need to demonstrate the ability to tune the instrument.
- **Jazz Solo** | One blues scale, one octave ascending & descending. (See Jazz Classification).
- **Vocal Solo and/or Ensemble** | All music must be memorized.

9th-12th Grade:
- **Piano Solo** | One **two octave** scale, both hands together, ascending & descending in one of the following keys: C, F, Bb, Eb, Ab, G, D, A or E.
- **Winds, Strings & Percussion Mallet** | One octave scale ascending & descending in one of the following keys for that instrument: C, F, Bb, Eb, Ab, G, D, A or E. The soloist may elect to do two or more octaves if it is in a comfortable range for his/her instrument and shows off the student’s Virtuosity Instrument Solos.
- **Percussion Solo** | Two rudiments from this list of nine: single stroke long roll, double stroke long roll, flam, flam tap, single flam tap, single paradiddle, ruff, five stroke roll, seven stroke roll, nine stroke roll. For percussion keyboard instruments, one scale, one octave, ascending & descending in any key of soloists choosing. For tunable percussion instruments, no scale required but need to demonstrate the ability to tune the instrument.
- **Jazz Solo** | One blues scale, one octave ascending & descending. (See Jazz Classification).
- **Vocal Solo and/or Ensemble** | All music must be memorized.
Awards:
- All performers in grades 4-8 will receive an award ribbon: I – Blue II – Red III-IV – White
- All performers in grades 7-12 who receive a I or II may purchase an award medal: I – Blue II-Red - Performance sheets must be shown to attendee to receive medals.

Penalties: A lowered rating (of one rating) may be assessed by the adjudicator for each of the following rule infringements:
- measures not numbered
- no original, published score for adjudicator
- failure to adequately perform the scale/rudiment requirement
- failure of a vocal soloist or vocal ensemble to memorize music
- digital, analog, or electronic recording or receiving devices are brought into the performance room (phones, beepers, video cams, recorders, etc.)
- the solo or ensemble is conducted without prior Contest Administrator permission.

All performers are expected to dress appropriately for their solo or ensemble: a performer’s appearance is part of his/her/their total presentation. Recommended dress is:
- boys – tie & shirt with a collar, slacks (no jeans), dress shoes (no sneakers), sox
- girls – modest, no shorts, no jeans, no halters, no sneakers

CRITERIA FOR ADJUDICATION OF ELEMENTARY & MIDDLE SCHOOL – grades 4-8 Solos & Ensembles
a. Correct notes/appropriate intonation (fingering for piano)
b. Correct rhythms
c. Acceptable tone quality and breath support (fingering and pedaling for piano)
d. Correct articulation (to include diction, bowing, touch, etc.)
e. Appropriate tempos
f. Ensemble unity and balance
g. Expression/dynamics (to include eye contact for vocal)
h. Vocal solos must be memorized and instrumental soloists must perform one scale or rudiment (see #’s 14 & 15)
i. Overall presentation & total effect of the performance (including appearance)
j. Ratings for solos & ensembles (these are minimal standards):
   - I rating, meet at least the first 7 of the criteria listed above (a-g); a superior performance
   - II rating, meet at least the first 5 of the criteria listed above (a-e); a good performance
   - III rating, meet at least the first 4 of the criteria listed above (a-d); a fair performance
   - IV rating, written up as "Comments Only" (no rating given); a poor performance
k. Judges have the discretion to not give below a III rating if they write “For Comments Only” across the rating key. This would be reserved for performances that are significantly below contest performance standards or upon request by either the music teacher or the performer.

CRITERIA FOR ADJUDICATION OF HIGH SCHOOL – grades 9-12 Solos & Ensembles
a. Correct notes/appropriate intonation (fingering for piano and tuning for percussion)
b. Correct rhythms
c. Acceptable tone quality and breath support (fingering and pedaling for piano)
d. Correct articulation (to include bowing, diction, touch, etc.)
e. Appropriate tempos
f. Expression/dynamics (to include eye contact for vocal)
g. Appropriate phrasing, style and interpretation
h. Appropriate fluency, technique, words/pronunciation, fingering (hands together for piano)
i. (Soloists only) Adequately/accurately perform, execute or demonstrate the following:
- **PIANO** - Two-octave scale ascending & descending
- **WINDS, STRINGS, MALLET, PERCUSSION, JAZZ SOLOIST** - One-octave scale ascending & descending; soloist may elect to do two octaves
- **DRUM** - Two rudiments
- **VOCALISTS** - Range when performing solo & memorization

j. Vocal solos & ensembles must be memorized
k. Correct positioning (includes posture, sitting or standing, holding instrument, holding bow and body parts, fingers/wrist for piano and strings, right hand for French horn, stance for voice, slide-hold for trombone, stick-hold for percussion, positioning of feet if standing, etc.

l. Ensemble Unity, Balance and Blend
m. Overall presentation & total effect of the performance (including appearance)
n. Ratings for solos & ensembles (these are minimal standards):
   - I rating, meets criteria a-j; a superior performance
   - II rating, meets criteria a-g; good performance
   - III rating, meets at least 50% of the criteria; a fair performance
   - IV rating, meets few (if any) of the criteria; a very poor performance

o. Judges have the discretion to not give below a III rating if they write “For Comments Only” across the rating key. This would be reserved for performances that are significantly below expectations or upon request by the music teacher or performer.

21. Entry Classifications:
- Vocal Solo or Vocal Ensemble
- Vocal Jazz Ensemble or Small Show Choir - rule # 8 applies
- Barbershop Quartet, please see Barbershop Quartet Classification Explained for details
- Piano Solo
- Four-Hands-Piano/Piano-Duo, please see Four-Hands-Piano/Piano-Duo Classification Explained for details
- String Solo or String Ensemble - including harp
- Classical, Spanish, Jazz Acoustic Guitar or other stringed instruments
- Woodwind or Brass Wind Solo or Ensemble
- Jazz Solo or Jazz Ensemble - any instrument(s), please see Jazz Classification Explained for details
- Adult Entry, any of the above are appropriate. Entries must be sponsored by their private teacher.
- Original Composition/Arrangement, any of the above are appropriate except Adult Entry. Please see Composition/Arrangement Classification Explained for details.

Sponsored by:
Four-Hand Piano / Piano Duo Classification Explained

Premise: Many piano teachers like to use four-hand piano to energize, bring variety and fun into learning to play piano, often a solo experience. It also challenges the student to learn how to add drama, color, and sonority into their music. Learning how to play with others is a valuable skill as accompanying is one of the major tasks for pianists. Practicing musical elements such as reinforcing harmonious overtones & blends, balance, tone color, and attacks as well as sharing the melody with another added value to this kind of piano entry.

Eligibility: Any students in grades 4-12.

Procedure: Directors should submit a Four-Hand Piano/Piano Duo entry form. This will be considered an Ensemble entry.

Adjudication: Adjudication will be typical for piano performances except various additional elements (togetherness, blend, balance, sonority, overall effect, etc.) will be noted.

Please submit ideas & questions to: Debbie Hunt
Phone: 440-324-3174 | Email: hunt@esclc.org
Barbershop Quartet Classification Explained

**Premise:** Many vocal teachers like to use close harmony activities such as those found in Barbershop as a tool to reinforce listening/blending skills in their students and choirs. Musical elements such as harmonious/reinforcing overtones & blends, balance, tone color, precision word and tone attacks, and special effects can be practiced through the use of Barbershop Quartet singing. Besides, Barbershop Quartets can communicate a variety of dramatic and body-language emotions making this a fun-filled vocal experience.

**Eligibility:** Any quartets in grades 7-12 (grades and sex of singers may be mixed). No accompaniment may be used but starting pitches may be established by using the piano or a pitch pipe.

**Procedure:** Directors should submit a Barbershop Quartet entry form. This is considered an Ensemble entry.

**Adjudication:** Adjudication will be typical for vocal performances except various techniques (sliding into tones, body-motions, comedy, etc.) will be included. Blend, balance, audience communication, overall effect, and barbershop style will be adjudicated.

**Please submit ideas & questions to:** Debbie Hunt
**Phone:** 440-324-3174 | **Email:** hunt@esclc.org
Composition/Arrangement Classification Explained

Eligibility: Any student in grades 4-12 may enter an original or arranged solo or ensemble composition for adjudication as a student-written work. All entries must be performed at the Saturday Contest but a copy of the full score and all parts is submitted as early as possible to allow advance adjudication of notation accuracy (transposition, beats, rhythms, pitches, etc.) format considerations (signs, key/time signatures, musical signs/markings, repeats, dynamics, cleffs, tempo, note-stems, score-order, bar-line alignment, etc.), and words (if there are any, broken into syllables).

Please note that there is an additional entry fee for composition/arrangement in order to allow them to be partially adjudicated prior to hearing the composition at Contest. Registering such an entry will be an option on the online entry form.

The Music: Compositions/Arrangements may be any style of music for any instrument, voice or combination that we currently allow in the Solo & Ensemble Contest. In other words, it could be a composition for SSAATTBB, Barbershop Quartet, brass choir, flute solo, jazz ensemble, piano solo, violin duet, drum solo, percussion ensemble, harp-guitar-cello trio or woodwind quintet. There are no scale or memorization requirements for a student's Composition/Arrangement entry but time and group size limits apply.

Adjudication: The adjudication will be focused on the music as a composition, not as a performance. The performance serves only to give the composition a hearing, observe how all the elements (melody, harmony, rhythm and tone color) all come together, and enjoy the total effect of the cooperative work of the performer with the composer. The performance will not be adjudicated, only the music itself.

Please submit questions to: Debbie Hunt
Phone: 440-324-3174 | Email: hunt@esclc.org
Jazz Ensemble Classification Explained

Premise: In the past, one of the problems that prohibited this kind of ensemble was the difficulty of feeling that Solo & Ensemble Contest was not the place for this kind of music. Other concerns were (and still are) the format and accommodations for such groups, the problem of adjudication as performance standards are quite varied if not elusive, and the musical arrangements can be all over the place in terms of appropriate jazz styles for Contest. There are hybrids, fusions and crossovers to all kinds of jazz and rock music making style definitions or labels for what is appropriate almost impossible, but we have successfully been able to do this for many years and welcome them.

The Music: Mainstream swing or Latin jazz tune – This is what is intended with our Jazz Ensemble entry. This would eliminate any type of rock, fusion, country, or dozens of other styles. Swing or Latin seems to be the best way to begin to train young musicians to improvise. Other styles can be added but this definition will likely fit what music teachers are trying to do in their jazz classes.

The Ensemble: The Jazz Ensemble may not exceed eight (8) musicians. A vocalist in an instrumental group would be considered one of the eight. The ensemble should adhere to the standard jazz combination of instruments or voices (an ensemble of mostly guitars would not be acceptable). “Standard rhythm and horns” also describes what is intended here.

Improvisation: Beginning groups would be expected to do very little; advanced groups would do more. Various kinds of jazz articulations and rhythmic interpretations are appropriate.

Adjudication: In all other aspects of the performance, a Jazz Ensemble Classification would reflect the judging guidelines used to judge “classical” performances. Because of the necessity of establishing a firm understanding of classical rhythm in young students, only students in grades 7-12 are eligible to enter in the Jazz Ensemble Classification.

Procedure: The process for participation in this classification of contest ensemble would be the same as with a classical ensemble, with a few changes. The Jazz Ensemble will have approximately twenty minutes to set-up, tune, perform, and teardown. This entry will take place after lunch or end of day in the percussion room in order to provide the space and time needed. A digital piano will be provided.

Directors submitting a Jazz Ensemble entry should check the appropriate line on the standard registration form and attach a copy of the full score (save the original for the judge to use on Contest day).

Please submit questions to: Debbie Hunt
Phone: 440-324-317 | Email: hunt@esclc.org