

## Southern California School Band & Orchestra Association

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# Field Show Manual

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## INTRODUCTION

## 2014-2016 Field Adjudication Steering Committee

Pete Jackson, Vice President, Field Adjudication Samuel Andress Anthony Bailey Paul Bluto Doug Bowden Darnella Davidson Ken Gammie Steve Graves Don Gunderson Amy Mack Susan Marin Richard Naylor James Rocillo John Vorwald

## **Historical Perspective**

Competition for field show bands and their attached units originated in Southern California in 1956 with the first *Corona Invitational Band Jamboree* to promote public recognition of the achievements of school bands in this area of music education. In the fall of 1975, the Parade Adjudication Committee formed a sub-committee to study and affect methods to improve the quality of field show adjudication. This committee consisted of The Vice President of SCSBOA in charge of Parade Adjudication, two field show event chairmen, three high school band directors active in field event competitions, a leading field adjudicator, and a drill team representative. The group was given the name "Field Show Adjudication Committee", and consisted of Chairman Jack Mason, Parade Adjudication Vice President Dick England, band directors Don Gunderson, Danny Wagner and Harold Warman, leading adjudicator Bob Greenwell, and drill team representative Elaine Hess.

The following primary objectives of the Field Show Adjudication Committee were established:

- 1. To develop a workable philosophy to provide for competent, impartial, and consistent field show adjudication.
- 2. To provide a trained, qualified judging staff, initiating whatever training methods are necessary to achieve this objective.
- 3. To develop a Field Show manual which would include: Philosophy of Field Event Adjudication, Field Event Forms, Rules and Procedures, Field Show Evaluation Forms, Definition of Terms used on the evaluation forms, a training program for field judges, and a Field Event "Summary of Scores" sheet.
- 4. To provide for the evaluation of field event judges.
- 5. To develop workable adjudication forms.

In 1976, the membership of the SCSBOA approved the *Field Adjudication Steering Committee* (FASC) to become a separate group under its own Vice President. The Field Adjudication Steering Committee has been chaired by the following Vice Presidents: 1976 – 78 Jack Mason, 1978 – 80 Harold Warman, 1980 – 82 Danny Wagner, 1982 – 84 Danny Wagner, 1984 – 86 Patrick Winters, 1986 – 88 Gary Locke, 1988 – 90 Danny Wagner, 1990 – 92 John Vorwald, 1992 – 94 Wayne Nelson, 1994 – 96 Danny Wagner, 1996 – 98 Bill Hoehne, 1998 – 2000 Don Jaramillo, 2000 – 02 Don Jaramillo, 2002 – 04 Rick Naylor, 2004 – 06 Rick

Naylor, 2006 – 08 Rick Lorenzen, 2008 – 10 Don Gunderson, 2010 –12 Don Jaramillo, 2012 – 14 Rick Naylor, 2014 – 16 Pete Jackson.

## Philosophy

The FASC believes that a marching band field show is a dramatic production utilizing music, motion, color, formations, patterns, props and dance. A Field Show Adjudication standard should provide avenues for creativity, spontaneity, and originality of expression, as well as polished professionalism of production. All field show adjudication should be based on the criteria band achievement system of scoring, and penalties should be limited to as few as possible to allow originality, individuality, inventiveness, and the freedom of expression that is essential to the field performance.

## **Structure of Field Adjudication Steering Committee**

At the present time, the Field Adjudication Steering Committee is comprised of the Vice President for Field Adjudication, and representatives from across SCSBOA. According to SCSBOA bylaws and standing rules, the following procedures must take place before this committee is activated:

- 1) Based on the needs and perceptions of the newly elected Vice President for Field Adjudication, committee members are solicited from the membership at large.
  - a) There are no restrictions as to personnel, size of committee, etc.
  - b) There is no limit to the length of service, but service will coincide with the term of the current Vice President of Field Adjudication.
- 2) The names of the newly selected committee members are then presented for approval to the SCSBOA Board of Directors.
- 3) The committee will then serve as an advisory committee; any changes in policy will be referred to the SCSBOA Board of Directors.
- 4) All members are officially terminated upon the election of a new Vice President for Field Adjudication. Members will receive their notification from the outgoing Vice President.

## PART ONE: Field Event Rules & Procedures

## **Section 1: Definitions**

- 1.01 <u>Band</u> A musical ensemble in which all participating members are enrolled at the school or feeder elementary, junior and/or middle school they are representing, or are students from other educational environments and are otherwise eligible for participation, as permitted and defined by state law or school policies.
- 1.02 <u>Drum Major</u> A student conductor, including other performing students conducting for a limited period during a performance.
- 1.03 <u>Student</u> A person currently enrolled in a high school or lower grade school or educational environment, as permitted by state law and/or school policy.
- 1.04 <u>Performance</u> The musical and visual program presented for adjudication.
- 1.05 <u>Performance Area</u> The entire field surface of the stadium and the physical space above it.
- 1.06 <u>Performance Field</u> A regulation-size football field (160 feet wide by 300 feet long) with end zones, and from the front sideline to the back limits of the field surface, normally the grand stand walls or fencing.
- 1.07 <u>Spectator Area</u> The seating areas and aisles; generally, the entire stadium other than the Performance Field, including Director reserved viewing/listening areas.
- 1.08 <u>Music</u> Organized sound having the elements of melody, harmony, and/or rhythm through time.
- 1.09 <u>Pre-Show</u> Any movement (dance, marching, or visual), music (pre-recorded, sequenced, or live), and/or sound effects that take place prior to the "judges are ready" signal.
- 1.10 <u>Live and in Real Time</u> Performance on the field through the traditional use of a musical instrument (including the voice) or electronically on a "one stroke, one note" basis.
- 1.11 <u>One Stroke, One Note</u> The production of music using any device, provided each individual note is produced by a separate trigger ("stroke") by a student.
- 1.12 <u>Prerecorded Music</u> Music in any form (single or multiple voices and/or instruments) of a length longer than a single note, the sound of which is taken directly or indirectly from a live music source (including amateur or professional performance) for playback during a band's performance.
- 1.13 <u>Sequenced Music</u> Music of a length longer than a single note, which is pre-constructed from one or more electronic sources (including audio samples, synthesizers, etc.) for playback during a band's performance.
- 1.14 <u>Sound Effect</u> All sounds other than music; e.g. spoken text, the sound of twisting metal, falling rain, etc.

1.15 <u>Tournament Host</u> – An adult, either associated with a high school music program or not, who coordinates information and operations of a marching tournament in conjunction with SCSBOA.

## Section 2: Classification of Field Events

- 2.01 Current competitive field events for marching band and their attached units are divided into two categories:
  - a) Events hosting field shows only
  - b) Events hosting a parade/band review combined with a field show with either total or averaged scores from the combined performances determining the placement of awards.
- 2.02 It is expected that all field competitions judged by the SCSBOA meet the minimum standards of participation (see Part 3, Section 4), as well as all other basic policies of the SCSBOA. The FASC must accept the responsibility for working with each event chairperson to insure the establishment of these standards.
- 2.03 When such standards and policies are not being met, the FASC may refuse to judge the event and so inform its membership.

## Section 3: Eligibility & Classification

- 3.01 Eligibility is open to all high school bands, both public and private.
- 3.02 All participating members in the Band must be enrolled at the same high school, are a student at a feeder elementary, junior high and/or middle school, or are students from other educational environments (i.e. home schooled) that do not offer a high school marching program and are otherwise eligible for participation, as permitted and defined by state law or school policies.
- 3.03 Bands are assigned to one of six (6) divisions based on total number of woodwind, brass, and percussion performers (performing musicians):
  - Class 1A: 1-50 musicians
  - Class 2A: 51-70 musicians
  - Class 3A: 71-90 musicians
  - Class 4A: 91-120 musicians
  - Class 5A: 121-150 musicians
  - Class 6A: 151 & above musicians
- 3.04 Performing Musicians do not include Drum Majors or equipment/sound operators unless they also perform on a musical instrument.
- 3.05 Bands may choose to compete in a larger band classification if they wish. Once this decision is made, the group will remain in that division for the entire season.
- 3.06 A band may not compete in a division smaller than their size dictates.
- 3.07 Bands must remain in the designated division determined by the formula above for the entire marching season. The classification will be determined by the group's enrollment at its first SCSBOA adjudicated contest.

- 3.08 If the number of performing musicians exceeds the classification assigned to a band, each competing unit of that band will be penalized.
- 3.09 At SCSBOA-judged events, all non-musician performers (no minimum number required) will be adjudicated on the Auxiliary Adjudication Form.

## Section 4: Field Markings & Boundaries

- 4.01 The competition field will be a regulation-size football field of 160 feet wide by 300 feet long with end zones.
- 4.02 The field will be lined every 5 yards, and will be marked with standard high school cross hash marks at 53 feet 4 inches from each sideline (dividing the field into equal thirds). Vertical yard line hash marks (marking each yard) may also be present along the front and backfield sidelines and along the line(s) created by cross hash marks.
- 4.03 Performance Field boundaries extend from end zone to end zone, and from the front sideline to back limits of the field surface, usually grandstand walls or fencing.
- 4.04 All props, sound-related equipment, instruments, performers, performances, etc. are limited to the Performance Field. The Spectator Area must remain clear and separate from the performance, performers, and/or performance equipment, with the exception of wireless electronic control devices.
- 4.05 Boundaries for ending a performance time are the field inside of the goal lines and front and back sidelines.

## Section 5: Performance Time Regulations and Procedures

- 5.01 Performance Timing Procedure Summary:
  - a) Bands are scheduled on timed intervals at the discretion of the Tournament Host, usually in 12 to 16 minute intervals.
  - b) Bands are permitted 4 minutes prior to the designated performance time to set-up and warmup in the Performance Field.
  - c) Announcement of the band begins at approximately 15 seconds prior to the designated performance time.
  - d) Bands are permitted a performance time of 7 to 11 minutes on the performance field.
  - e) All bands must clear the area between the goal lines and front and back sidelines within their designated performance time to avoid penalty.
- 5.02 After the departing unit has made the field and the sidelines accessible, the next unit will be allowed to enter the field when the announcer says. "X High School, you may now take the field." This will begin the bands 4-minute set-up and warm-up time. The placement of any props or equipment must take place during this time. A pre-show may begin at this time.
- 5.03 At 3 minutes before the band's performance time, the announcer will say, "X High School, you have three minutes."

5.04 At 1 minute prior to the band's performance time, the announcer shall say, "X High School, you have one minute." The Official SCSBOA show announcement script will be read 50 seconds later.

The script is as follows:

"Under the direction of (Director or Drum Major's Name), from the city of (city), performing their show entitled (show name), the (field tournament name) is proud to present (school or band name/nickname)."

The performance of a pre-show during the 4 minute set-up/warm-up time or any other on-field activity will not alter the time of the announcement or the timing of the Performance.

- 5.05 At the conclusion of the announcement, the Head Judge will start the timing of the show.
- 5.06 A band is allowed 7 to 11 minutes of performance time anywhere on and within the performance field.
- 5.07 An SCSBOA post-show announcement, if provided by the ensemble, will be read when a clearly defined ending of a performance has been given. Usually performance endings are defined by an end to live music, motion, and/or a salute from the Drum Major(s).
- 5.08 Performance timing will end when the field inside the goal lines and front and back sidelines has been cleared of all personnel and equipment.
- 5.09 A one (1)-point penalty will be assessed for each thirty- (30)-seconds or fraction thereof under or over time.
- 5.10 At no time may a competition require a band to perform earlier than the time listed on the final schedule given in the check-in packet. If a competition begins to "run early", the Tournament Host and Head Judge must add the time to the next break to put the competition back on schedule.
- 5.11 If a competition is "running early" and the next performing ensemble is not at the gate at the conclusion of the preceding band, the Announcer and Head Judge must wait until 4 minutes before the next scheduled performance time to begin the Performance Timing Procedure.
- 5.12 If an emergency type situation arises, a Tournament Host and/or Head Judge may ask for consent from a participating ensemble's director to move their band to an earlier performance time slot. The move can only occur if verbal consent has been given from the band director, not an additional staff member.

## **Section 6: Performance Regulations**

- 6.01 The function of all field show elements, including operation of props and equipment, playing of musical instruments, and oral presentation MUST be performed by competing members. Support staff, adults, and non-participating students may not contribute directly to the music or visual program and MUST be clear of the performance field at the "Judges are ready" signal.
- 6.02 The entire performance, including all music, must be performed from within the Performance Field. Drum Majors are exempt. Exceptions are provided below:

- a) Drum Majors may place or retrieve an instrument from any place within the Performance Area. However, if a drum major performs on the instrument, that performance must occur from within the boundaries of the Performance Field.
- b) A student running a mixing board or wireless device, or operating a lighting control device may be located outside the boundaries of the Performance Field without penalty.
- 6.03 Any pre-show that takes place during the 4 minute set-up/warm-up time will not be judged or considered as a part of the performance for score, and will not be included as a part of the performance time.
- 6.04 The director may choose to conduct and may designate sideline conductors who are not participating students.
- 6.05 The following are NOT ALLOWED in a Performance or on the Performance Field:
  - a) Any equipment, object, or material (including, but not limited to debris, powder, water, or other liquid) that may cause damage to the Performance Field or Performance Area, that presents a safety hazard, or that disrupts the scheduled flow of the contest.
  - b) Pyrotechnics of any kind, including fire, fireworks, or the discharge of arms.
  - c) Animals, excluding service animals as provided by law.
  - d) Hazardous equipment or illegal use of equipment.
- 6.06 The following may be used in a Performance, provided they are not hazardous and do not remain on the Performance Field or in the air following a Performance:
  - a) Powder or other airborne material
  - b) Water or other (non-hazardous) liquids
  - c) Paper, confetti, or other debris
- 6.07 Any Tournament Host may deny the use of an item stated in Rule 6.06 if the stadium does not allow it, and must communicate this change in writing in all pre-contest packets.
- 6.08 No Student may be on, or be placed on, any portion of any prop where the participant's feet are more than 6 feet above the playing surface of the stadium, unless appropriate safety railing and/or other safety equipment are in place and in use.

**EXCEPTION**: Drum Majors may stand more than 6 feet above the playing surface if he/she is using a podium specifically created for this height and provided such podium has appropriate safety railings. Ladders are not acceptable for heights above 6 feet.

OSHA: www.osha.gov Rule 1926.501(b)(1)

## **Section 7: Use of Electronics**

- 7.01 All sound and/or lighting checks on the field may begin as soon as the band's set-up/warm-up time begins.
- 7.02 Pre-recorded music and/or live music may be used for a "pre-show" within the set-up/warm-up time. Pre-recorded music must cease by the completion of the "Judges are ready" announcement.
- 7.03 Adults, including those assisting in setting up props/equipment, or operating a soundboard, must be clear of the Performance Field for the duration of the performance. Adults may enter the

performance field before the performance to set up equipment and after the performance to remove equipment.

**EXCEPTION** – An adult may enter the Performance Field during the performance to attend to an issue affecting the safety of student performers or "catastrophic" equipment failure (such as failure or loss of power or connectivity to a sound system) without penalty, as determined by and in the sole and reasonable discretion of the Head Judge.

- 7.04 All music from traditional wind and percussion instruments, electronic instruments, or sounds from human voice must be performed by students live and in real time. The use of sampled, pre-recorded, or sequenced sounds of woodwind, brass wind, and/or percussion instruments is not permitted. Other music must either be performed live and in real time, pre-recorded, or sequenced for playback on a "one stroke, one note" basis. (See Section 1 for definitions.)
- 7.05 Sound effects or narration may be performed either through live performance or through the playback of the recorded sound by students.
- 7.06 Any pre-recorded sounds or narration used that are copyrighted must have permission obtained for their use, similar to copyright consideration for music. Evidence of such authority must be included on the Music Information/Copyright Form required for your participation in Championships.
- 7.07 Electronic equipment for the production of amplification of music, other sounds, lighting, and/or visual effects are permitted. If power is available at the site, it may be used at the band's own risk. Tournament Hosts will seek to provide access to front sideline power as close as possible to the 50-yard line, but take no ultimate responsibility for supplying power or the failure of a power source it provides.
- 7.08 Audio and/or lighting may be controlled with a wireless device from any place in the Performance Area or the Spectator Area open to the public for the tournament, including designated staff listening/viewing areas. A student or an adult may operate such devices, provided that adult operation may not occur within the Performance Field. Regardless of such designation, tournament hosts cannot guarantee the operability of such devices, including the devices' communication with other devices within the Performance Area. Such devices are used entirely at the risk of the user.
- 7.09 Due to insurance and safety considerations for the audience, performers, and staff, the use of drones or remote-controlled airborne devices will be strictly prohibited.
- 7.10 Pre-recorded music may be used after the performance during the exit time, but only after all live music has been clearly defined as ending.

## **Section 8: Penalty**

8.01 Failure to comply with any rule in Part 1 may result in a penalty at the discretion of the Head Judge up to and including disqualification.

## PART TWO: SCSBOA Field Show Championships

## Section 1: Entry Procedure & Qualification Standards

- 1.01 SCSBOA Field Show Championships will be run by a volunteer Tournament Director and volunteer Venue Coordinators. Any person or group with prior SCSBOA Field Tournament experience may apply for the positions.
- 1.02 Applications for the Tournament Director and Venue Coordinators will be available in late May and are due in June. The selection process will occur in June and notification will arrive soon after.
- 1.03 Any schools interested in participating in the SCSBOA Championships must declare their intentions by the date designated on the official SCSBOA Entry Form.
- 1.04 The SCSBOA Entry Form, Music Information Sheet, and any other required copyright information and clearances must be submitted to the SCSBOA offices prior to the designated date. These forms can be found on the SCSBOA website.
- 1.05 Each submitting band director must be a current member of the SCSBOA.
- 1.06 There will be no entry fee assessed for participating bands.
- 1.07 Each band must adhere to the current classification regulations as stated in this manual and on all SCSBOA entry forms. (See Part 1, Section 3)
- 1.08 Any ensemble attempting to qualify for SCSBOA Championships must receive at least 3 regular season scores that fit the qualification standards outlined in this section.
- 1.09 Qualifying scores will be accepted from SCSBOA tournaments from the first weekend of regular season competition until tournaments held on the date designated by the FASC (usually the 2<sup>nd</sup> weekend in November).
- 1.10 Any group attempting to qualify for championships must perform in their division as scheduled throughout the entire season. Any out-of-division score received will not count towards championships qualification.
- 1.11 Host bands may perform in their own tournament to secure a qualifying score for championships provided they perform within their appropriate division.
- 1.12 When inclement weather or poor field conditions prohibit field performances, scores from alternative performance options will not be counted as a qualifying score.
- 1.13 A championships grid will be maintained and made available on the SCSBOA website for ensembles to track their placement. The grid will consist of all groups, separated by division, attempting to qualify for championships; all show dates that qualify for championships; all scores received by the groups listed; and a running tally of the combination of the 3 highest scores obtained by each group.
- 1.14 The FASC will combine the group's 3 highest scores to determine its qualifying mark.

- 1.15 The top 12 ensembles in each division will be invited to perform at the SCSBOA Field Show Championships.
- 1.16 If there is a tie for the 12<sup>th</sup> place invitation, both the 12<sup>th</sup> and 13<sup>th</sup> seeded ensembles will be invited to participate in Championships.

## **Section 2: Competition Format**

- 2.01 SCSBOA Field Show Championships will use the same tabulation and adjudication forms that have been used throughout the season.
- 2.02 Each division championship will be considered a separate competition, with separate spectator entrance fees being charged for each class.
- 2.04 The FASC will draw the performance order at their meeting immediately following the last qualifying date of regular season competition.
- 2.05 Groups seeded 1<sup>st</sup> through 4<sup>th</sup> in regular season competition will be placed 9<sup>th</sup> through 12<sup>th</sup> in the performance order.
- 2.06 Groups seeded 5<sup>th</sup> through 8<sup>th</sup> in regular season competition will be placed 5<sup>th</sup> through 8<sup>th</sup> in the performance order.
- 2.07 Groups seeded 9<sup>th</sup> through 12<sup>th</sup> in regular season competition will be placed 1<sup>st</sup> through 4<sup>th</sup> in the performance order.

## Section 3: Awards

- 3.01 Each site will hold separate awards ceremonies for each division.
- 3.02 Each participant will receive a commemorative patch, regardless of final placement.
- 3.03 Each ensemble will receive a plaque representing their final placement.
- 3.04 Medals will be awarded to each member of the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> place ensembles.
- 3.05 High Auxiliary and High Percussion units will be recognized.
- 3.06 No sweepstakes awards will be given in any additional categories.

## **PART THREE: Tournament Host Responsibilities**

## **Section 1: Entry Procedure and Timeline**

1.01 The initial mailing may take place before the end of the previous academic year and should inform prospective participants of the confirmed show date, the proposed entry fee, and

contact/confirmation information. Some tournaments require some kind of attendance commitment from participants.

- 1.02 The September mailing should contain specific tournament information about format, location, date, entry fee, entry deadlines, entry materials, the official SCSBOA entry form or comparable document, the SCSBOA classification information, the SCSBOA Announcer's form, and the SCSBOA Contest Rules form. The mailing should include program information requirements and any additional information that is necessary for the operation of the tournament.
- 1.03 Upon receipt of a participant's entry information, it is best to mail or email a confirmation of receipt to the participant. Hosts can request specific needs from participants at this time.
- 1.04 The tournament participation limit is 35 competitive units. Exhibition ensembles are not included in the limit count.
- 1.05 Ensembles that must be turned away from a competition must be notified immediately so they may apply for other open competitions.
- 1.06 The final mailing should be sent no later than 10 days prior to the tournament. It should include specific information including maps of, and directions to the venue; the current performance schedule; student admission information, such as hand stamps; regular spectator admission charges; courtesy admission, including complimentary admission for instructors and necessary adults; parking instructions for participants and buses; student host information (if applicable); dressing and restroom facilities; emergency care information; warm-up instructions; pre-stage and path to stadium information; show timing regulations; awards information; band seating information; food service and hospitality information; tournament and SCSBOA rain policy; judging information; tie breaker information; local rules penalty sheet; SCSBOA Contest Rules; and day-of event contact information.
- 1.07 The check-in packet should be distributed to participants upon arrival and should include a complimentary program, a hospitality invitation for directors and staff, a seating chart, an SCSBOA Field Show Announcement Form, director and staff name tags or badges, venue maps, awards procedures for student leaders, the final performance schedule, warm-up regulations and information, pre-stage and path-to-stadium information, student host information (if applicable), and other venue/tournament specific information.

## Section 2: Classification and Scheduling of Bands

- 2.01 All SCSBOA adjudicated tournaments will adhere to the published classification rules found in the official SCSBOA entry form, the SCSBOA Contest Rules Form, and this manual.
- 2.02 Tournaments may not re-classify bands for any purpose. All bands must remain in the same division the entire season.
- 2.03 Bands are to be scheduled by division, generally beginning with 1A performances and moving in order through class 6A.
- 2.04 The order of performance may be determined by the Tournament Host and is usually based upon receipt date of the entry form and/or fee by the Tournament host (received first, perform last).

- 2.05 Tournament Hosts have the ability to order the performances as they see fit for their tournament.
- 2.06 Divisions with large numbers of participating bands may be divided into sub-divisions (i.e. 2A Red, 2A Green, etc.) for which the tournament will develop consistent criteria usually by musician totals.
- 2.07 Bands may be scheduled out of division if necessary, however, the Tournament Host must remind the band that their score will not qualify for Championship consideration.
- 2.08 When building the competition schedule, the Tournament Host should provide the judges with a minimum break of 15 minutes after approximately every two hours of competition.
- 2.09 Competitions that continue from morning to afternoon and have at least one scheduled 15-minute break, must schedule a minimum 30-minute break for lunch.
   Example: If a tournament starts at 8:00am, and is expected to end at 2:00pm, a 15-minute break should be provided near 10:00am, and a 30-minute lunch should be provided near 12:00pm.
- 2.10 Tournaments that continue from afternoon to evening must schedule a minimum 45-minute break for dinner. In the event that the adjudicators have worked since morning, a 1-hour dinner break must be provided.

**Example:** If a tournament starts at 9:00am and is expected to end at 9:00pm, a 15-minute break should be provided near 11:00am, a 30-minute lunch should be provided near 1:00pm, a 15-minute break should be provided near 3:00pm, a 1-hour dinner should be provided near 5:00pm, and a 15-minute break should be provided near 8:00pm.

- 2.11 The awards ceremony should be scheduled for 30 minutes after the completion of the last adjudicated performance to allow time for final tabulation and director perusal of scores.
- 2.12 If two awards ceremonies are held within a single day, the second block of competition must commence within 90 minutes after the competition of the first awards, allowing enough time for a judges meal break. Two ceremonies are recommended at tournaments with 20-35 participants.
- 2.13 All questions regarding classification and scheduling are to be referred to the Head Judge of the event and the Vice President of Field Adjudication.

## **Section 3: Minimum Show Requirements**

- 3.01 The Tournament Host must hire a proficient announcer who is audible over a PA system, and well versed in the correct pronunciation of names (composers, directors, and students) and cities of participants.
- 3.02 An information packet must be distributed to participants on the day of the event (See Rule 1.08 for packet contents).
- 3.03 The Tournament Host must provide a copy machine (two machines if holding two award ceremonies) in good working order in the press box or near the judging area.
- 3.04 An adequate supply of paper and toner must be provided for the copy machine.

- 3.05 Tournament Host must provide sharpened pencils and a pencil sharpener for the judges.
- 3.06 An adding machine or calculator must be available to the Tabulator for a back up.
- 3.07 The press box or judges area must have working electrical outlets for recorders and computer equipment.
- 3.08 The press box must be well lit, covered, and fully equipped (chairs, stools, lights for evening, etc.), including a clean, smooth writing surface for adjudication purposes.
- 3.09 There must be adequate space for the tabulator, announcer, and judges to not interfere with each other.
- 3.10 The adjudication staff must be provided with complimentary programs or printed performance schedules.
- 3.11 The tournament must provide 1-2 student runners to assist the Head Judge.
- 3.12 Several large boxes must be provided to store manila envelopes containing completed score sheets.
- 3.13 There must be reserved parking spaces for the adjudication staff as near the press box as possible.
- 3.14 The Tournament must provide a properly staffed First Aid Station.
- 3.15 All warm up areas and tournament routes must be well lit to avoid injury.
- 3.16 Video operators must be in a separate area from the judges.
- 3.17 All ancillary announcements ("grams", menu options, etc.) must be read at scheduled breaks only, not between performances.
- 3.18 Payment for the event should be made out to SCSBOA and is due by the conclusion of the event.

### **Section 4: Recommended Services**

- 4.01 Participant entry to and exit from the performance field should be controlled and supervised by responsible adults. These procedures must remain consistent for every participant in every class.
- 4.02 Parking lot organization, including the parking of vehicles and maintenance of sufficient rest room facilities, should be controlled and supervised by responsible adults.
- 4.03 A hospitality area for participating directors, their instructional staff, and the adjudication staff that serves refreshments and snacks and/or meals. This can be a tented area, away from the performance field, with tables and chairs.
- 4.04 A student-based or parent-based runner system to provide additional assistance to the adjudication staff.

4.05 An usher system controlling entry to and from the spectator seating during performances.

## Section 5: Recommended Awards

- 5.01 Class Awards equaling 1 award past 50% of the competitors (Ex: 6 groups in a class = 3 + 1 = 4 awards 1<sup>st</sup>-4<sup>th</sup> place) for Band, Percussion, and Auxiliary.
- 5.02 Tournament Awards for Percussion and/or Auxiliary if the Tournament Host wishes to recognize overall excellence covering two or more classes (Ex: 14 percussion units in classes 1A, 2A, and 3A = 7+1= 8 awards 1<sup>st</sup>-8<sup>th</sup> place).
- 5.03 Caption Awards are given to the single highest scoring group in the AM and/or PM contest for each sub caption: Music Performance, Visual Performance, Music Effect, and/or Visual Effect.
- 5.04 Sweepstakes Awards are given to the single highest scoring group of the AM and/or PM contest for Band, Auxiliary, and/or Percussion.
- 5.06 Ties are to be broken by following the procedures outlined in the Contest Rules.

## PART FOUR: Adjudication/Evaluation Forms

## **Section 1: Distribution of Points**

1.01	Field adjudication forms are used to give numerical scores from all judges in each caption.
1.02	The distribution of points for Music Performance is: a) Sound – Tuning/Technique
1.03	The distribution of points for Music Effect is: a) Repertoire Effectiveness
1.04	The distribution of points for Visual Effect is: a) Repertoire Effectiveness
1.05	The distribution of points for Visual Performance is: a) Visual Composition
1.06	The net score for Band is determined by adding the Music Performance score, the Music Effect Score, the Visual Effect Score, and the Visual Performance Score (averaged if more than one judge is used per caption), then multiplied by .10, minus Field Penalties.
1.07	The distribution of points for Auxiliary is: a) Program Content100 b) Excellence
1.08	The net score for Auxiliary is determined by adding the Program Content sore and Excellence score, multiplying by .10, minus Field Penalties.
1.09	The distribution of points for Percussion is: a) Repertoire
1.10	The net score for Percussion is determined by adding the Repertoire score, Performance Excellence score, Effect score, multiplying by .10, minus Field Penalties.

## **Section 2: Utilized Forms**

The Field Summary Score Form ("recap") is designed to show separate caption scores of individual judges, average scores in each caption, net scores by individual judges, festival ratings (if used), penalties, and total net scores.

The Participant Critique and Evaluation Form ("green sheet") is designed to allow participating directors and event chairpersons the opportunity to provide feedback, both positive and constructive, of the adjudication process and the organizational aspects of a given event. Participants are encouraged to complete the form and mail it back to the Vice President of Field Adjudication. Confirmation will be sent upon receipt.

Both forms are included with each group's score sheets packet at an event's perusal period and will be made available online post event.

## **Section 3: Tabulation**

- 3.01 Tabulation procedures shall follow established patterns and procedures designated by the FASC.
- 3.02 Tabulation procedures can be requested in writing from the Vice President of Field Adjudication by any director with current SCSBOA membership.
- 3.03 In the event of a tie in scoring, the following procedures will be instituted to determine the winner:a) Bands
  - 1) The recaps are set-up to break ties with the higher music score.
  - 2) If there is a tie in the Music score, the Head Judge will request the Music Judge(s) to break the tie.
  - b) Auxiliary
    - 1) The recaps are set-up to break ties with the higher Excellence score.
    - 2) If there is a tie in Excellence score, the Head Judge will request the applicable judge(s) to break the tie.
  - c) Percussion
    - 1) The recaps are set-up to break ties with the higher Excellence score.
    - 2) If there is a tie in Excellence score, the Head Judge will request the applicable judge(s) to break the tie.

## Section 4: Rating Scale

The SCSBOA Field Adjudication Steering Committee has proposed definitions for the rating scale of all units participating in field events. The adjudication forms must measure the total performance of everyone and everything on the field. Stated as criteria, these measurements must describe only what is being measured. Each criterion must be defined in clear, precise, understandable terms so that no confusion exists as to how the measurement is calculated.

The Vice President of Field Adjudication shall adopt, subject to SCSBOA Board approval, a rating scale to be used in all field events adjudicated by the SCSBOA. It shall be their responsibility to see that all members of the panel are conversant with and adhere to this scale.

The SCSBOA Criteria Reference system, when used in conjunction with numerical scores, is:

Box 5: This encompasses numerical scores of 90-100 points Box 4: This encompasses numerical scores of 75-89 points Box 3: This encompasses numerical scores of 50-74 points Box 2: This encompasses numerical scores of 30-49 points Box 1: This encompasses numerical scores of 0-29 points

## Section 5: Application of the Criteria Reference System

The Criteria Reference is a system of boxes or criteria that was developed to be used by the judge and band director to further understand the rationale used in assigning a numeric value to a Performance.

Determining achievement through the use of this system has become the most effective means to evaluate band performances, regardless of style, and still gain a good deal of uniformity, objectivity, and consistency.

It is the intent of this system that a number grade is assigned from whichever level of achievement that describes the unit's performance qualities most of the time. In order to provide uniform numerical treatment for subjective judging, judges convert subjective impressions into a numerical category and ultimately refine that category to a specific score as defined by the criteria references.

The criteria reference system requires that ranking and rating is determined on a sub-caption basis so that each sub-caption is a ranking and rating in, and of, itself. Five levels of achievement are applied to Impression, Analysis, and Comparison. The system is designed so that the total of the numbers of all the sub-captions of all the sheets will correctly determine the ranking and rating of each band. In addition, this determination will be a consistent standard for bands to evaluate themselves.

## Section 6: Definition of Music Performance Caption

This judge uses both a digital recorder and a judging sheet for comments. They are judging the entire show from beginning to end. One or more judges may be used in this caption.

Music Performance carries the highest assignment of points in the total score. Adjudicators evaluate the mechanical aspects of generating musical sounds and both the uniformity of stylistic interpretation and the collective expressive skills of the musicians. Consideration is given to all wind and percussion performers for their depth of contribution to stylistic demands and their success at balancing and blending their voices with good musical phrasing and in an appropriate style.

Although adjudicators are judging musical achievement first and foremost, the concept of "demand as inherent" within the context of the music score may be considered to make suitable scoring separations between competitors.

## Section 7: Definition of Music Effect Caption

This judge uses both a digital recorder and a judging sheet for comments. They are judging the entire show from beginning to end. One or more judges may be used in this caption.

Music Effect is the utilization of all elements to bring about the greatest effectiveness of the musical presentation. Credit is given to the effectiveness of the Music Program; the creativity and imagination of

the program concept; and the versatility, depth, and pacing of the musical design. Adjudicators consider use of time, musical appeal, demand, and development of musical ideas. The coordination of all audio and visual elements is considered. Effective staging and presentation of musical voices, and the range and variety of expressions that enhance the musical effect are rewarded.

Adjudicators are to react to the aesthetic, emotional, and intellectual efforts of the performers.

Adjudicators are reminded that they are to evaluate what is being performed at the same time they evaluate how it is being performed. The evaluation of the construction and content of a program, with the evaluation of the demonstrated performance level is what determines the degree of achievement. It is impossible to properly evaluate one of the elements without consideration of the other.

## **Section 8: Definition of Visual Effect Caption**

This judge uses both a digital recorder and a judging sheet for comments. They are judging the entire show from beginning to end. One or more judges may be used in this caption.

Visual Effect is the utilization of all elements to bring about greatest effectiveness of the visual presentation. The ensemble's presentation should generate a reaction to the expression of emotional, intellectual, and aesthetic (EIA) efforts. Credit is to be given to the creativity and imagination of the program concept and the depth and pacing of the visual design. The adjudicator is to consider the coordination of all elements as the ensemble visually interprets the musical presentation.

Adjudicators are reminded that they are to evaluate what is being performed at the same time they are evaluating how it is being performed. The evaluation of the construction and content of a program, with evaluation of the demonstrated performance level is what determines the degree of achievement. It is impossible to properly evaluate one of the elements without considering the other.

## **Section 9: Definition of Visual Performance Caption**

This judge uses both a digital recorder and a judging sheet for comments. They are judging the entire show from beginning to end. One or more judges may be used in this caption.

The Visual Performance Caption assesses the depth and quality of the visual composition and the achievement of excellence. To be judged objectively, the visual performance must be evaluated only with regard to factors perceived visually. Adjudicators are not to consider extraneous information. It is important to understand that adjudicator's evaluate what is being performed at the same time they are evaluating how it is being performed.

Adjudicators in the caption are to comment on the relative strengths and weaknesses of all sections (winds, percussion, and auxiliary).

## Section 10: Definition of Auxiliary Caption

This judge uses both a digital recorder and a judging sheet for comments. They are judging the entire show from beginning to end. Only one judge will be used in this caption.

The adjudicator is to analyze and credit the depth of the program content and the unit's ability to interpret the music, along with the achievement of the technical, expressive, and communication skills.

## Section 11: Definition of Percussion Caption

This judge uses both a digital recorder and a judging sheet for comments. They are judging the entire show from beginning to end. Only one judge will be used in this caption.

The Percussion Performance Caption assesses rhythmic support that enhances the melodic and harmonic musical structure as it relates to the integrity of the total music product. Judges are to credit repertoire and excellence efforts benefitting the total field music performance.

## PART FIVE: Judge's Responsibilities

## Section 1: Head Judge's Duties and Responsibilities

- 1.01 Prior to the event, the Vice President for Field Adjudication will confirm assignments and provide contact information of event chairperson and assigned judges to the Head Judge.
- 1.02 Prior to the event, the Head Judge will:
  - a) Contact the event chairperson to confirm the event and offer assistance if needed.
  - b) Have official SCSBOA Contest Rules forms available if needed.
  - c) Have available prior to, and at the event, a copy of the signed contract agreement between the SCSBOA and the Tournament Host.
  - d) Know all rules and regulations pertaining to the event.
- 1.03 On the day of the event, the head judge will:
  - a) Make the following announcement: "There will be no discussion of the performing units among the judges while the event is in progress", and be prepared to enforce this.
  - b) Deliver the invoice to the Tournament Host and accept payment prior to the end of perusal.
- 1.04 During the tournament, the Head Judge will:
  - a) Time the performance of each band and give the announcer cues at the appropriate times to deliver warning signals and deliver the standardized announcement.
  - b) Enforce all rules specified by the tournament sponsor and SCSBOA. All penalties will be recorded on the official SCSBOA "Contest Rules" form and/or the local penalty sheet, and will be applied to the appropriate group on the recap sheet. All penalty forms will be included in the final scores packet to be submitted to the participant at perusal.
  - c) Collect all score sheets from judges after each performance and make certain sheets are signed and there are no discrepancies between circled boxes and scores given.
  - d) Verify the accuracy of the scores, placements, and awards on the recap sheet prior to duplication.
- 1.05 After the contest, the Head Judge will:
  - a) Prior to distribution of the score sheet packets, announce to directors that they have a 5minute perusal period and remind them to use their Participant's Critique and Evaluation Form.
  - b) Answer director questions about scores and placements.
  - c) Dismiss the judges following the perusal period.
  - d) Assist with awards presentation if needed.
  - e) Accept payment for services from the Tournament Host.

## Section 2: Field Judge's Duties and Responsibilities

- 2.01 Judges are notified of an assignment by the Vice President of Field Adjudication.
- 2.02 During the tournament, Judges will:
  - a) Not converse with other judges about any competing unit.
  - b) Not refer to a unit's previous scores or performances.
  - c) Write legibly.
  - d) Highlight pertinent sections of the criteria reference on the back of the score sheet.

- e) Use comments to justify the highlighted sections of the criteria references.
- f) Make sure comments and highlighted sections in each caption reflect the scores assigned.
- 2.03 When using a digital recorder, the Judges will:
  - a) Record a complete introduction including the name of the judge, identification of SCSBOA, name of unit to be judged, and title of event.
  - b) Use complete, understandable sentences and speak directly into the recorder to avoid interference with other adjudicators.
  - c) Comment on the show as it progresses, noting both positive and negative factors, and make suggestions and solutions for improvement when appropriate.
  - d) In an organized, logical manner, sample all elements of your assigned caption, as they become relevant in the progress of the show.
  - e) Briefly summarize the evaluation and score of the performance.

## Section 3: Conflict of Interest/Independent Contractor

A judge may not adjudicate any event if he/she is associated with a participating unit as an advisor, choreographer, show designer, drill designer, music arranger, or family member concurrent with the particular season, or when he/she has had a professional association within 14 days of the event or activity they are asked to judge.

## **Section 4: Apprentice Training Program**

- 4.01 Any band director, auxiliary instructor, or percussion instructor with 3 years of successful experience in SCSBOA adjudicated events within the last 5 years, may apply to become an apprentice judge.
- 4.02 Equivalent experience may be submitted for review by the FASC.
- 4.03 Applicant must be a member of SCSBOA.
- 4.05 Applicants may register at the SCSBOA Conference, or by mail with the Head Judge.
- 4.06 The Head Judge will provide additional applicant criteria and the approval procedures upon request.

## PART SIX: Addendum

The following pages of the Addendum are for reference only. Please refer to the SCSBOA website for the most up-to-date forms as dates and verbiage are subject to change.

www.scsboa.org

Appendix A: Sample Contest Rules Appendix B: Field Tournament Announcement Form Appendix C: Field Tournament Announcer's Guide Appendix D: Field Championships Music Information Form Appendix E: Participant Evaluation Form Appendix F: Championships Venue Application Appendix G: Tournament Chairman – Chronological Checklist Appendix H: Sample Music Performance Score Sheet Appendix I: Sample Music Effect Score Sheet Appendix J: Sample Visual Effect Score Sheet Appendix K: Sample Visual Performance Score Sheet Appendix L: Sample Auxiliary Score Sheet Appendix M: Sample Percussion Score Sheet

## **Appendix A: Sample Contest Rules**

#### SCSBOA FIELD ADJUDICATION CONTEST RULES Classification of Competitive Units 5 @ Pengity applied to all units There are six (4) classes of bands in \$C\$BOA field show competitions. Classification of each band is based on the TOTAL number of Woodwind: Brass and Percussion Performers (Performing Musicians). Performing mysicians include all Brass, Woodwind and Percyssion players - Drum majors or equipment/sound operators are not counted unless they also perform on a musical instrument Classification is as follows: 1A .11-50 ZA. .51-70 3A .71-90 4A .91-129 5A .1 21 -1 50 88 .151-vp (or fewer than 151 by Director's choice) Based on the above formula, bands will select the classification at their first SCSBOA adjudice ed tournament. Once this decision . is made, the group will remain in that division for the entire season. Bands may select to apmpete in a large ar band classification if they wish. Bands **may not** compete in a smaller band classification. Contest hosts will distribute a Field Tournament Application, which will include the "Band Classific ation formula." The will forward this information to the SCSBOA Head Judge panel for the final band classification. If the number of performing musicians exceeds the classification assigned to that unit, the group will be p An application may be duplicated and sent to other SCSBOA adjudicated somests for classification put Note: Bands desiring to compete at SCSBOA adjudicated field tournaments must perform in their class at the assigned time. Bands may perform in exhibition will receive comments and scores, however no placement will be assigned and no trophies will be awarded. 1.0 Penalty applied to the band only Eligibility SCSBOA defines a high school band as one in which all participating members are may include students from feedler elementary, junior high and/ormiadle schools. entrolled at the same bigh school. Other eligible students The function of all fields rewrite the indusing research of a resulted equipment ploying music diffishaments randoms presentation a MUST block of American Environment reprotinges twate in tensions on all trade bits ration withese meanings they are required in worst purifying synamical state and the reliance and in participant does now assist n kenging d ulighte fillion a second site that is discribed of low must wood to the name of market the syngles many signal The only exception, the edge life role is the enunctive spip be nother to be the value intercompations parameters atos: Electro a <sup>1</sup> nne such that properties to perform the vectors were here v in vectors $q^3$ de seund equipment. The director may choose to conduct and may designate sideline condu ors who are not participating student members. Classification of Auxiliary Units Al SCSBOA judge dievents, all non-musician performers (no micim um numibe required) will be adjudicated on the Auxiliary Adjudication. Form. Timing of Show: Number of Points Penalty applied to the band only Standardization of Timing Lini After the departing unit has made the field and the side ine accessible, the next unit will be allowed to enter when the announcer says. High School, you may now e field." (This announc Will be approximately four (4) minutes before the group is to perform.)

One minute later, the announcer will say, "X" Figh School, you have three minutes." Two minutes later, the announcer will say "'X' High School you have one minute." The official SCS SOA show, announcement script will be read at this time.

One minute later, the Announcer will say "X' High School the judges are ready," and the head Judge will begin timing.

#### All announcements, pre-show and post-show, will be made by the official tournament announcer.

Performance timing will end when the field (inside the sidelines and goal ines) has been cleared of all personnel and equipment.

Field performance time Timits; Minimum / minutes. Maximum 11 minutes.

One (1) point penalty for each thirty (30) seconds or fraction thereof under time or overtime.

#### Note: The minimum 7 minute requirement will be effective Oct 15. Prior to that date no penalties will be applied to shows under 7 minutes.

#### Professional Courtesy/local Site Rule

#### 1.0 Penalty applied to the band only, after the first warning and at the discretion of the Head Judge

No competing band, color guard or drum line may intentionally distract or disturb another performing unit in the parking area, in warm-up areas, while entering the field or while exiting the field. This includes, but is not limited to, inconsiderate use of loud metronome devices, full drum codences played while exiting the field and additional rules set by the tournament host (attach tournament penalty/rule sheet).

#### <u>Tie-Breaker</u>

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AUXIDEXT PERCUSSION. The received open the sector with the righer David once serve of the vision of the enderse were the risk of the sector with the sector wi

#### SCSBOA Championships

Director membership in SCSBOA is required. All scores received prior to membership will NOT count loward Championship qualification.

Any group desiring to qualify for \$C\$BOA championships MUST PERFORM in their division as scheduled throughout the entire seasor. Any out-of-class score received will not count towards championship qualification.

Host knows only preserve in the new bits reasonability converting structure (see 100, 2000), while Character as preserve knows a structure structure of the server knows of the server knows of the server structure of the se

**Bain Palicy** When no activities there is possible dispertitions prohibilities in participation of the participations may take planta out the open standard Cymeratums of the dispertion of the lower membrane of head lower internations, as opposite with a spontened of the thermality general offset rated and protocolor continues. Some from these sectars **HINOT** or online qualifying sponts for the SCSBOA Fight Champional offset .  $(1,1)^{-1}$ 

## Appendix B: Field Tournament Announcement Form

SOUTHERN CALIFOR	NA SCHOOL BAND & ORCHESTRA ASSOCIATION
FIELD TOURN	AMENT ANNOUNCEMENT FORM
School:	Date:
Event:	Class:
Please un Inde phonetic speilings if needed.	To be read at the one manute warning:
"Please welcome our next competitor in	(class)
"From Aityd	, the
(pause for audience response)	
"Their field show is entitled	(show name)
and their musical selections include the follow	
	(Int selection)
	(2nd selection) (And Selection)
	(4th selection)
Under the direction of the department of the	(5th selection) sotien.i.t
CX	(derector er dram andjortsy namets)
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Americe: weits for the head judge to indicate	e that the judges are ready, then enheaders.
 Brigh school band name#sickeum	. The judges use ready $^{\prime\prime}$ we)

Timing and adjudication begin with the "judges are ready" announcement.

Please rote: While dram major/sy may salute before or after the "judges are ready" automatement salutes before the announcement are not judged and are recommended: those performed after the automatement are considered part of the field show and are in adjudication.

Post-show announcements are optional and may be provided by the participant using the space provided on the Postshow Announcement Form.

### SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATIOS

## FIELD TOURNAMENT POST-SHOW ANNOUNCEMENT FORM

School:	Date:	
Event:	Class:	
Eleave finit your post-show announcement to twenty due with your initial entry to your tour nament host.	(20) seconds. Include phonetic spellings if needed. This for	nt is
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## Appendix C: Field Tournament Announcer's Guide



Southern California School Band & Orchestra Association Field Adjudication Scienting Communice

### Field Tournament Announcers' Guide

The announcement sequence for each competing unit will be as follows:

At 4 min. prior to performance time (as indicated by the head judge): "\_\_\_\_\_\_High School, you may now take the field." At 3 min. prior to performance time: "\_\_\_\_\_\_High School, you have 3 minutes to deploy." At 1 min. prior to performance time: "\_\_\_\_\_\_High School, you have one minute until final call."

NOTE: After you have made the "1 Minute" announcement please read the information provided on the standard Field Tournament Announcement Form submitted by the school.

At the scheduled performance time (as indicated by the head judge): "\_\_\_\_\_\_ High School, the judges are ready."

Please observe the following guidelines:

- Any "gram" or other public information announcements should be made during the scheduled "breaks" within the tournament. (Please let the judges and performers concentrate on the job at hand.)
- No announcements (except for emergency communication) are to be made from the time a band is deploying until the conclusion of the band's performance. (Let's provide a professional atmosphere where the focus is on the performance.)
- You may wish to make brief acknowledgements after the end of the show and while the band is exiting the field.

 You may read post show announcements (provided by the competing unit) at the tournament hosts and head judge's discretion.

## **Appendix D: Field Championships Music Information Form**

#### 2014 SCSBOA FIELD CHAMPIONSHIPS MUSIC INFORMATION FORM

Completed form must be returned to SCSBOA. 1902 Wright Place. Suite 200. Carlsbad CA. 92008 by October 15, 2014. You may also enail the completed form to the SCSBOA office at assboa organal.com. SOTE: Each custom arrangement must be accompanied by the "Permission to Arrange Copyrighted Music" documentation. Place photocopy this form for additional selections.

school	DIRECTOR NAME.
Music Selection 1	Stock Arrangement?  Stock Arrangement?  Stock Arrangement? Stock Arran
If a Custom Arrangement, do you have copyright clearar Music Selection 2	nce? YES NO
Composer Arranger If a Custom Arrangement, do you have copyright elerge	Copyright Owner
Music Selection 3	Stock Atrangement? Stock Atrangement?
Composer Arranger If a Custom Arrangement-do you have copyright clearar	nce? YES NO
Music Selection 4	Stock Arrangement? Stock Arrangement? Stock Over
lfa Custom Arrangement, do y oo have copyright cleara	
Vusic Selection 5	Stock Arrangement? DYES DYO
If a Custom Arrangement, do you have copyright cleara	nee? 🔲 YES 🛄 NO
Band Director's Signature	Date
Principal's Signature	Date

## **Appendix E: Participant Evaluation Form**



### Southern California School Band & Orchestra Association Field Adjudication Steering Committee Tournament and Field Adjudicator Evaluation Form

Photos take a money divergence of put as in how we may on a ble toright wind this event. Common staget dug the judg symmetrys will be individually considery day the decar to get. Plane: Common spectrum gravitation of the regarded by the two acception the Teamoneters for the

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Name of Tournament:	Date of event.
Please citcle your responses	<b>4 b</b> .
Wastournament information received in a limely manner?	
Excellent – Salisfactory – Marginal - Unacceptab. Were the worn Fublical lies and performence facilities adequate?	e i i i i i i i i i i i i i i i i i i i
Outstanding – Satisfactory – Average - Pool - Ing	dequate
Was the awards caremony appropriate and coneludeal in a timely man	ner?
Outstanding - Satisfactory - Could be better - Too	o long – Unacceptable
Enter your comments below:	
Name of Adjudicator: Tournament	C co hon:
Was the receiveing a carrier decrease?	
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Were commonly he plut analysemative? Almost always - Most of the time - Sometimes - S	elciom – Almosi never
Dia the adjudicator clearly problems?	
Almost always – Most at the time – Sometimes - S Dia the adjudicator after constructive of tids m?	
Almost always – Most of the time – Sometimes - S	ieldom – Almost never
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Almost always – Most of the time – Sometimes - S Die The comments reflect the oriter preference system?	elaom – Almosi never
Almost always – Most of the time – Sometimes - S	ieldom – Almost never
Other remarks you letel are pertinent to this avaluation	

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Name of Adjudicator:	Tournament:	Caplion:
Please circle your responses		
Was the receiver growing document	su?	
Were comments to plurand inform	rs – Nost of the time – Sometimes rative? rs – Nost of the time – Sometimes	
Die the adjudicator clearly aently	1	
Did the adjudicator after construction	rs – Nost of the time – Sometimes ve artia sm? rs – Nost of the time – Sometimes	
•	rs – Nost of the time – Sometimes	- Seldon – Almost never
Did the comments effect the enter Almost always	a reference system? /s Nost of the time Sometimes	Saldom Almost nover
Office remarks you leef arc perfinen	<b>_</b>	
Name of Adjudicator: Please circle your responses	Tournament:	Caption:
Was the recording electric of contex		<u> </u>
-	rs – Nost of the time – Sometimes	- Seldom – Almost never
Were commonts he ptur and inform Almost alway	ative /s – Nost of the time – Sometimes	- Seldom – Almost never
Did the adjudicator clear $\gamma$ aently	problems?	
Almost alway Die The adjudicator offer concructin	rs – Nost of the time – Sometimes ve chick and	- Seldom – Almost never
	rs – Nost of the time – Sometimes	- Seldom – Almost never
Did the comments and numbers we Almost alway	s Nost of the time Sometimes	Seldom Almost never
Did the comments reliably hereiter	•	
Ohre remarks you leet are pertinen	rs West of the time Sometimes If to this evaluation	Selaom Aumost never
Submitten by		Dole:
šehoot: Adares: City, žet		
Erno :		
Wide unestity to a Proto stucktory VP Tisks Als	just redistri	

Widinahardiy Ivi — Pate Laakson, VP, fiyot Alique eedion 8752 Alive mailaise Siyotsaan, CA 92205

All overcations will be reviewed and acknowledged. Evaluations will be free raced to be fixed Algorization Storing Committee (FASC) for review to the race of a set of the review of the

## **Appendix F: Championships Venue Application**

SOUTHERN CATHORNE, SCHOOL R. ND & ORCHESTER ASSOCIATION Full Adjudication Secrety Committee



SC 530A Y P-ra In Adjudiestian 1992 Wright Place Sode 209 Carlonal, CA 52208

## Appendix G: Tournament Chairman – Chronological Checklist



SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION Field Adjudication Steering Committee

## FIELD TOURNAMENT HOST CHECKLIST

### CHRONOLOGICAL CHECKLIST

- I. Review on SCSBOA Field Manual
- II. Spring preceding tournament date once your show date has been confirmed;
  - Submit Field Shew Information Form. Call SCSBOA office to acquire.
    - Return the official SCSBOA Field Show contract. Note: In the fall, an SCSBOA Head Judge will be assigned to your event. The Head Judge will contact you and inform you of where to send all information and other contact information.
- III. When contacted by the assigned Head Judge, send the following:
  - Copy of all local rules and regulations
  - Copy of all other materials sent to participants
  - List of awards and or Awards Sheet if available
  - Emergency phone number to be used the day of the tournament
- IV. Send the Head Judge two weeks befored
  - Copies of the Performance Order- please consult the Field Show Manual for specific scheduling information.
    - Exact location of the tournament with appropriate maps
  - \_\_\_\_\_ Indicate parking for judges
- V. One week before:
  - Notify Head Judge of additions changes to Performance Order
  - Confirm start and end time
  - Confirm parking for judges
- VI. Day of the event in the press-box:
  - Copy maching in good working order
    - Extra toner
    - Ample paper, for copy machine
  - Penetls, sharpened for judge
  - Electric source for judges and tabulator
  - Suitable space for tabulator
  - A runner available to the Head Judge
  - A clean and smooth writing surface for the tudges
  - Chairs stools and overhead lighting for judges
  - Check for the event made payable to SCSBOA at the conclusion of the tournament
  - Basic refreshments for the judging staff

Southern California School Band & Orchestra Association 1902 Wright Place, Safte 20() Carlsbad, CA 920(8 Phone: 760.914.580-4 Email: sesbua/a gmail.com//website//www.scisbola.org

## Appendix H: Sample Music Performance Score Sheet

School Date
Event Class
MUSIC PERFORMANCE corries the highest assignment of points in the total score. Adjudicators evaluate the mechanical asarcts of generating musical sounds and both the optionnity of stylistic interprets for and the valiective expressive shift of the musicans. Consideration is given to all mind and percession performers for their depth of contribution to stylistic demonds and their success of balancing and bien and their values, with good musical priority good in an appropriate style. Although adjudicators are folging musical achievement first and foremast, the consept of "demond os interent" within the pointes of the music sources may be considered to make suitable scoring separations between connections.
Exercise both Box and Numbersy
SOUND – TUNING
Tone Quality Box 5 90-100 Intonation/Tuning of Winds and Percussion
Blend and Balance (Winds and Percussion) Box 4 75 - 89
TECHNIQUE Box 3 50 - 74
Attacks and Releases Box 2 30 - 49
Uniformity and Clarity of Articulation $Box 1 = 0-29$
Ensemble Cohesiveness (Rhythm, Tempo and Pulse)
Technical Proficiency
MUSICIANSHIP
Box 5 90-100
Expression/Nuances Box 4 75 - 89
Idiomatic Interpretation/Style Box 3 50 - 74
Dynamic Contrast Box 2 30 - 49
Box 1 0 - 29
Total Points
Additional comments: (209 possible)
<b>SCORE (1=100)</b> (Music Performance is 490% of the final sense)

Adjudicator \_\_\_\_\_

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### SCSBOA MUSIC PERFORMANCE CRITERIA REFERENCE SOUND - TUNING - TECHNIQUE

Box 3

#### Box 1 а. 15 - 22

0 Cons Little awareness of funct. Kent dit techniques of preach support and production tophologic surpression to profilms constant processand. profilms quality tenes.

29

#### Inconcision/ furring

•Ne evidence of indication to impl and frequentic danty ters cognisor in (tub tony, protected)

#### Riend and Reinner

 Little evidence of attempts to admoscientisted are unler to adm Up 5

#### Attacks and feleoses

visible ar ne neografion S. Same and recease gengepts.

#### (informity/ aparty of antonintipes

 Order in type is denty of annutations in sundefined due to water over pricedning in werd not in the major to of the e fran Albred

#### Unsemble cohesweness

stove on a company nul sugared in sugrest the profiled on the feet the pathlet te ally toes the

Terterson Profession, p Insufficient level of trubucul profiliant dy casillo lade of the most



#### Expression/Nuonces

 The emission is lash the fundamental avances set to scal program and therefore are rable in aggly economics.

. mews Identicable Interpretation/State

The same prior interpretation of miscalingly on not developed.

#### Dynamic Contrast

 Avery limited range of upner tost with little or locanderstalloing of first of the paint in regulation

. 30 15 40 45 +9Fone Insufficient property with subject and becausion feel input constrato property and a second s cound are physicallesistic work and reactive of Linkers

 $Bo_{\lambda}Z$ 

#### intententing current eWest moneths activitient

Interfacements in the second memory circla lytaned, a dinally secto weighten transfor Geserater altebri propions are clearly and the and remain increased Alend and Salars e "Occasional newiorly of balance und-

#### Lie cleast however the environment events, luck of opportunity the . Sananan Alifan yang tertak di karanan s historiani halange

Ariners and Releases offer asianal displayeet underscheitig und cevel game of the precision and control. rectingents maggrephate attack on Cashana .

#### Unifilm if g/ clinity of articulations.

eUmbarn with a cluster of actualities are at intest comprensed durity loculation productor gas placement to all essent en al exercicidar es texarel eaches wearmould eminsembly cohero every inconsistent due to asses al scholar and polycome estimate a difficult dass 🕅

and an end of some th

## **THEORY** Persident Proficiency •A limited degree of technic (I

viency in wor due to train rrati Box 2 30 49  $\mathcal{L}_{\mathcal{L}}$ 40 G.S. Maylasini Ç There are occasional attained to

shree one time ight shading. ing and mouth andneer)

#### opression/Nuonces • The partition of the state of lumited understanding and angle story of easter north renier

Minmate Interpretation/Style The muscal style and learning occasionally demonstrated list ment countile a strategy.

#### Dynama Contrast Few alternatis to proceed of the seat. sochoole, we recorded as

sull an arthur e south his a

74 .75 50  $\tau_{\rm dr}$ 52  $12^{2}$ Core A solid basic approach to propiwritiar o percasión tone pays of gas, of particular converting come guy usual unities range and wall me esthemes on ou beau

### internation/Tuning

•Gererally good interval on agheve ment in proment shows learns and a learned exectional sector interration blobble is a re-Audure.

#### River and Bulcace •Generally effective payriel hallings and bland which evial the effective to be a set aagaang kadalahan wa di wasi . abunce. Junto emerio culman

Attacks and Ruleases Germally effective constraints Attaces and releases, at times being relationship performation provision.

#### Conformity/ churity of artigelations sandequate degree articulation of some mapped in iterating and carty in the upp inges di coge and set m

é es le cohesiventess -Generally effective ender Lin-considerings of a referized by a goal of typical remoning an syit with incertation denter all subtration artilized parties, expendity included pressive. rough angles and special

halistis. Galeral Peopleticae y •Generally effective love of in cat mig funetary.

### MUSICIANSHIP

Box 3 50 74 56 62 55 22/05/40

 There is generally effective. senses mean of meaning? Long. in remaining of privary at time. acking in formory and

.oo.steller. Expression/Muonces The performance de noristente la

moderate achevement of musical. SYNCHAR ADDRESS

- iel ann a tre Antergree (antersy), taise •Temps of stde and domain demonstrated with judicious effect of the end of serve is lapses IN REPORTED FOR A LOOP Dyramic Contrast A generally effective range of
- Jynamic lovers with uccusional ápres affecto gitter initiand flow and shape of the Pusical List

#### Zol J SCSP0X A 10 obty Sevences!

#### Box 4 -7.682 - 25

Well-developed characteristic which represents the one coulds consistently in unitarity but at support of minipinconsistences due ta entre PLACE VOINTE DE COLORIS

in constitue/Tunities Excellent intenstion .club which is shared in 2ml by operation of these and income strength 🖌

. 10.--

#### Alena codificionee Well defined to uncloud encens each shared more

neussier Ember und gual ta g and the enset of shared e independence for a consistence

Attacks and Releases Excellent highester one and evention of pulloy developed resource with occurrent largest expression contend leads

#### Uniformity' clarity of orticalatices Well defined and a sum skills and tangue (larger coordination with) countered generation of to many

and<sub>is</sub> arts.

#### triserable antreaseness

-Excellent ensemble of house on a and construct of a system. seletaration within mitriproblems chourtie of temps and pass. that if will be wrote that we be field placement.

#### **Ferbrycal Profiniency**

descellent level of trubnicprofession of an elementer of mastery or demands

#### Box 4 75 29 89. 82 35 J9viaširių Messis union r and often. vent if we playing and vegning of maxial to express writer and advancement of the a sendele

Expression/Nuonices The performent deliverstrate excellent daility or convey a range nî ever essere de ances

#### khom after interpretation/Style •Well defined our explicit uniform epoperation of equipality is and a gan

Dynamer Covernet Ownering tangets on perspectitual effectively enhances(hermonics)

#### Box 5 40 .852

89 .90 13 Fone sklighty developed characteristic we do no processión for e scale, constant, out that Loss supporte des velati tens and intendent global the

netta mance. . mranawaa/cumma

Highly developed into at ento use with a beautiful even ountry converted.

#### Alere and data in and the disc Exernstany balant each astron entitivection and Mar Lota i <u>pase</u>r $^{5}$ are includely the nder Londesg er Рузарраные стъщу и relation to the analy A tooks and Releases whig repairs, recordly and consistency of a tables and

releases at a hyperball of kindler every dy e

Gardormury/ county of arrestations. PUBLIC DATE OF AND A

annulistics is obvious and characteristic of the finesh slavne.

### Ensemble cohesteeness

 A bigs level of environment to sustaine with a characterized by all ency of chathron pathenes and superior control of purchase and public or allocting by the depth on wrethef formations. Technical Proficency

#### ex-supero lever of recompany

profession y a complete in astroy of the number

#### Box 5 2011 **NS** 10.8

Photo: with Outstanding set systement of inform the further is through the militati tarungka within antiantike merupakan at the er somble

#### Expression/Nuonces

90

 The deficiency defice structure superor achievement of chalter ind in form musical signeration. ne using numbers that are and the transformation de-Idiopartic Interpretation/Style

•Superior concept of welldefined, in fear interpretation al constructions allo

#### Dynamic Coceros)

el xcestional ability ici initar the toll damager camping region natural flow and surger of the mare di me

## Appendix I: Sample Music Effect Score Sheet

al contraction for	MUSIC EFFECT							
School		Date						
Event		Class						
Music Program, the cr musical appeal, dema and presentation of m React to <b>AESTHETIC, E</b> Understand that we en construction and conto	tilization of all elements to bring about the greatest eativity and imagination of the program concept, the nd and development of musical ideas. Consider coord usical voices and the range and variety of expression <b>MOTIONAL and INTELLECTUAL</b> efforts. valuate <b>what</b> is being performed at the same time w ent of a program, with evaluation of the demonstrator evaluate one of these elements without considering	e versatility, depth and pacing of the dination of all audio and visual elements to enhance the musical effect. e are evaluating <b>how</b> it is being perf ed performance level is what determ	musical design. Consider ents. Reward the effective onned. The evaluation of	use of time, staging the				
REPERTOIRE E	FFECTIVENESS	(Circle both	Box and Numbers					
		Box 5	90-100					
	gination of the Program Concept Staging of Audio and Visual Elemen	Box 4	75 - 89					
Climaxes (Ten		Box 3	50 - 74					
Continuity and			1.500 March 1.500					
	y of Expressions	Box 2	30 - 49					
ose and rance		Box 1	0 - 29					
PERFORMANCI	E EFFECTIVENESS	(Circle both	Box and Numbers)					
Communicatio	n of Musical Intent	Box 5	90 -100					
Artistry/Music	ality	Box 4	75 - 89					
Technical Exce	llence as it Relates to Effect	Box 3	50 - 74					
Attention to de	tail/Professionalism	Box 2	30 - 49					
		Box 1	0 - 29					
Additional com	monte	To	otal Points					
Auditional com	ments:		(200 possible)	/				
		SCO (Music Effect is 20%	RE(0-100)	/				

Adjudicator \_\_\_\_\_

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### SCSBOA MUSIC EFFECT CRITERIA REFERENCE REPERTOIRE EFFECTIVENESS

Box 1	Box 2	Box 3	Box 4	Box 5
0 8 15 22 29	30 35 40 45 49	50 56 62 68 74	75 79 82 85 89	90 92 95 98 100
Creativity/Imagination of Program Concept •The Musical Program Concept is underdeveloped and lacks creativity, imagination and communication.	Creativity/Imagination of Program Concept •The Musical Program Concept is not well defined, but, creates recognizable effect and displays attempts at creativity and imagination.	Creativity/Imagination of Program Concept •The Musical Program Concept generates generally effective levels of audience intrigue, aesthetic appeal and shows an average level of creativity and imagination.	Creativity/Imagination of Program Concept •The Musical Program Concept is presented with an above average level of success, communicating intent of the program to the audience and contains a high level of creativity and	Creativity/imagination of Program Concept • The Musical Program Concept is clear, fully developed, superbly communicates intent of the program to the audience and contains an extraordinary level of creativity and imagination.
Coordination/Staging of Audio and Visual Elements •The overall product does not work together and rarely communicates a coordinated effort between the audio and visual elements.	Coordination/Staging of Audio and Visual Elements •Coordinated effects within and between the audio and visual elements are sporadic and ineffective.	Coordination/Staging of Audio and Visual Elements •Generally effective achievement in the presentation of coordinated efforts within and between the audio and visual elements.	imagination. Coordination/Staging of Audio and Visual Elements •Coordination within and between the audio and Visual elements is well detailed and strong throughout.	Coordination/Staging of Audio and Visual Elements •A superbly designed presentation of coordinated efforts within and between the audio and visual elements.
Climaxes (Tension & Release) • Attempts at climaxes, tension and release are extremely limited and often fail to produce a unified effort.	Climaxes (Tension & Release) •Isolated moments of effect occur, yet the climaxes, tension and release efforts only occasionally produce a strong, unified impression.	Climaxes (Tension & Release) •Climaxes mostly produce a strong, unified effect and there is consistent use of melodic, rhythmic or harmonic tension/release.	Clipowes (Tension & Refease) Excellent use of musical climaxes, tancion and refease, frequently producing maximum effect.	Climoxes (Tension & Release) -Superb use of musical climaxes, tension and release to create a miximum degree of effect in the musical program.
Continuity and Pacing •There is little or no attempt at continuity, pace and flow of ideas.	Continuity and Pacing • Continuity, pace and flow of ideas are inconsistent, limiting the ability to produce an appealing presentation.	Continuity and Pooling • The development, connection and evolution of planned events are generally effective and consistent.	Continuity and Pacing Continuity and pacing is well developed, communicating an ongoing, effective and appealing presentation.	Continuity and Pacing •Continuity and pacing are superior, creating a standard- setting, effective and appealing presentation.
Use and Variety of Expressions •Rare instances of musical expressions such as articulations, nuances and dynamics.	Use and Variety of Expressions •Infrequent and sometimes distracting use of musical expressions such as articulations, nuances, and dynamics.	Use and Variety of Expression Generally effective use of musical expressions such as articulations, nuapoes, and dynamics that are appropriate to the genere of the music selected.	Use and Variety of Expressions •Frequent and effective use of musical expressions such as actigulation, nuance, and dynamics, which combine to enhance the musical program.	Use and Variety of Expressions +Highly effective use of musical expressions such as articulations, nuance, and dynamics, which combine to enhance the musical program.
	PERF	ORMANCE EFFECTIV	VENESS	
Box 1	Box 2	Box 3	Box 4	Box 5

	I	Box 1	Box 2 Box		ox 3		Box 4				Box 5					
(	8 15	22 <b>29</b>	30 35 40	45 49	50 56 6	2 68	74	75	79	82	85	89	90	92 95	5 98	100
•T a t A •T n n in p d a J T t v o d	he performer wareness of to o communical intistry/Music he performer o understane nusicality and hrasing, tone lynamics and a ppropriate te inchnical skills he proficience echnical skills ety limited, d if the perform	the skills involved te musical intent.	Communication of The performers di decasional or inco a wateriess of their to communicate the intent effectively. Artistry Missicalit • Artistry Missicalit • Artistry and Music developed, showing occasional applica- denents such as correctione anotic dynamics and appli- technical Exceller • The performers of average technical may be due to lap performer concen- maturity of the pe- clarity of atticulati- combination of th	splay nsistent kills involved he musical ality is not fully ig only tigh of musical prasing, action, ropriate tempi. nce (Effect) splay below skills, which ses in tration, rformers, ons, or a	Communication • the performers effective aware communication at times trigger responses to the intellectual qua- program. Artistry/Musice • The performers effective level of the display of a musicality, occa consistency in t phrasing, tone p appropriate ten Technical Excel • Technical skills- are displayed w achievement, a clarity, precision	display gr ness and of musica ing aesthe e emotion lities of th wity display ar of achieven tristry and sionally la he applica production pi and dy lence (E)/4 end/or vin tith worth t times lac	enerally il intent, tic al or e ment in icking tion of i, mamics. ext) tuosity y sking	<ul> <li>Comm displated in trigge the in elemet</li> <li>Artist</li> <li>The p level displated in displated in to enil music</li> <li>Displated in to particular sectors</li> </ul>	nunica ayed w of achi aring a ttellect ents of try/Mu erform of achi ay of ar producer for achi ay of ar producer to achi ay of ar a producer to achi ay of ar a chi ay of a ay	ievemer esthetic tual or e f the pro sicality ners disp ievemer rtistry ar cing cor e produc the effe formane scellence executi	intent i nsisten nt, ofte respor- motion agram. play a h nt in the nd mus mect pl ction, and dyn ect of th ce. e (Effect ion of loor virtu- asional	s tly high m nses to nal high e icality, hrasing, hrasing, hrasing, hrasing, hrasing, hrasing, hrasing, hrasing, hrasing,	Super comm trigge the in eleme Artist reflect incom tome tempi nuame effect perfo Techr •Super technielisten	wication a the awarene nunication in ring aesthe- training assesses and the analysis of the analysis of the mu- ry and Mus- ted at an a porating su production is, dynamics ces to heigh to of the mu- mance. Nical Excellen- th display a ical skills an grame and enh- tiveness of	ess and of music atic resp and emo program active sicality is dvanced perb ph , approp , and ap then or o sical ence (E) and exec nd/or vi ase from ancing t	al intent, onses to tional h. s fully f level, rasing, riate plicable reste the fect) sution of rtuosity, the overall
•L 0	Detail/profess ack of experie inderstanding ubstandard at ind profession	ence and/or ; leads to ttention to detail	Detail/professiona •A limited ability to control of details a lapses of professio	maintain Ind frequent	Detail/profession • A generally effer attention to det professionalism lapses by indivision ensemble as a version of the second se	etive disp ail and with occa duals or th	sional	•Freque high of by bo	ent pr degree th indi	ssionalis of atte ividuals s a who	nalism ntion to and the	o detail	•Consi an ex to de	/profession stent profe tremely the tail by both nsemble as	ssionali orough individe	attention uals and

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## Appendix J: Sample Visual Effect Score Sheet

	SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATIO. Field 2 djudication <b>VISUAL EFFECT</b>										
School	Date										
Event		Class									
generate a resolvent of the concept and cepth and po Understand that we even and control of a program	scion of altelements to being about greatest offerovenes, expression of <b>EMOTIONAL, INTELECTOAL</b> and <b>AESTVET</b> ) and on the visual design. Consider the coordination of all use what to being performed at the source time we are even , with evolution of the demonstra of performance level 1, inselements without considering the other.	C (Eta) officets. Creat the arcold doments as they we will interp leading frame it a barring conference	ing and unequalization of the program rel the most of presentation. If The available of the construction								
REPERTOIRE I	EFFECTIVENESS	(Circle be	et: Box end Members)								
Creativity/Im:	agination of the Program Concept	Box 5	90 -100								
Coordination,	/Staging/Focus	Box 4	75 - 89								
•	n and Enhancement of the Music	Box 3	50 - 74								
Continuity and		Box 2	30 - 49								
Appropriate U	ise of Movement/Form/Color	Box 1	0 - 29								
PERFORMANCE	EFFECTIVENESS										
Communicatia	n of Visual Intent	Box 5	90 -100								
Artistry/Visua		Box 4	75 - 89								
Visual Exceller		Box 3	50 - 74								
Attention to D	etail/Professionalism	Box 2	30 - 49								
		Box 1	0 - 29								
Additional comm	ents:		Total Points								
			(299 (ossilee) <b>DRE (1-100)</b> Paol Ne (stal sore,								

Adjudicator\_\_\_\_\_

0.12014 JUMSDAAL Raits Reserved

### SCSBOA VISUAL EFFECT CRITERIA REFERENCE REPERTOIRE EFFECTIVENESS

#### Box 1

#### 29 8 15 11 Control ty/Imagination of the

**Approx** Concept The Communities offerts and effects of the Viscol Program. are under developed and lack creativity and imagination.

#### Coordination/Stoging/Locas

 Utilization of space and the player of a finding as do not support visit impact of the munical intent.

#### Interpretation/ Enhancement of the Musk

 The Visite Pregram fails to: interpret the paye terms of the munical program and lacks. react sale visual effect.

#### Centiculty and Pacing

\* Very little uncorstanding of timing, flow and impacts of the vs - pregrants aresent.

### Use of Mavement/Form/Color

 Visual tentures are not being utilized to enhance the musical  $Q_{\rm eff}(t) = Q_{\rm eff}(t)$ 

#### Box 1

ø 8 16 32 29 Communication of Visual Intent The performance facts to: admostledge the one school responsibliques for emotional. anythetic, and infellectual evels. et community (com

#### Acostry Advard Musical ly- Forfer new demonstrates lack of understanding as it rt stes to movement, to find, case and muchter.

#### V surf Excelence (Effect) Ferrier mens fail up

demonstrate un emotional and intel octual visual program that enhances the musical intent.

#### Letall/Professionalism

 There is a lack of experience. and/or understand no which ireds to substandard strent on to detail and professional smill

#### 30 15 10 15 4.9Creativety/Imagination of the Program Convept se Creedmat-A - Webcare

Box 2

of logical of the Misan Resignation comprisies some creativity and im seination.

#### Countination/Staging/Cours a tilization of space on the

 $^{1}$  < c  $\times$  rol allowing for meaning means of the visual program

#### Interpretation/Echancement of the Music

The Visual Program cross not aiways needpret in a musical program effectively. In somewhat undefined and at tensos ochogilass situaten a **isolase** average ovel of success.

#### Continuty and Pating

• Few attempts are made to connect the asks lefterts to provide an exchence response.

#### Use of Movement/Form/Color The situal program closes rep. take advantage of the many sinual calers and testures. as a lably temport say the removal content.

30  $\sim T_{\rm e}$ **Communication of Visual Intern** line and shows derige of process esponsoil ties and presents yma eroticrol, jesthetic mellycolar severa of communication with the audienał

## Activity, Mission Marsie ality Performers demonstrate some knowledge of movement

control, secel and huance trainingthal measure opri**stri**ance.

#### Visual Excellence ((//ect)

The related test agreempts to demonstrate an environmental and retellectual visual program that conclusions the musical intent.

## Detail/Professioneliam

There are considerable. tagses of provide storalism and the ability of mereduals of the suspende as swhere (g. manager owner of steral lake formes incremisational

Box 3 50 55 72 (0) -74Creativity/Imagination of the Program (unico) The Cover rated offer stand. effects of the visual Program demonstrate **moderate** creativity and magnetion

Coordination/Staging/Func- Secol for resume in part of a e energia den costrata. adequate elferin to communicate the visual intenti-

#### Interpretation/Enhancement of the Music

 The Visual Program's ritors to: presentation recording since record, of the musical pregnance of 🔮 www.age.comsisteme.com/ moderately enhances the music end the sectors program

Continuity and Paring Regular attempts to ploy do tomski an between usual prices are ansent, yet not cegestert.

ise of Movement/Form/Cold The program demonstrates to propriate use of and a to communicate the motica content

Box 3

The performance displays a

Ķ etlech ve.

s Super-thild is and presents.

understanding of visual

enctional, software, and

Box 4 쿳종. 79 82 - A 89 Creativity/Imagination of the Program (oncept • The Good school florts and effects of the viscal Program. provide effective creatility and magnation

Coordination/Stuging/Focus Visual locus and impact of all riements are consistent and communicate, the musiindepad.

Interpretation/ Enhancement of the Music 🖡 The Vicial Program gous robal sol systemetric une interpretation of the mass of rogram presented and because the phaneor the musi-

Continuity and Pacing Pierce all The consistent evoluvisual effects through time is aestheticille pleasing

and the entire program

Ise of Movement/Form/Color The propiers consistently. demonstrates a convertion between the musical content and the visual textures.

#### Box 5 372 95. S.U 10.0

90

Creativity/Imagination of the Program Connept The Cherchina edge Rest Came offer vief the Visite Preprint reflect trend serving creativity.

Coordination/S aging/Focus All concents the staged for maximum visual focus line. communication of intent

and imagination.

Interpretation/Ephancement of the Music

Ch- Visual Prayrum astrated a highly effective. visual interpretation on the rapsical clears are presented since at we enhancement of the mase.

Continuity and Pacing

 evaluation and glanning of the vision of focts through think see seamless

Use of Mavement/Form/Color Thereugh and thoughtfull portraval of the musical central through mass ment. formund geore

## Box 4

75  ${\bf n}_{i_1}$ НΖ. 37 89 Communication of Visual letens The performance.

demonstrates a easery of errotions, aesthetic and intersection less such genomaniggen with the audience

3 stintey Advand Municality

 Rythman demonstrate a high level of movement. control, pice, and mance that impact the performance.

*Found Excellence (Effect)* 

 A high level of environment and inte set o materix enhances. the music intent

#### Detail/Professionalism

• There is frequent: prefyssionalism and a high degree chattent onto ectar by is the my schools and they ensumble is a whole

#### Box 5 90 100 PE 10 100 Communication of Visual Intern The performance maintains a sector concertion was a the sud once through emotional. aesthetic, and nite actual leavisal composition.

Artis (19,114) such Massiendit p Performans compositions extraordinary understanding of movement, central, pacetano, huance that impact the entirepresentation.

Visual Excellence (Effect) The strategically placed use of encoderal orderity octual matchal crinichies the munica ment.

#### De-tai/Professionalism

 These is consistent. and execution and extremely thorough attornion to detail by path relationals and the cosynthic as e where

nellectual meis el communication with the 1110/10/0 Activese Visual Music ality Performenses monstrate at working knowledge of movement, control, pace, and hume that measure performance.

51 74

Visual Excellence (Effect)

there are consistent attempts to demonstrate an emotional and intellectual. visial program that enhances the musical intent.

display of process and smooth attention to detail, but there -processional tagses by where also me ensemine as a analy

# Detail/Protessionalism

Trene so generally effective

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PERFORMANCE EFFECTIVENESS Box 2

### 40 17 50 Communication of Visual Intent

## Appendix K: Sample Visual Performance Score Sheet

	HOOL BAND & ORCHESTRA ASSOCIATION Field Adjudication . <b>PERFORMANCE</b>
School	Date
Event	Class
The <b>VISUAL PERFORMANCE CAPTION</b> accesses the depile and quality to be adapted spectre circulate transition performance and the evaluated only a consider extraneous information. It is important to index tand that calpub- accessitating here stay being performed. Be succ to comment on the relating A databasy	tili regard to fortelis percensed standly. Adjuditados sove usi te- saters conhaires hat exhering projocnedar the some tous theo
VISUAL COMPOSITION	(Circle both Box and Numbers) Box 5 90-100
Unity, Variety and Continuity	Box 4 75-89
Visual Reflection of Audio	Box 3 50-74
Range/Variety of Skills	Box 2 30-49
Auxiliary Contribution	Box 1 0-29
EXCELLENCE	Box 5 90-100
Movement Uniformity of Method/Style	Box 4 75-89
Form Control	Box 3 50-74
Visual Pulse Control	Box 2 30-49
Auxiliary Achievement	Box 1 0-29
Additional comments:	Total Points (200)sensible)
	<b>SCORE (1-100)</b> (Visual Factor and a Science in 25% of Tubal Science

Adjudicator \_\_\_\_\_

## SCSBOA VISUAL PERFORMANCE CRITERIA REFERENCE

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## Appendix L: Sample Auxiliary Score Sheet



Adjudicator \_\_\_\_\_

## SCSBOA AUXILIARY ADJUDICATION CRITERIA REFERENCE

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## Appendix M: Sample Percussion Score Sheet



Adjudicator \_

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