



Southern California School Band & Orchestra Association

Revised 8-20-15

Field Show Manual

© 2015 Southern California School Band & Orchestra Association
1902 Wright Pl., Suite 200, Carlsbad, CA 92008
Phone: 760-918-5804 – Email: scsboa@gmail.com
Website: www.scsboa.org

TABLE OF CONTENTS

Introduction	3
2014-2016 Field Adjudication Steering Committee.....	3
Historical Perspective.....	3
Philosophy.....	4
Structure of Field Adjudication Steering Committee.....	4
Part One: Field Event Rules and Procedures	5
Section 1: Definitions.....	5
Section 2: Classification of Field Events.....	6
Section 3: Eligibility & Classification.....	6
Section 4: Field Markings & Boundaries.....	7
Section 5: Performance Time Regulations and Procedures.....	7
Section 6: Performance Regulations.....	9
Section 7: Use of Electronics	9
Part Two: SCSBOA Field Show Championships	11
Section 1: Entry Procedure & Qualification Standards.....	11
Section 2: Competition Format.....	12
Section 3: Awards.....	12
Part Three: Tournament Host Recommendations	13
Section 1: Entry Procedure and Timeline.....	13
Section 2: Classification and Scheduling of Bands.....	14
Section 3: Minimum Show Requirements.....	15
Section 4: Recommended Services.....	16
Section 5: Recommended Awards.....	16
Part Four: Adjudication/Evaluation Forms	17
Section 1: Distribution of Points.....	17
Section 2: Utilized Forms.....	18
Section 3: Tabulation.....	18
Section 4: Rating Scale.....	19
Section 5: Application of the Criteria Reference System.....	19
Section 6: Definition of Music Performance Caption.....	19
Section 7: Definition of Music Effect Caption.....	20
Section 8: Definition of Visual Effect Caption.....	20
Section 9: Definition of Visual Performance Caption.....	20
Section 10: Definition of Auxiliary Caption.....	21
Section 11: Definition of Percussion Caption.....	21
Part Five: Judges Responsibilities	22
Section 1: Head Judges Duties and Responsibilities.....	22
Section 2: Field Judge Duties and Responsibilities.....	22
Section 3: Conflict of Interest/Independent Contractor.....	23
Section 4: Apprentice Training Program	23
Part Six: Addendum	24
Appendix A: 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	

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 Band – 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 Drum Major – A student conductor, including other performing students conducting for a limited period during a performance.
- 1.03 Student – 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 Performance – The musical and visual program presented for adjudication.
- 1.05 Performance Area – The entire field surface of the stadium and the physical space above it.
- 1.06 Performance Field – 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 Spectator Area – The seating areas and aisles; generally, the entire stadium other than the Performance Field, including Director reserved viewing/listening areas.
- 1.08 Music – Organized sound having the elements of melody, harmony, and/or rhythm through time.
- 1.09 Pre-Show – 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 Live and in Real Time – 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 One Stroke, One Note – The production of music using any device, provided each individual note is produced by a separate trigger (“stroke”) by a student.
- 1.12 Prerecorded Music – 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 Sequenced Music – 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 Sound Effect – All sounds other than music; e.g. spoken text, the sound of twisting metal, falling rain, etc.

- 1.15 **Tournament Host** – 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 warm-up 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 2nd 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 12th place invitation, both the 12th and 13th 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 1st through 4th in regular season competition will be placed 9th through 12th in the performance order.
- 2.06 Groups seeded 5th through 8th in regular season competition will be placed 5th through 8th in the performance order.
- 2.07 Groups seeded 9th through 12th in regular season competition will be placed 1st through 4th 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 1st, 2nd, and 3rd 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 – 1st-4th 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 – 1st-8th 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..... 100
b) Musicianship.....100
c) Maximum Total.....200
- 1.03 The distribution of points for Music Effect is:
a) Repertoire Effectiveness.....100
b) Performance Effectiveness..... 100
c) Maximum Total.....200
- 1.04 The distribution of points for Visual Effect is:
a) Repertoire Effectiveness..... 100
b) Performance Effectiveness.....100
c) Maximum Total.....200
- 1.05 The distribution of points for Visual Performance is:
a) Visual Composition..... 100
b) Excellence..... 100
c) Maximum Total.....200
- 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 Content.....100
b) Excellence..... 100
c) Maximum Total.....200
- 1.08 The net score for Auxiliary is determined by adding the Program Content score and Excellence score, multiplying by .10, minus Field Penalties.
- 1.09 The distribution of points for Percussion is:
a) Repertoire.....100
b) Excellence..... 100
c) Maximum Total.....200
- 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 5-minute 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

5.0 Penalty applied to all units

There are six (6) classes of bands in SCSBOA field show competitions. Classification of each band is based on the TOTAL number of Woodwind, Brass and Percussion Performers (Performing Musicians).

Performing musicians include all Brass, Woodwind and Percussion 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	2A	.51-70	3A	.71-90
4A	.91-120	5A	.121-150	6A	.151-up (or fewer than 151 by Director's choice)

- Based on the above formula, bands will select the classification of their first SCSBOA adjudicated tournament. Once this decision is made, the group will remain in that division for the entire season. Bands may select to compete in a larger 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 Classification Formula." The host 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 penalized**.
- An application may be duplicated and sent to other SCSBOA adjudicated contests for classification purposes.

Note: Bands desiring to compete at SCSBOA adjudicated field tournaments must perform in their class at the assigned time. Bands may perform in exhibition if performing in class is not feasible. Bands performing in exhibition will receive comments and scores, however no placement will be assigned and no trophies will be awarded.

Eligibility

1.0 Penalty applied to the band only

SCSBOA defines a high school band as one in which all participating members are enrolled at the same high school. Other eligible students may include students from feeder elementary, junior high and/or middle schools.

The function of a field show is to evaluate performing musicians and equipment. Performing musicians are those persons who **MUST** be informed by participating tournament hosts. They are **not** those members who are required to wear uniforms.

Approved staff, coaches and non-participating drum majors assist in changing equipment and help with the field and field set. **Musicians** are the only individuals the judges are to see/sign.

The only exception to the eligibility rule is the conductor/equipment operator. There will be no penalty for the use of non-participating personnel such as a substitute conductor who has a uniform (worn) as the operator/sound equipment.

The director may choose to conduct and may designate sideline conductors who are not participating student members.

Classification of Auxiliary Units

All SCSBOA judged events, all non-musician performers (no minimum number required) will be adjudicated on the Auxiliary Adjudication Form.

Standardization of Timing Units

Timing of Show: Number of Points Penalty applied to the band only

After the departing unit has made the field and the sideline accessible, the next unit will be allowed to enter when the announcer says "X High School, you may now take the field." (This announcement will be approximately four (4) minutes before the group is to perform.)

One minute later, the announcer will say "X High School, you have three minutes." Two minutes later, the announcer will say "X High School you have one minute." **The official SCSBOA 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 lines) has been cleared of all personnel and equipment.

Field performance time limits: Minimum 7 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 cadences played while exiting the field and additional rules set by the tournament host (attach tournament penalty/rule sheet).

Tie-Breaker

In the event of a tie between the two highest performing units, the following procedure will be used to determine the winner:

1. If the tie is between 1st and 2nd place, the unit with the higher music score will be the winner. If there is a tie in the music score, the Head Judge will rely on the Music Judges' Tie-Breaker tie.

2. If the tie is between 3rd and 4th place, the unit with the higher Extra Music score will be the winner. If there is a tie in Extra Music score, the tie will be broken by the applicable judge(s) tie-breaker tie.

Appendix B: Field Tournament Announcement Form

SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION FIELD TOURNAMENT ANNOUNCEMENT FORM	
School: _____	Date: _____
Event: _____	Class: _____
<i>Please include phonetic spellings if needed. To be read at the one minute warning:</i>	
"Please welcome our next competitor in _____ (class) _____."	
"From _____ (city) _____ (high school name or band nickname)."	
<i>(pause for audience response)</i>	
"Their field show is entitled _____ (show name)	
and their musical selections include the following.	
_____ (1st selection)	
_____ (2nd selection)	
_____ (3rd selection)	
_____ (4th selection)	
_____ (5th selection)	
Under the direction of field director (name) (optional) _____ (director or drum major's name)	
The _____ (field tournament name) is proud to present the _____ (high school band name/nickname).	
Announcer waits for the head judge to indicate that the judges are ready, then announces,	
"_____ (high school band name/nickname), the judges are ready."	

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

Please note: While drum majors may salute before or after the "judges are ready" announcement, salutes before the announcement are not judged and are recommended; those performed after the announcement 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 Post-show Announcement Form.

Appendix C: Field Tournament Announcer's Guide



Southern California School Band & Orchestra Association

Field Adjudication Steering Committee

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."

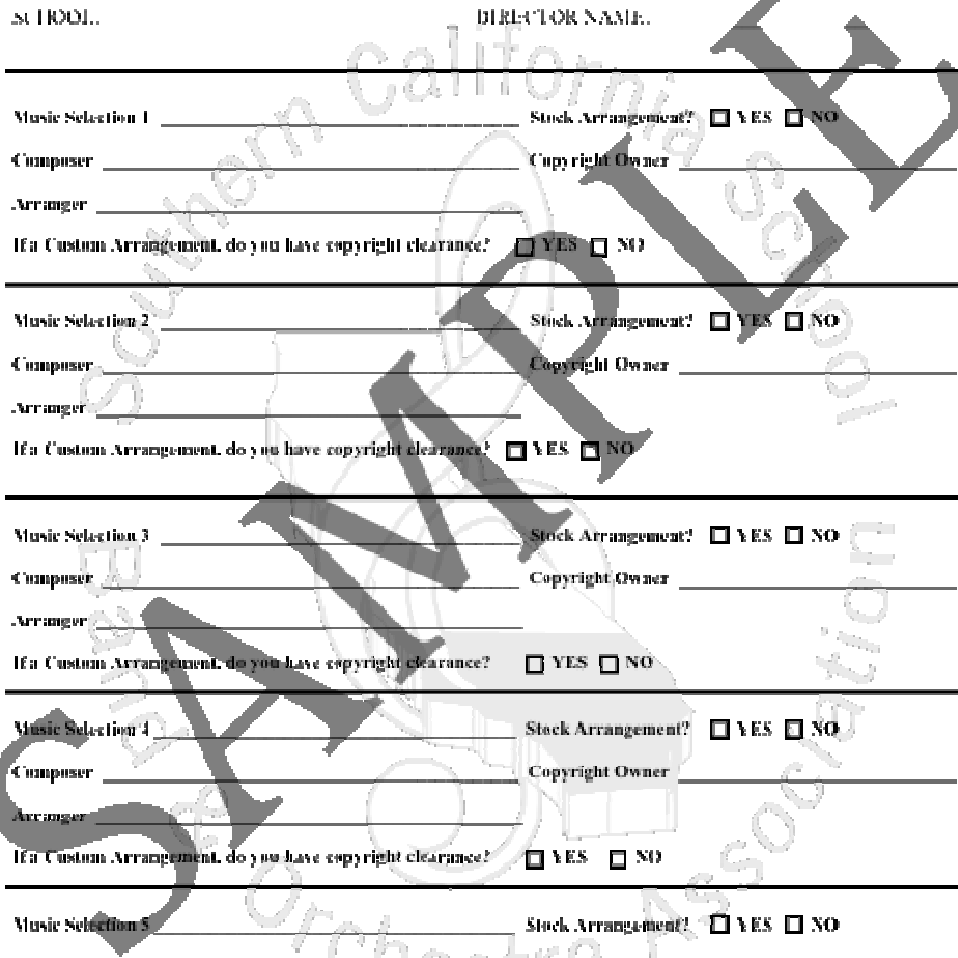
Please observe the following guidelines:

- 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 performers.)
- 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 host's 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 email the completed form to the SCSBOA office at scsboa@gmail.com. NOTE: Each custom arrangement must be accompanied by the "Permission to Arrange Copyrighted Music" documentation. Please photocopy this form for additional selections.

SCHOOL _____	DIRECTOR NAME _____
	
Music Selection 1 _____	Stock Arrangement? <input type="checkbox"/> YES <input type="checkbox"/> NO
Composer _____	Copyright Owner _____
Arranger _____	
If a Custom Arrangement, do you have copyright clearance? <input type="checkbox"/> YES <input type="checkbox"/> NO	

Music Selection 2 _____	Stock Arrangement? <input type="checkbox"/> YES <input type="checkbox"/> NO
Composer _____	Copyright Owner _____
Arranger _____	
If a Custom Arrangement, do you have copyright clearance? <input type="checkbox"/> YES <input type="checkbox"/> NO	

Music Selection 3 _____	Stock Arrangement? <input type="checkbox"/> YES <input type="checkbox"/> NO
Composer _____	Copyright Owner _____
Arranger _____	
If a Custom Arrangement, do you have copyright clearance? <input type="checkbox"/> YES <input type="checkbox"/> NO	

Music Selection 4 _____	Stock Arrangement? <input type="checkbox"/> YES <input type="checkbox"/> NO
Composer _____	Copyright Owner _____
Arranger _____	
If a Custom Arrangement, do you have copyright clearance? <input type="checkbox"/> YES <input type="checkbox"/> NO	

Music Selection 5 _____	Stock Arrangement? <input type="checkbox"/> YES <input type="checkbox"/> NO
Composer _____	Copyright Owner _____
Arranger _____	
If a Custom Arrangement, do you have copyright clearance? <input type="checkbox"/> YES <input type="checkbox"/> 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

Please take a moment to give us input as to how well you can be better job at this event. Comments regarding the judging process will be individually considered by the field judges. Please. Comments regarding the organization of the event will be forwarded to the tournament director.

The tournament and field adjudicator evaluation forms are available on the SCSBOA website at SCSBOA.org.

Name of Tournament:

Date of event:

Please circle your responses

Was tournament information received in a timely manner?

Excellent – Satisfactory – Marginal – Unacceptable

Were the warm-up facilities and performance facilities adequate?

Outstanding – Satisfactory – Average – Poor – Inadequate

Was the awards ceremony appropriate and conducted in a timely manner?

Outstanding – Satisfactory – Could be better – Too long – Unacceptable

Enter your comments below:

Name of Adjudicator:

Tournament

Category:

Please circle your responses

Was the recording clear and concise?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Were comments helpful and informative?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the adjudicator clearly identify problems?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the adjudicator offer constructive criticism?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the comments and numbers support the score?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the comments reflect the criteria reference system?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Other remarks you feel are pertinent to this evaluation:

Please turn in this page

Name of Adjudicator:

Tournament:

Caption:

Please circle your responses

Was the recording clear and concise?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Were comments helpful and informative?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the adjudicator clearly identify problems?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the adjudicator offer constructive criticism?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the comments and numbers support the score?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the comments reflect the entire reference system?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Other remarks you feel are pertinent to this evaluation:

Name of Adjudicator:

Tournament:

Caption:

Please circle your responses

Was the recording clear and concise?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Were comments helpful and informative?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the adjudicator clearly identify problems?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the adjudicator offer constructive criticism?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the comments and numbers support the score?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Did the comments reflect the entire reference system?

Almost always – Most of the time – Sometimes – Seldom – Almost never

Other remarks you feel are pertinent to this evaluation:

Submitted by:

Date:

School:

Address:

City, State:

Email:

Mail directly to: Peter Jackson, VP of TFAA Operations
 8742 Alvarado Ave.
 Rosemead, CA 91768

All evaluations will be reviewed and made anonymous. Evaluations will be forwarded to the TFAA question-asking committee (QASC) for review and analysis.

Appendix F: Championships Venue Application

*SOUTHERN CALIFORNIA SCHOOLS BAND & ORCHESTRA ASSOCIATION
Field Application Service Committee*

SCSBOA Field Show Championships November 21, 2015 Tournament Director/Venue Application Application Due: April 15, 2015

Contact Information:

Applicant _____ Band Association _____
 Home Address _____ Zip _____
 City _____
 School Address _____ Zip _____
 City _____
 Contact Home Number _____ School Phone Number _____
 Fax _____ E-mail _____

On a separate sheet, please briefly respond to the following:

- What is your group's experience hosting a field tournament or similar event?
- How many fields do you normally use to staff the event, and what are your facilities do they have?
- Is your band planning to apply as a competitor?
- Briefly explain your event's past successes or weaknesses, specifically referring to organization and site logistics.
- Comment on your stadium and site facilities - include
 - ✓ press box accommodations (number of seating for judges, head judge, announcer and exhibitor seat)
 - ✓ artificial turf
 - ✓ audience seating capacity
 - ✓ band seating capacity
 - ✓ bus track parking (minimum accommodations for 35 buses and trucks)
 - ✓ water dispensers
 - ✓ audience parking
 - ✓ food concessions
 - ✓ rest rooms for audience/participants in stadium and participants outside of stadium
- Provide director's name and phone number, email address verifying the quality of your event.
- Include any additional information, which may be helpful in the selection process.

Send completed application with money and site deposit to:

SCSBOA
11750 La Adelhestron
1002 Wright Place - Suite 200
Cupertino, CA 95018

Appendix G: Tournament Chairman – Chronological Checklist



SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION
Field Adjudication Steering Committee
FIELD TOURNAMENT HOST CHECKLIST

CHRONOLOGICAL CHECKLIST

- I. Review an SCSBOA Field Manual
- II. Spring preceding tournament date once your show date has been confirmed:
 - Submit Field Show 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 before:
 - 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 machine in good working order
 - Extra toner
 - Ample paper for copy machine
 - Pencils, 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 judges
 - 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, Suite 203
 Carlsbad, CA 92008
 Phone: 760-941-5864
 Email: scsboa@gmail.com website: www.scsboa.org

Appendix H: Sample Music Performance Score Sheet



SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION
Field Adjudication
MUSIC PERFORMANCE

School _____

Date _____

Event _____

Class _____

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 "demonstrated interest" within the context of the music scoring may be considered to make suitable scoring separations between competitors.

(Circle both Box and Number)

SOUND – TUNING

Tone Quality

Box 5 90 - 100

Intonation/Tuning of Winds and Percussion

Box 4 75 - 89

Blend and Balance (Winds and Percussion)

Box 3 50 - 74

TECHNIQUE

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

Phrasing

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

Additional comments: _____

Total Points

*(200 possible)***SCORE (1-100)***(Music Performance is 35% of the final score)*

Adjudicator _____

SCSBOA MUSIC PERFORMANCE CRITERIA REFERENCE

SOUND - TUNING - TECHNIQUE

Box 1					Box 2					Box 3					Box 4					Box 5				
0	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100					
Time Little awareness of hand, foot and body uses of a rhythmic staff and piece (often lacking in responsiveness to program content changes and program quality issues)					Attention/Tuning Weak responsiveness; instrument has not been carefully checked at time of setup and remains unprepared and unclear					Attention/Tuning Generally good initial on-sets; some responsiveness to cues; but not a solid, well-tuned attention; able to be unclear					Attention/Tuning Excellent attention; clear and well-tuned; responsive to cues; and responsive					Attention/Tuning Highly developed change into work; a process for successful execution; consistently clear and supported; all music; responsive; due to excellent program quality issues				
Blend and Balance Little evidence of attention to blend and balance; no clear blend					Blend and Balance Occasional periods of blend and balance; however, the overall program and general appearance of the ensemble is not clear					Blend and Balance Generally effective overall blend; and clear blend; overall program and general appearance of the ensemble is not clear					Blend and Balance Well-defined blend and balance; overall program and general appearance of the ensemble is clear					Blend and Balance Exceptional blend and balance; overall program and general appearance of the ensemble is clear				
Attacks and Releases Little or no recognition of attack and release concepts					Attacks and Releases Minimal recognition of attack and release concepts					Attacks and Releases Generally effective overall attacks and releases; overall program and general appearance of the ensemble is not clear					Attacks and Releases Excellent overall attacks and releases; overall program and general appearance of the ensemble is clear					Attacks and Releases Exceptional overall attacks and releases; overall program and general appearance of the ensemble is clear				
Uniformity/ clarity of articulation Little or no clarity of articulation; no clear articulation					Uniformity/ clarity of articulation Minimal clarity of articulation; overall program and general appearance of the ensemble is not clear					Uniformity/ clarity of articulation Generally effective overall articulation; overall program and general appearance of the ensemble is not clear					Uniformity/ clarity of articulation Excellent overall articulation; overall program and general appearance of the ensemble is clear					Uniformity/ clarity of articulation Exceptional overall articulation; overall program and general appearance of the ensemble is clear				
Ensemble Cohesiveness Little or no cohesiveness; no clear cohesiveness					Ensemble Cohesiveness Minimal cohesiveness; overall program and general appearance of the ensemble is not clear					Ensemble Cohesiveness Generally effective overall cohesiveness; overall program and general appearance of the ensemble is not clear					Ensemble Cohesiveness Excellent overall cohesiveness; overall program and general appearance of the ensemble is clear					Ensemble Cohesiveness Exceptional overall cohesiveness; overall program and general appearance of the ensemble is clear				
Technical Proficiency Little or no technical proficiency; overall program and general appearance of the ensemble is not clear					Technical Proficiency Minimal technical proficiency; overall program and general appearance of the ensemble is not clear					Technical Proficiency Generally effective overall technical proficiency; overall program and general appearance of the ensemble is not clear					Technical Proficiency Excellent overall technical proficiency; overall program and general appearance of the ensemble is clear					Technical Proficiency Exceptional overall technical proficiency; overall program and general appearance of the ensemble is clear				

MUSICIANSHIP

Box 1					Box 2					Box 3					Box 4					Box 5				
0	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100					
Musicality Little or no musicality; overall program and general appearance of the ensemble is not clear					Musicality Minimal musicality; overall program and general appearance of the ensemble is not clear					Musicality Generally effective overall musicality; overall program and general appearance of the ensemble is not clear					Musicality Excellent overall musicality; overall program and general appearance of the ensemble is clear					Musicality Exceptional overall musicality; overall program and general appearance of the ensemble is clear				
Expression/Musicality Little or no expression; overall program and general appearance of the ensemble is not clear					Expression/Musicality Minimal expression; overall program and general appearance of the ensemble is not clear					Expression/Musicality Generally effective overall expression; overall program and general appearance of the ensemble is not clear					Expression/Musicality Excellent overall expression; overall program and general appearance of the ensemble is clear					Expression/Musicality Exceptional overall expression; overall program and general appearance of the ensemble is clear				
Musical Interpretation/Style Little or no musical interpretation; overall program and general appearance of the ensemble is not clear					Musical Interpretation/Style Minimal musical interpretation; overall program and general appearance of the ensemble is not clear					Musical Interpretation/Style Generally effective overall musical interpretation; overall program and general appearance of the ensemble is not clear					Musical Interpretation/Style Excellent overall musical interpretation; overall program and general appearance of the ensemble is clear					Musical Interpretation/Style Exceptional overall musical interpretation; overall program and general appearance of the ensemble is clear				
Dynamic Control Little or no dynamic control; overall program and general appearance of the ensemble is not clear					Dynamic Control Minimal dynamic control; overall program and general appearance of the ensemble is not clear					Dynamic Control Generally effective overall dynamic control; overall program and general appearance of the ensemble is not clear					Dynamic Control Excellent overall dynamic control; overall program and general appearance of the ensemble is clear					Dynamic Control Exceptional overall dynamic control; overall program and general appearance of the ensemble is clear				

Appendix I: Sample Music Effect Score Sheet



SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION
Field Adjudication
MUSIC EFFECT

School _____

Date _____

Event _____

Class _____

*MUSIC EFFECT is the utilization of all elements to bring about the greatest effectiveness of the musical presentation. Credit the effectiveness of the Music Program, the creativity and imagination of the program concept, the versatility, depth and pacing of the musical design. Consider use of time, musical appeal, demand and development of musical ideas. Consider coordination of all audio and visual elements. Reward the effective staging and presentation of musical voices and the range and variety of expressions to enhance the musical effect. React to AESTHETIC, EMOTIONAL and INTELLECTUAL efforts. Understand that we evaluate **what** is being performed at the same time we 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 these elements without considering the other.*

REPERTOIRE EFFECTIVENESS	<i>(Circle both Box and Numbers)</i>	
Creativity/Imagination of the Program Concept	Box 5	90 - 100
Coordination/Staging of Audio and Visual Elements	Box 4	75 - 89
Climaxes (Tension/Release)	Box 3	50 - 74
Continuity and Pacing	Box 2	30 - 49
Use and Variety of Expressions	Box 1	0 - 29
PERFORMANCE EFFECTIVENESS	<i>(Circle both Box and Numbers)</i>	
Communication of Musical Intent	Box 5	90 - 100
Artistry/Musicality	Box 4	75 - 89
Technical Excellence as it Relates to Effect	Box 3	50 - 74
Attention to detail/Professionalism	Box 2	30 - 49
	Box 1	0 - 29
Additional comments:	Total Points <i>(200 possible)</i> SCORE(0-100) <i>(Music Effect is 20% of the total score)</i>	

Adjudicator _____

SCSBOA MUSIC EFFECT CRITERIA REFERENCE

REPERTOIRE EFFECTIVENESS

<i>Box 1</i>					<i>Box 2</i>					<i>Box 3</i>					<i>Box 4</i>					<i>Box 5</i>				
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
<p>Creativity/Imagination of Program Concept</p> <ul style="list-style-type: none"> The Musical Program Concept is underdeveloped and lacks creativity, imagination and communication. <p>Coordination/Staging of Audio and Visual Elements</p> <ul style="list-style-type: none"> The overall product does not work together and rarely communicates a coordinated effort between the audio and visual elements. <p>Climaxes (Tension & Release)</p> <ul style="list-style-type: none"> Attempts at climaxes, tension and release are extremely limited and often fail to produce a unified effort. <p>Continuity and Pacing</p> <ul style="list-style-type: none"> There is little or no attempt at continuity, pace and flow of ideas. <p>Use and Variety of Expressions</p> <ul style="list-style-type: none"> Rare instances of musical expressions such as articulations, nuances and dynamics. 					<p>Creativity/Imagination of Program Concept</p> <ul style="list-style-type: none"> The Musical Program Concept is not well defined, but, creates recognizable effect and displays attempts at creativity and imagination. <p>Coordination/Staging of Audio and Visual Elements</p> <ul style="list-style-type: none"> Coordinated effects within and between the audio and visual elements are sporadic and ineffective. <p>Climaxes (Tension & Release)</p> <ul style="list-style-type: none"> Isolated moments of effect occur, yet the climaxes, tension and release efforts only occasionally produce a strong, unified impression. <p>Continuity and Pacing</p> <ul style="list-style-type: none"> Continuity, pace and flow of ideas are inconsistent, limiting the ability to produce an appealing presentation. <p>Use and Variety of Expressions</p> <ul style="list-style-type: none"> Infrequent and sometimes distracting use of musical expressions such as articulations, nuances, and dynamics. 					<p>Creativity/Imagination of Program Concept</p> <ul style="list-style-type: none"> The Musical Program Concept generates generally effective levels of audience intrigue, aesthetic appeal and shows an average level of creativity and imagination. <p>Coordination/Staging of Audio and Visual Elements</p> <ul style="list-style-type: none"> Generally effective achievement in the presentation of coordinated efforts within and between the audio and visual elements. <p>Climaxes (Tension & Release)</p> <ul style="list-style-type: none"> Climaxes mostly produce a strong, unified effect and there is consistent use of melodic, rhythmic or harmonic tension/release. <p>Continuity and Pacing</p> <ul style="list-style-type: none"> The development, connection and evolution of planned events are generally effective and consistent. <p>Use and Variety of Expressions</p> <ul style="list-style-type: none"> Generally effective use of musical expressions such as articulations, nuances, and dynamics that are appropriate to the genre of the music selected. 					<p>Creativity/Imagination of Program Concept</p> <ul style="list-style-type: none"> 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 imagination. <p>Coordination/Staging of Audio and Visual Elements</p> <ul style="list-style-type: none"> Coordination within and between the audio and visual elements is well detailed and strong throughout. <p>Climaxes (Tension & Release)</p> <ul style="list-style-type: none"> Excellent use of musical climaxes, tension and release, frequently producing maximum effect. <p>Continuity and Pacing</p> <ul style="list-style-type: none"> Continuity and pacing are well developed, communicating an ongoing, effective and appealing presentation. <p>Use and Variety of Expressions</p> <ul style="list-style-type: none"> Frequent and effective use of musical expressions such as articulation, nuance, and dynamics, which combine to enhance the musical program. 					<p>Creativity/Imagination of Program Concept</p> <ul style="list-style-type: none"> 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. <p>Coordination/Staging of Audio and Visual Elements</p> <ul style="list-style-type: none"> A superbly designed presentation of coordinated efforts within and between the audio and visual elements. <p>Climaxes (Tension & Release)</p> <ul style="list-style-type: none"> Superb use of musical climaxes, tension and release to create a maximum degree of effect in the musical program. <p>Continuity and Pacing</p> <ul style="list-style-type: none"> Continuity and pacing are superior, creating a standard-setting, effective and appealing presentation. <p>Use and Variety of Expressions</p> <ul style="list-style-type: none"> Highly effective use of musical expressions such as articulations, nuance, and dynamics, which combine to enhance the musical program. 				

PERFORMANCE EFFECTIVENESS

<i>Box 1</i>					<i>Box 2</i>					<i>Box 3</i>					<i>Box 4</i>					<i>Box 5</i>				
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
<p>Communication of Musical Intent</p> <ul style="list-style-type: none"> The performers display no awareness of the skills involved to communicate musical intent. <p>Artistry/Musicality</p> <ul style="list-style-type: none"> The performers display little or no understanding of the basics of musicality and artistry, resulting in significant deficiencies in phrasing, tone production, dynamics and applying appropriate tempi. <p>Technical Excellence (Effect)</p> <ul style="list-style-type: none"> The proficiency to display technical skills and/or virtuosity is very limited, due to immaturity of the performers, staging issues, depth of program material, or a combination of the above. <p>Detail/professionalism</p> <ul style="list-style-type: none"> Lack of experience and/or understanding leads to substandard attention to detail and professionalism. 					<p>Communication of Musical Intent</p> <ul style="list-style-type: none"> The performers display occasional or inconsistent awareness of the skills involved to communicate the musical intent effectively. <p>Artistry/Musicality</p> <ul style="list-style-type: none"> Artistry and Musicality is not fully developed, showing only occasional application of musical elements such as phrasing, correct tone production, dynamic and appropriate tempi. <p>Technical Excellence (Effect)</p> <ul style="list-style-type: none"> The performers display below average technical skills, which may be due to lapses in performer concentration, maturity of the performers, clarity of articulations, or a combination of the above. <p>Detail/professionalism</p> <ul style="list-style-type: none"> A limited ability to maintain control of details and frequent lapses of professionalism. 					<p>Communication of Musical Intent</p> <ul style="list-style-type: none"> The performers display generally effective awareness and communication of musical intent, at times triggering aesthetic responses to the emotional or intellectual qualities of the program. <p>Artistry/Musicality</p> <ul style="list-style-type: none"> The performers display an effective level of achievement in the display of artistry and musicality, occasionally lacking consistency in the application of phrasing, tone production, appropriate tempi and dynamics. <p>Technical Excellence (Effect)</p> <ul style="list-style-type: none"> Technical skills and/or virtuosity are displayed with worthy achievement, at times lacking clarity, precision, or definition. <p>Detail/professionalism</p> <ul style="list-style-type: none"> A generally effective display of attention to detail and professionalism with occasional lapses by individuals or the ensemble as a whole. 					<p>Communication of Musical Intent</p> <ul style="list-style-type: none"> Communication of intent is displayed with a consistently high level of achievement, often triggering aesthetic responses to the intellectual or emotional elements of the program. <p>Artistry/Musicality</p> <ul style="list-style-type: none"> The performers display a high level of achievement in the display of artistry and musicality, often producing correct phrasing, mature tone production, appropriate tempi and dynamics to enhance the effect of the musical performance. <p>Technical Excellence (Effect)</p> <ul style="list-style-type: none"> Display and execution of technical skills and/or virtuosity is on a high level, occasionally marred by clarity issues. <p>Detail/professionalism</p> <ul style="list-style-type: none"> Frequent professionalism and a high degree of attention to detail by both individuals and the ensemble as a whole. 					<p>Communication of Musical Intent</p> <ul style="list-style-type: none"> Superb awareness and communication of musical intent, triggering aesthetic responses to the intellectual and emotional elements of the program. <p>Artistry/Musicality</p> <ul style="list-style-type: none"> Artistry and Musicality is fully reflected at an advanced level, incorporating superb phrasing, tone production, appropriate tempi, dynamics, and applicable nuances to heighten or create the effect of the musical performance. <p>Technical Excellence (Effect)</p> <ul style="list-style-type: none"> Superb display and execution of technical skills and/or virtuosity, eliciting a response from the listener and enhancing the overall effectiveness of the performance. <p>Detail/professionalism</p> <ul style="list-style-type: none"> Consistent professionalism and an extremely thorough attention to detail by both individuals and the ensemble as a whole. 				

Appendix J: Sample Visual Effect Score Sheet



SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION
Field / adjudication
VISUAL EFFECT

School _____

Date _____

Event _____

Class _____

*VISUAL EFFECT is the utilization of all elements to bring about greatest effectiveness of the visual presentation. The entire visual presentation should generate a reaction to the expression of **EMOTIONAL, INTELLECTUAL and AESTHETIC** (EIA) efforts. Create the creativity and imagination of the program concept and depth and pacing of the visual design. Consider the coordination of all elements as they visually interpret the musical presentation. Remember that we evaluate what is being performed at the same time we are evaluating how it is being performed. The evaluation of the construction and control of a program, with evaluation of the demonstration of performance level is what determines the degree of achievement. It is impossible to properly evaluate one of these elements without considering the other.*

REPERTOIRE EFFECTIVENESS

(Circle both Box and Number)

Creativity/Imagination of the Program Concept	Box 5	90 - 100
Coordination/Staging/Focus	Box 4	75 - 89
Interpretation and Enhancement of the Music	Box 3	50 - 74
Continuity and Pacing	Box 2	30 - 49
Appropriate Use of Movement/Form/Color	Box 1	0 - 29

PERFORMANCE EFFECTIVENESS

Communication of Visual Intent	Box 5	90 - 100
Artistry/Visual Musicality	Box 4	75 - 89
Visual Excellence (Effect)	Box 3	50 - 74
Attention to Detail/Professionalism	Box 2	30 - 49
	Box 1	0 - 29

Additional comments: _____

Total Points

(20% possible)

SCORE (1-100)*Visual Effect is 20% of the total score.*

Adjudicator _____

© 2014 SCSBOA Rights Reserved

SCSBOA VISUAL EFFECT CRITERIA REFERENCE REPERTOIRE EFFECTIVENESS

Box 1	Box 2	Box 3	Box 4	Box 5
0 5 10 15 20 25	30 35 40 45 49	50 55 60 65 74	75 80 85 90 99	90 95 99 100
<p>Creativity/Imagination of the Program Concept</p> <ul style="list-style-type: none"> The Coordinator effects and effects of the Visual Program are underdeveloped and lack creativity and imagination. 	<p>Creativity/Imagination of the Program Concept</p> <ul style="list-style-type: none"> The Coordinator effects and effects of the Visual Program demonstrate some creativity and imagination. 	<p>Creativity/Imagination of the Program Concept</p> <ul style="list-style-type: none"> The Coordinator effects and effects of the Visual Program demonstrate moderate creativity and imagination. 	<p>Creativity/Imagination of the Program Concept</p> <ul style="list-style-type: none"> The Coordinator effects and effects of the Visual Program provide effective creative and imaginative. 	<p>Creativity/Imagination of the Program Concept</p> <ul style="list-style-type: none"> The Coordinator effects and effects of the Visual Program reflect brilliant creative and imagination.
<p>Coordination/Staging/Focus</p> <ul style="list-style-type: none"> Visual staging and placement of elements do not support visual impact of the musical text. 	<p>Coordination/Staging/Focus</p> <ul style="list-style-type: none"> Visual staging and placement of elements allowing for maximum impact of the visual program. 	<p>Coordination/Staging/Focus</p> <ul style="list-style-type: none"> Visual staging and placement of elements demonstrate adequate efforts to support the visual text. 	<p>Coordination/Staging/Focus</p> <ul style="list-style-type: none"> Visual staging and placement of elements are consistent and support the music. 	<p>Coordination/Staging/Focus</p> <ul style="list-style-type: none"> Visual staging and placement of elements are effective and communicate intent.
<p>Interpretation/Enhancement of the Music</p> <ul style="list-style-type: none"> The Visual Program fails to interpret the basic tenets of the musical program and lacks visual effect. 	<p>Interpretation/Enhancement of the Music</p> <ul style="list-style-type: none"> The Visual Program does not always interpret the musical program effectively, is somewhat deficient in terms of display of artistic level of success. 	<p>Interpretation/Enhancement of the Music</p> <ul style="list-style-type: none"> The Visual Program's efforts to present the meaning and intent of the music program are moderately effective in terms of the artistic program. 	<p>Interpretation/Enhancement of the Music</p> <ul style="list-style-type: none"> The Visual Program effectively interprets and presents the program presented and frequently enhance the music and the artistic program. 	<p>Interpretation/Enhancement of the Music</p> <ul style="list-style-type: none"> The Visual Program consistently interprets and presents the program presented and effectively enhance the music and the artistic program.
<p>Continuity and Pacing</p> <ul style="list-style-type: none"> Very little attempt is made to connect the visual effects to the program. 	<p>Continuity and Pacing</p> <ul style="list-style-type: none"> Few attempts are made to connect the visual effects to the program. 	<p>Continuity and Pacing</p> <ul style="list-style-type: none"> Regular attempts to provide continuity between visual effects are present, yet not consistent. 	<p>Continuity and Pacing</p> <ul style="list-style-type: none"> The consistent evaluation of visual effects through the program is present. 	<p>Continuity and Pacing</p> <ul style="list-style-type: none"> The evaluation and planning of the visual effects through the program is seamless.
<p>Use of Movement/Form/Color</p> <ul style="list-style-type: none"> Visual features are not being utilized to enhance the musical content. 	<p>Use of Movement/Form/Color</p> <ul style="list-style-type: none"> The visual program does not take advantage of the many visual colors and features available to enhance the musical content. 	<p>Use of Movement/Form/Color</p> <ul style="list-style-type: none"> The program demonstrates appropriate use of visual features to enhance the musical content. 	<p>Use of Movement/Form/Color</p> <ul style="list-style-type: none"> The program consistently demonstrates a connection between the musical content and the visual features. 	<p>Use of Movement/Form/Color</p> <ul style="list-style-type: none"> Thorough and thoughtful portrayal of the musical content through movement, form and color.

PERFORMANCE EFFECTIVENESS

Box 1	Box 2	Box 3	Box 4	Box 5
0 5 10 15 20 25	30 35 40 45 49	50 55 60 65 74	75 80 85 90 99	90 95 99 100
<p>Communication of Visual Intent</p> <ul style="list-style-type: none"> The performance fails to acknowledge the visual intent of the program. 	<p>Communication of Visual Intent</p> <ul style="list-style-type: none"> The performance shows some knowledge of visual intent and presents some emotional, aesthetic, and intellectual levels of communication with the audience. 	<p>Communication of Visual Intent</p> <ul style="list-style-type: none"> The performance displays a generally effective understanding of visual intent and presents emotional, aesthetic, and intellectual levels of communication with the audience. 	<p>Communication of Visual Intent</p> <ul style="list-style-type: none"> The performance demonstrates a strong understanding of visual intent and presents emotional, aesthetic, and intellectual levels of communication with the audience. 	<p>Communication of Visual Intent</p> <ul style="list-style-type: none"> The performance maintains a strong understanding of visual intent and presents emotional, aesthetic, and intellectual levels of communication with the audience.
<p>Artistry/Visual Musicianship</p> <ul style="list-style-type: none"> Performers demonstrate a lack of understanding of movement, control, pace and distance. 	<p>Artistry/Visual Musicianship</p> <ul style="list-style-type: none"> Performers demonstrate some knowledge of movement, control, pace and distance. 	<p>Artistry/Visual Musicianship</p> <ul style="list-style-type: none"> Performers demonstrate a working knowledge of movement, control, pace, and distance that impact the performance. 	<p>Artistry/Visual Musicianship</p> <ul style="list-style-type: none"> Performers demonstrate a high level of movement, control, pace, and distance that impact the performance. 	<p>Artistry/Visual Musicianship</p> <ul style="list-style-type: none"> Performers demonstrate extraordinary understanding of movement, control, pace, and distance that impact the entire presentation.
<p>Visual Excellence (Effect)</p> <ul style="list-style-type: none"> Performers fail to demonstrate an emotional and intellectual program that enhances the musical text. 	<p>Visual Excellence (Effect)</p> <ul style="list-style-type: none"> There are few attempts to demonstrate an emotional and intellectual visual program that enhances the musical text. 	<p>Visual Excellence (Effect)</p> <ul style="list-style-type: none"> There are consistent attempts to demonstrate an emotional and intellectual visual program that enhances the musical text. 	<p>Visual Excellence (Effect)</p> <ul style="list-style-type: none"> A high level of emotional and intellectual program enhances the musical text. 	<p>Visual Excellence (Effect)</p> <ul style="list-style-type: none"> The strategically placed emotional and intellectual material enhances the musical text.
<p>Detail/Professionalism</p> <ul style="list-style-type: none"> There is a lack of consistent professional appearance which leads to distraction from the program. 	<p>Detail/Professionalism</p> <ul style="list-style-type: none"> There are considerable lapses of professionalism and the ability of individuals or the group as a whole to maintain a consistent appearance. 	<p>Detail/Professionalism</p> <ul style="list-style-type: none"> There is a generally effective display of professionalism and attention to detail, but there are occasional lapses by individuals or the group as a whole. 	<p>Detail/Professionalism</p> <ul style="list-style-type: none"> There is consistent professionalism and a high degree of attention to detail by individuals or the group as a whole. 	<p>Detail/Professionalism</p> <ul style="list-style-type: none"> There is consistent professionalism and extremely thorough attention to detail by individuals or the group as a whole.

Appendix K: Sample Visual Performance Score Sheet



SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION
Field Adjudication
VISUAL PERFORMANCE

School _____

Date _____

Event _____

Class _____

The **VISUAL PERFORMANCE CAPTION** assesses the depth and quality of the visual composition and the achievement of excellence. To be judged eligible for the visual performance must be evaluated only with regard to factors pertinent to quality. Adjudicators are not to consider soundness or rhythm. It is important to understand that adjudicators evaluate what is being performed at the same time they are evaluating how it is being performed. Be sure to comment on the relative strengths and weaknesses of all sections (rhythm, percussion, & auxiliary).

VISUAL COMPOSITION

Unity, Variety and Continuity

Visual Reflection of Audio

Range/Variety of Skills

Auxiliary Contribution

EXCELLENCE

Movement

Uniformity of Method/Style

Form Control

Visual Pulse Control

Auxiliary Achievement

Additional comments: _____

(Circle both Box and Numbers)

Box 5 90-100

Box 4 75-89

Box 3 50-74

Box 2 30-49

Box 1 0-29

Box 5 90-100

Box 4 75-89

Box 3 50-74

Box 2 30-49

Box 1 0-29

Total Points

(200 possible)

SCORE (1-100)

(Visual Performance is 25% of Total Score)

Adjudicator _____

SCSBOA VISUAL PERFORMANCE CRITERIA REFERENCE

Visual Composition – The program displays				
Box 1	Box 2	Box 3	Box 4	Box 5
0 5 15 20 25	30 35 40 45 49	50 55 60 65 74	75 80 85 90 89	90 95 95 98 100
Unity, Variety and Continuity • There is no use of unity, variety and continuity. The program rarely displays the elements of design.	Unity, Variety and Continuity • There is very little observance of unity, variety and continuity. The program occasionally displays the most basic elements of design.	Unity, Variety and Continuity • The use of unity, variety and continuity is not always present. There is an average display of the elements of design.	Unity, Variety and Continuity • There is consistent use of unity, variety and continuity. There is an excellent display of the elements of design.	Unity, Variety and Continuity • Unity, variety and continuity are constantly present. The highest levels of design elements are always present.
Visual Reflection of Audio • The visual composition has little relation to the audio design.	Visual Reflection of Audio • The visual composition occasionally exhibits basic characteristics of the audio design.	Visual Reflection of Audio • The visual composition reflects the basic components of the audio design.	Visual Reflection of Audio • The visual composition presents an excellent level of coherent choice of the musical structure and content of audio design.	Visual Reflection of Audio • The visual composition conveys the audio design with exceptional depth and broad scope.
Range/Variety of Skills • The composition of the program demonstrates skills which are basic, without range or variety.	Range/Variety of Skills • The composition of the program demonstrates limited range and variety of skills.	Range/Variety of Skills • The composition of the program demonstrates a average range and variety of skills.	Range/Variety of Skills • The composition of the program demonstrates a broad range and variety of skills.	Range/Variety of Skills • The composition of the program demonstrates fully and artistically developed and consistently demonstrated depth and broad variety of skills.
Auxiliary Contribution • The auxiliary contribution is either extremely limited or absent or very incomplete.	Auxiliary Contribution • The auxiliary contribution is at a basic level and does not offer much variety.	Auxiliary Contribution • The auxiliary contribution offers moderate variety and representability.	Auxiliary Contribution • The auxiliary contribution is well developed and offers a broad range of variety and representability.	Auxiliary Contribution • The auxiliary contribution is complex and intricate and offers the broadest range of variety and representability.

Excellence – The individual/ensemble performance displays

Box 1	Box 2	Box 3	Box 4	Box 5
0 5 15 20 29	30 35 40 45 49	50 55 60 65 74	75 80 85 90 89	90 95 95 98 100
Movement • Little or no indication of movement training, allowing a lack of expression of vocal repertoire.	Movement • Some indication of movement training, which limits the expression of the vocal repertoire.	Movement • Shows all training of using moderate to expressive vocal repertoire.	Movement • Shows excellent training of consistent quality, allowing effective expression of vocal repertoire.	Movement • Movement training with a consistent high quality, allowing maximum expression of vocal repertoire.
Uniformity of Method/Style • Little or no occurrence of method/style.	Uniformity of Method/Style • Method/style is inconsistent and/or inadequately defined.	Uniformity of Method/Style • Method/style is defined with some inconsistencies of definition and expression.	Uniformity of Method/Style • Method/style is well defined and comfortably expressed.	Uniformity of Method/Style • Method/style is superbly defined and consistently expressed.
Form Control • Form control is prohibited by inconsistent lack of training or understanding of basics.	Form Control • Form control is limited or flawed by inconsistent training and understanding of basics.	Form Control • Form control is good but inconsistent. A moderate level of training and understanding of basics is evident.	Form Control • Form control is strongly displayed and is the result of excellent training and understanding of basics.	Form Control • Form control is at the highest level of quality and is the result of superior training and understanding of basics.
Visual Pulse Control • Visual pulse control is displayed with little or no understanding due to a consistent lack of ability.	Visual Pulse Control • Visual pulse control is limited, causing a consistent lack of clarity.	Visual Pulse Control • Visual pulse control is average and often flawed by lapses in clarity of pulse relationship.	Visual Pulse Control • Visual pulse control is displayed with a constant high level of awareness.	Visual Pulse Control • Visual pulse control is at a superior level and is maintained throughout the presentation with the highest level of awareness.
Auxiliary Achievement • Auxiliary training is inadequate to support the vocalists.	Auxiliary Achievement • Auxiliary shows a degree of minimal training which limits achievement of the vocalists.	Auxiliary Achievement • Auxiliary shows a degree of training, however achievement is inconsistent.	Auxiliary Achievement • Auxiliary training is of a consistent quality and awareness is well displayed.	Auxiliary Achievement • Auxiliary shows a consistent high quality of training which is superior or superior achievement of the vocalists.

Appendix L: Sample Auxiliary Score Sheet



SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION
Field Adjudication
AUXILIARY ADJUDICATION

School _____

Date _____

Event _____

Class _____

Analyze and credit the depth of the program content and its ability to interpret the music along with the achievement of the technical, expressive and communication skills.

PROGRAM CONTENT (100 PTS.)*(Circle both Box and Number)***Musicality/Expressive components as they relate to:**

- Staging, integration and coordination of all auxiliary units with the band
- Variety and depth of the vocabulary (form, body and equipment) and staging
- Visual effect generated by the auxiliary

Box 5 90-100

Box 4 75-89

Box 3 50-74

Box 2 30-49

Box 1 0-29

EXCELLENCE (100 Pts.)

- Overall achievement of movement, equipment and staging responsibilities
- Technique
- Timing
- Communication skills
- Expression

Box 5 90-100

Box 4 75-89

Box 3 50-74

Box 2 30-49

Box 1 0-29

Additional comments: _____

Total Points
(200 possible)
SCORE (1-100)

Adjudicator _____

SCSBOA AUXILIARY ADJUDICATION CRITERIA REFERENCE PROGRAM CONTENT

	Box 1	Box 2	Box 3	Box 4	Box 5
	0 1 15 22 24	30 35 40 45 49	50 55 62 68 74	75 78 82 85 89	90 92 95 98 100
Staging, integration and coordination of all auxiliary units with the band	<ul style="list-style-type: none"> The auxiliary contribution is clearly staged to support and augment the concert and range of the vocal choir 	<ul style="list-style-type: none"> The auxiliary contribution is occasionally staged appropriately to support and augment the concert and range of the vocal choir 	<ul style="list-style-type: none"> The auxiliary contribution is generally staged appropriately to support and augment the concert and range of the vocal choir 	<ul style="list-style-type: none"> The auxiliary contribution is consistently staged appropriately to support and augment the concert and range of the vocal choir 	<ul style="list-style-type: none"> The auxiliary contribution is consistently staged appropriately to support and augment the concert and range of the vocal choir
Variety and depth of the vocabulary (form, body and equipment) and staging	<ul style="list-style-type: none"> The auxiliary contribution is reflected and the vocabulary uses 10-15 vocal techniques The auxiliary vocabulary is limited to the basic 	<ul style="list-style-type: none"> The auxiliary contribution is reflected and the vocabulary uses 10-15 vocal techniques The auxiliary vocabulary is limited to the basic 	<ul style="list-style-type: none"> The auxiliary contribution is reflected and the vocabulary uses 10-15 vocal techniques The auxiliary vocabulary is limited to the basic 	<ul style="list-style-type: none"> The auxiliary contribution is reflected and the vocabulary uses 10-15 vocal techniques The auxiliary vocabulary is limited to the basic 	<ul style="list-style-type: none"> The auxiliary contribution is reflected and the vocabulary uses 10-15 vocal techniques The auxiliary vocabulary is limited to the basic
Visual effect generated by the auxiliary	<ul style="list-style-type: none"> The program is clearly visible from the auxiliary 	<ul style="list-style-type: none"> The program is clearly visible from the auxiliary 	<ul style="list-style-type: none"> The program is clearly visible from the auxiliary 	<ul style="list-style-type: none"> The program is clearly visible from the auxiliary 	<ul style="list-style-type: none"> The program is clearly visible from the auxiliary
Overall achievement of management, equipment and staging responsibilities	<ul style="list-style-type: none"> The auxiliary demonstrates limited skill in the management, equipment and staging responsibilities 	<ul style="list-style-type: none"> The auxiliary demonstrates some skill in the management, equipment and staging responsibilities 	<ul style="list-style-type: none"> The auxiliary demonstrates good skill in the management, equipment and staging responsibilities 	<ul style="list-style-type: none"> The auxiliary demonstrates excellent skill in the management, equipment and staging responsibilities 	<ul style="list-style-type: none"> The auxiliary demonstrates exceptional skill in the management, equipment and staging responsibilities
Technique, Timing, and Communication skills	<ul style="list-style-type: none"> The auxiliary demonstrates limited skill in technique, timing and communication 	<ul style="list-style-type: none"> The auxiliary demonstrates some skill in technique, timing and communication 	<ul style="list-style-type: none"> The auxiliary demonstrates good skill in technique, timing and communication 	<ul style="list-style-type: none"> The auxiliary demonstrates excellent skill in technique, timing and communication 	<ul style="list-style-type: none"> The auxiliary demonstrates exceptional skill in technique, timing and communication
Expression	<ul style="list-style-type: none"> The auxiliary demonstrates limited expression 	<ul style="list-style-type: none"> The auxiliary demonstrates some expression 	<ul style="list-style-type: none"> The auxiliary demonstrates good expression 	<ul style="list-style-type: none"> The auxiliary demonstrates excellent expression 	<ul style="list-style-type: none"> The auxiliary demonstrates exceptional expression

Appendix M: Sample Percussion Score Sheet



SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION
Field Adjudication
PERCUSSION PERFORMANCE

School _____

Date _____

Event _____

Class _____

The **PERCUSSION PERFORMANCE CAPTION** assesses rhythm, supports that enhance the melody and harmonic musical structure, contribute to the interest of the total music product. Judges use all criteria separately and collectively to arrive at determining the total field show performance.

REPERTOIRE

	<small>(Circle both Box and Numbers)</small>	
Support (Rhythmic and Melodic)	Box 5	90-100
Integration/Coordination	Box 4	75-89
Range of Expression	Box 3	50-74
Creativity and Variety	Box 2	30-49
Degree of Skill Required	Box 1	0-29

EXCELLENCE

	<small>(Circle both Box and Numbers)</small>	
Tempo and Pulse Control	Box 5	90-100
Balance	Box 4	75-89
Rhythmic Accuracy and Precision	Box 3	50-74
Dynamics	Box 2	30-49
Phrasing and Expression	Box 1	0-29
Stylistic Interpretation		
Tuning and Quality of Sound		

Additional comments: _____

Total Points
(200 possible)
Score (1-100)

Adjudicator _____

© 2018 SCSBOA. All Rights Reserved.

SCSBOA PERCUSSION PERFORMANCE CRITERIA REFERENCE

Repertoire The Percussion Program displays

Box 1					Box 2					Box 3					Box 4					Box 5				
0	5	15	25	29	30	35	40	45	49	50	55	62	68	74	75	79	82	85	89	90	95	98	100	
Support (Rhythmic/Melodic)					Support (Rhythmic/Melodic)					Support (Rhythmic/Melodic)					Support (Rhythmic/Melodic)					Support (Rhythmic/Melodic)				
• Efficient rhythmic and melodic support of the total musical program – Lacks integration/coordination					• Basic rhythmic and melodic support for the total musical program – Lacks integration/coordination					• Good rhythmic and melodic support for the total musical program – Some integration/coordination					• Excellent rhythmic and melodic support of the total musical program – Integration/coordination					• Superior rhythmic and melodic support of the total musical program – Excellent integration/coordination				
Integration/Coordination					Integration/Coordination					Integration/Coordination					Integration/Coordination					Integration/Coordination				
• The program lacks integration/coordination – Lacks integration of percussion elements					• Minimal integration of the total musical program – Lacks integration of percussion elements					• Moderate integration of the total musical program – Some integration of percussion elements					• Excellent integration of the total musical program through creative and imaginative percussion elements					• Superior integration of the total musical program through imaginative and creative percussion elements				
Range of Expression					Range of Expression					Range of Expression					Range of Expression					Range of Expression				
• The appropriate range of expression is not evident					• Minimal application of expressive techniques within the total musical style					• Moderate expression, some not evident, may be present in some situations					• Excellent range of expressive techniques within the musical style					• Superior range of expressive techniques within the musical style				
Creativity and Variety					Creativity and Variety					Creativity and Variety					Creativity and Variety					Creativity and Variety				
• Limited variety of creative and artistic styles, textures and timbres. Some creative use of existing technique is not demonstrated					• Limited variety of creative and artistic styles, textures and timbres. Some creative use of existing technique is evident					• Average variety of creative and artistic styles, textures and timbres. Some creative use of existing technique					• Excellent variety of creative and artistic styles, textures and timbres. Creative use of new percussion technique					• Superior variety of creative and artistic styles, textures and timbres. The creative use of new percussion technique sets new standards				
Degree of skill required					Degree of skill required					Degree of skill required					Degree of skill required					Degree of skill required				
• The program requires basic fundamental skills					• The program requires basic fundamental skills and some basic					• The program requires some advanced fundamental musical skills					• The program requires advanced fundamental musical skills					• A significant level of advanced technical and musical skills is required				
Minimum – Box 1					Low Level – Box 2					Mid-Level – Box 3					High-Level – Box 4					Maximum – Box 5				

Excellence – The individual/ensemble performance displays

Box 1					Box 2					Box 3					Box 4					Box 5				
0	5	15	25	29	30	35	40	45	49	50	55	62	68	74	75	79	82	85	89	90	95	98	100	
Tempo and Pulse Control					Tempo and Pulse Control					Tempo and Pulse Control					Tempo and Pulse Control					Tempo and Pulse Control				
• Poor control of tempo. Pulse variations are within the style					• Fair control of tempo. Minor pulse variations are occasionally evident					• Good control of tempo. Minor pulse variations are quickly corrected					• Excellent control of tempo. Minor pulse variations are quickly corrected					• Superior control of tempo. Pulse variations are quickly corrected				
Balance					Balance					Balance					Balance					Balance				
• Balance is not clearly evident					• Balance is not clearly evident					• Good balance is clearly evident					• Excellent balance is clearly evident					• Superior balance is clearly evident				
Rhythmic Accuracy/Precision					Rhythmic Accuracy/Precision					Rhythmic Accuracy/Precision					Rhythmic Accuracy/Precision					Rhythmic Accuracy/Precision				
• Poor rhythmic accuracy/precision					• Fair rhythmic accuracy/precision					• Good rhythmic accuracy/precision					• Excellent rhythmic accuracy/precision					• Superior rhythmic accuracy/precision				
Dynamics					Dynamics					Dynamics					Dynamics					Dynamics				
• Limited range and application of dynamics					• Minimal range and application of dynamics					• Good range and application of dynamics					• Excellent range and application of dynamics					• Superior range and application of dynamics				
Phrasing and Expression					Phrasing and Expression					Phrasing and Expression					Phrasing and Expression					Phrasing and Expression				
• Little phrasing and expressive					• Minimal phrasing and expressive					• Good phrasing and expressive					• Excellent phrasing and expressive					• Superior phrasing and expressive				
Style and Articulation					Style and Articulation					Style and Articulation					Style and Articulation					Style and Articulation				
• Limited articulation and interpretation of musical style					• Minimal articulation and interpretation of musical style					• Good articulation and interpretation of musical style					• Excellent articulation and interpretation of musical style					• Superior articulation and interpretation of musical style				
Tuning and Quality of Sound					Tuning and Quality of Sound					Tuning and Quality of Sound					Tuning and Quality of Sound					Tuning and Quality of Sound				
• Little evidence of tuning, proper technique and technique					• Some evidence of tuning, proper technique and technique					• Good evidence of tuning, proper technique and technique					• Excellent evidence of tuning, proper technique and technique					• Superior evidence of tuning, proper technique and technique				
Minimum – Box 1					Low Level – Box 2					Mid-Level – Box 3					High-Level – Box 4					Maximum – Box 5				