

**Southern California School Band
and Orchestra Association**

**FESTIVAL GUIDE
FOR DIRECTORS**

2007

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FESTIVAL GUIDE FOR DIRECTORS

The purpose of this publication is to provide information about the Band and Orchestra and Solo and Ensemble festivals sponsored by the Southern California School Band and Orchestra Association. The information is primarily for teachers who are either new to the field or who are new to Southern California and the SCSBOA.

This guide was compiled by the members of the Festival Adjudication Committee listed below and is patterned after the Festival Host Manual written by Mr. Ken Gammie and Mr. Roger Olsen. The Festival Adjudication Committee members from 1989 to 1993 served three year terms on a rotating basis. The Festival Adjudication Committee is chaired by the Vice President for Festival Adjudication and the committee also includes the Vice President for Festivals and the Vice President for Music Lists.

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FESTIVAL PHILOSOPHY

It is our belief that music and music activities are important parts of the educational program of our schools. We believe that good classroom instruction is a basic requirement of a sound program of music education. If properly taught and effectively supervised, music can play an important part in the development of many of the attitudes and values that we feel are essential to our cultural and national life.

We believe also that desirable co-curricular music activities should be provided to supplement and enrich the regular classroom activities. We believe that participation in festivals offers the opportunity of achieving a high standard of music performance through the use of the music lists and adjudication by trained and qualified experts in music education. We believe that the comments and suggestions of these adjudicators will help the improvement of each soloist, ensemble, or performing organization.

SCSBOA HANDBOOK

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PURPOSE OF FESTIVALS

(Consistent with the four components in the State Framework)

Artistic Perception – Perceptual and Conceptual Development

- 1 To increase aural awareness
- 2 To encourage musical responsiveness, involvement and discrimination

Creative Expression – Musical Skills Development

- 1 To develop skills necessary to become capable and intelligent performers, creators, and consumers of music
- 2 To upgrade the quality of musical performance through adjudication and the selection of music
- 3 To provide a sight-reading experience under conditions designed to provide a rewarding experience for the students
- 4 To provide suitable performing outlets and serve to motivate participants

Musical Heritage – Historical and Cultural

- 1 To provide aesthetic experiences which will promote a sense of cultural values
- 2 To develop awareness and understanding of the styles, idioms, performance media, and purposes of music that are part of our multicultural heritage
- 3 To develop community interest and support for the school music program
- 4 To further promote music as one of the basic elements of education

Aesthetic Valuing

- 1 To provide a sound basis of musical experience which can be used in making intelligent judgments of musical value

To furnish opportunities for students to see and hear their peers from other schools in a non-competitive setting

BAND AND ORCHESTRA FESTIVALS

Selection of a Festival

District band and orchestra festivals are located throughout Southern California during the months of March and April. A list of festivals is published in the SCSBOA Newsletter every December and January and appears on the SCSBOA website. Each director should select a nearby festival on a date that best fits within the individual school schedule. If your school is not on the mailing list for the festival you select, call the festival host and request an application. An early call - perhaps before the December holidays - will help secure your desired location, date, and time.

Directors should contact the festival hosts in their area to discuss areas of concern, such as:

- the time of day the festival shall run
- the selection of adjudicators
- facilities and equipment
- festival organization
- future festival dates and location.

Selection of Music

The Southern California School Band and Orchestra Association publishes a list of music selections to be used for band and orchestra festivals. This list is reprinted every five years and is amended during each interim year by the Vice President for Music Lists. The requirements for music selection are printed on the front of the list along with a formula for determining the classification of your ensemble. This formula is also on the front of the festival adjudication form found elsewhere in this manual.

Directors are encouraged to select music which will enhance musical growth in their students. Care in the selection of literature for festival can improve the quality of a music program through the time spent preparing music for festival performance. Many directors select music to work on a specific concept such as phrasing (a chorale) or technique (a galop). Literature selected for festival performance should challenge the students but remain within the limits of their abilities so the music can be played with finesse by all. A common mistake is to select music that pleases the director but is beyond the abilities of the students.

Consider the following questions when selecting music for your ensemble:

- ◆ Does the music have the capacity to stimulate the imagination and feelings of the players (students), conductor (teacher), and listeners (audience)?
- ◆ Does the music offer opportunities for the players to develop their:
 - basic musicianship skills and musical knowledge?
 - expressive skills?
 - technical skills?
 - understanding and appreciation?
- ◆ Will the music develop and expand the student's ensemble performance skills? These are the skills needed for effective musical collaboration.

- ◆ Does your ensemble have all the instruments and players called for in the score? If not, may substitutes be made without compromising the integrity of the music?
- ◆ Does the music have the potential for evoking feelings or conveying expressive meanings to the players in your ensemble and audience?
- ◆ Is the music a reasonable challenge for your ensemble? (not too easy or too difficult)
- ◆ Are the individual parts interesting?

Scores for the Adjudicators – Three original scores of each selection must be submitted for your festival performance (one for each judge). Order the scores early so they will arrive in time. Each score should have the measures numbered.

POLICY ON SCORES

The Southern California School Band and Orchestra Association requires that three scores of each selection performed at festival be provided to the adjudicators. They must be purchased from the music publisher in a timely and legal manner. Should a case arise in which a score has been ordered and will not arrive in time, written permission must be obtained from the publisher or retailer so that an unpublished reproduction may be used.

Incomplete Instrumentation – Directors of ensembles having incomplete instrumentation should be as careful as possible to select music which best matches the instrumentation. There may be occasions in which parts will still not be covered. Cue the parts on instruments that closely match the timbre on the missing part. Should your ensemble be small enough that many parts are not covered you may wish to write parts from the condensed score to make the best possible color match. Editing is acceptable for concert performance so long as the integrity of the music is not compromised.

Adding Music to the Festival List – Present SCSBOA policy requires that directors submit a score to the Vice President for Music Lists prior to December 1 should the director wish to perform a selection not currently on the published music list (or addendum) as a "required" selection. A composition which is being performed as a "free choice" selection at festival may be recommended for addition to the music list by filling out three copies of the form titled *Proposed Additions to the Festival Music List* and submit the forms with the scores to the festival adjudicators. They will evaluate the selection in performance and make comments on the form. The three forms will be returned to the director with the adjudication forms; it is the responsibility of the director to mail them to the Vice-President for Music Lists.

Procedures – Band And Orchestra Festivals

1. Before the Festival

The director's checklist included in this packet is an excellent source for logistical preparation. Details will vary from one school district to another, but are usually similar.

Mail application forms and entry fees for each group to the festival host – This should be done at least six weeks prior to the festival date. No group is to be scheduled until fees are paid. Be sure that you are aware of your school's policy concerning the payment of entry fees and that you have requested those fees in a timely

manner. If you have not received the preliminary information, call the host and request a mailing.

Prepare seating charts – Time on stage is limited to 30 minutes. Accurate seating charts will facilitate quick set-ups and limit delays, contributing to a smooth running festival and a more relaxed experience for your students.

Select Music, following rules for music selection and use of scores – See previous section on music selection, p 5. Three scores must be submitted, each with the measures numbered.

Complete activity list or field trip forms – Many districts require trip planning well in advance of the actual trip. Be certain to follow the procedures your school district requires. Also, be sure you are aware of the transportation policy in your district and order bus transportation in a timely manner. Be sure to reconfirm transportation and times to avoid unnecessary delays on performance day.

Arrange for additional chaperones, especially when several groups are involved – Directors are busy and often stressed as the performance nears. Having reliable chaperones to be with and help the students is a prudent plan. Invite your administrators as potential chaperones. Some performing ensembles ask one of their administrators to accompany them on the trip and announce their program. This can help to impress the importance of this activity on your school's administration.

Verify that necessary percussion instruments will be available at the festival site – Festival hosts are asked to provide a limited amount of percussion equipment. Be sure that you are aware of that which will be provided and be prepared to bring enough equipment to meet the needs of your group.

Concert dress – Audiences (and adjudicators) react to the appearance of the performing ensemble. Dressing with some degree of uniformity is desirable and often enhances the performance. Such attention to detail often indicates to the evaluator the character of the ensemble and the importance placed on the performance by the students and the director.

Pack extra supplies – Anything that can break probably will, so bring extra reeds, strings, valve oil, sticks, and additional parts to avoid a forgotten folder from ruining your performance.

Advise students that medals will be available – Sales of festival medals, pins, and stickers provide visible recognition of achievement. They also help meet the expenses of the association's activities. Please encourage your students to purchase these commemorative items and to bring the money for them to the festival.

Meals – Be certain to plan meals in advance. Food is often available at the festival site. Make sure your students know exactly what their responsibilities are.

Recording – Most festival hosts advise participants in advance of recording regulations. If the information is not included, be sure to contact the host for such information.

Send a letter to the parents – A sample letter is included in this packet describing the festival experience and the date and time of the performance. Encourage parents to attend and support their children in this activity.

Arrange for a substitute teacher – Be aware of your school's policy concerning substitute teachers. Request a substitute in a timely and proper manner. This type of activity should be considered school business.

Prepare your students for listening – Hearing other ensembles is as important a part of the festival experience as performing. Plan to hear several other ensembles at the festival. Ask the host to schedule similar types of groups together so that they can hear each other. Many directors ask their students to evaluate what they hear, often with a listening form for the students to fill in. Some suggested forms for evaluation are in this packet.

Student conduct – Each performing ensemble should enjoy an uninterrupted presentation. Be sure your students know and exhibit proper manners for a concert audience.

2. At the Festival – Band and Orchestra Festivals

The director and students should arrive for the band and orchestra festival at least one hour in advance of their warm up time. The director should report to the festival check in table. Procedure at the check in table is:

1. Turn in scores (and seating chart if not already sent).
2. Fill out the first two pages of the festival adjudication form. Many forget to fill in the instrumentation on page 2.
3. Fill out the appropriate form should you wish to have a selection considered for addition to the music list.
4. Meet your festival guide and set the schedule for the rest of the day.
5. Plan time for your students to hear other performances.

The director, along with a guide from the festival, should escort students to the performance room to listen to other performances, if time allows.

The students should get their equipment and music at least 30 minutes prior to the scheduled warm up time, then move to the warm up room ready to enter as soon as the previous group has exited. Plan your warm up activity so you are ready to move to the performance area when asked to do so. The warm up room is intended to be just that and not a place for a last-minute rehearsal. Plan to simply warm up and tune. Music stands and tuners are usually not provided in the warm up room.

A guide will ask you to move to the performance area shortly before the previous group finishes. Please do not delay so the festival will run on time. Send percussion players into the performance area first so they can set up the necessary equipment. The performance area is not the place to do extensive tuning (it can cause the festival to fall behind schedule, and it often advertises problems in the group). ***Please wait for a signal from the adjudicators before commencing your performance and after each selection before beginning subsequent selections.*** It is permissible to check tuning or play a scale or a few chords between selections.

At the conclusion of your performance, a guide will lead you to the sight-reading or clinic room. Sight-reading procedures are discussed on the next page.

When the sight-reading or clinic session is finished, you should store your equipment and return to the performance area to listen to other ensembles. Check with the host in advance concerning limitations on storing equipment. Many festivals require that equipment be kept on the bus as no storage area may be available. Please allow time for students to purchase medals, pins, and stickers. Plan financial arrangements in advance of the festival (students should be asked to bring extra cash for medals and refreshments, or booster groups may make arrangements to purchase these items).

Before leaving the festival site, be sure your students have all of their equipment and music.

3. The Sight-Reading Experience

These procedures for sight-reading have been written as a guide for all directors and adjudicators; they are the standard procedures that all judges should follow. Below is a brief outline of the present format used by SCSBOA which was adopted in November of 2000.

THE SIGHT-READING PROCESS:

- ◆ The performing group enters the sight-reading room.
- ◆ The sight-reading folders are passed out to the student performers.
- ◆ The director has **four minutes** to prepare his/her group for the reading.

The director may prepare for the sight-reading however he/she feels is best for his/her students with the following exceptions:

The director may not do the following:

- sing any musical lines.
 - Tap, clap or count rhythmic passages.
 - Allow the group to play the sight-reading piece on their instruments prior to the adjudicated reading.
- ◆ The adjudicator states that the preparation period is over.
 - ◆ The group reads the piece. The director may call rehearsal letters or numbers without penalty during the reading.
 - ◆ After the reading the director is allowed to make a few comments to his/her group. The director will then turn the group over to the adjudicator.
 - ◆ The adjudicator will summarize the group's preparation process and give comments that may enhance the sight-reading process. The adjudicator may briefly work with the group to demonstrate possible solutions to some of the things needing improvement.
 - ◆ The sight-reading folders are collected and the group leaves the sight-reading room.

When The Group Enters the Sight-reading Room:

Evaluation begins as the group enters the room. Insist on an orderly entrance and set-up. Some groups, especially younger students, are very excited coming from the concert stage. The judge must keep everything moving to stay on schedule.

The judge will have instructions for seating and when to open folders on the board or will give them verbally.

Each group will be allowed to move chairs and stands as needed to best approximate their own physical set-up (student stage crews may be available).

If groups bring their own music into the sight-reading room, they will be asked to place it under their chairs to keep it separate from the sight-reading folders.

When the set-up is completed and the group is seated, the sight-reading folders will be passed out. The following are rules to help keep the sight-reading music in order:

1. Folders are to remain closed until the judge instructs the students to open them. If folders are unavailable, the music will be passed out face down.
2. The festival's student helpers will be instructed to check with the performers and director for specific part assignments, such as treble or bass clef baritone, Eb or F horn, trumpet or cornet parts (if published), etc.
3. After all the folders are passed out, the judge will make sure everyone has the right folder before giving the sight-reading instructions.

Pre-Performance Instructions (present sight-reading format):

If the group is young (middle school or elementary), the adjudicator will try to relieve some of the tension.

The adjudicator will quickly review the sight-reading procedures listed above. The director will have a choice of full or condensed score (if available). The adjudicator will ask if there are any questions about the sight-reading procedure, then will ask the students to pull the designated selection from their folders and will check to see that each student has the proper part.

The judge will start the time for the four minute study period and prepare to adjudicate the performance.

The Sight-Reading Performance:

Adjudication is based on the same philosophy as concert performance adjudication. All comments, letter grades, and plus and minus marks should be based on definition of terms on the back of the sight-reading sheet, and should be reflected in the final rating.

After the Sight-Reading Performance:

The judge will ask the director to make a few general comments to the group about the reading, then turn the group over to the adjudicator. In releasing the group to the sight-reading judge, the director should stay nearby to assure the students (by his or her presence) that this is a positive learning experience. The judge should summarize the performance in general terms, stressing first the strengths, then those aspects needing improvement. The judge should then briefly work with the group to demonstrate possible solutions to some of the things needing improvement mentioned in the performance summary.

The judge will ask the students to return the sight-reading music to the folders, close the

folders, and pass them to the aides. The judge and director should remind the students to pick up their own music and any equipment brought in with them.

The judge will ask the aides to put the folders in numerical order after each group and inventory them. If one or two key folders get out of the room, it becomes difficult to continue.

The judge will complete the evaluation sheet and send it to the festival office.

4. After the Festival - Band and Orchestra Festivals

Thorough evaluation is essential to the complete educational experience of a festival performance. The following suggestions concerning the use of the adjudication sheets and tapes may help complete the festival experience for you and your students.

1. Directors should guide their students through an evaluation of their performance before they read the adjudication forms or listen to the comment tapes. These self-evaluations often help to emphasize the importance of proper preparation and can be referred to in preparing for the next performance. The adjudicator will not know about the improvements the group has made, but the students will, so their evaluation may be a positive one even though the final rating may not have met your goal. Directors should emphasize the importance of self-evaluation while also accepting the evaluation of "neutral ears."
2. Directors should listen to each comment tape before playing the tape for their students. Be sure that you want your students to hear everything on the tape.
3. Directors should plan to include the concepts learned from the festival experience in future rehearsals so the students can fully benefit from the evaluation and improve as individual performers and as an ensemble.

Festival adjudication forms can also be used to enhance your program in some practical ways:

1. Sharing comments on the quality of equipment (or missing instruments) with administrators may help obtain funding for new equipment.
2. Comments on instrumentation problems from an adjudicator may result in students volunteering to switch instruments if the director approaches the comment in a positive manner when discussing the comments with the students.
3. Point out judges' comments that support things that the director has been teaching. This can help most if the director avoids the "I told you so" syndrome by simply referring back to the comments in future rehearsals by saying, "remember what Mr./Ms. Judge said at the festival."

Ensembles that earn a Superior rating should receive a regional festival application with their adjudication forms and tapes. Please ask the host for an application should it be omitted from your packet. Directors are encouraged to take their groups to this next level of performance. Those electing to do so should send the completed application and the

fee to the appropriate festival host immediately.

Directors should evaluate their own preparation for performance after reading the adjudication sheets and listening to the comment tapes. Make notes while the experience is fresh and keep them available so they will help you to better prepare for your next performance.

Directors should send in the evaluation forms (also included in the packet of scores and tapes) to the appropriate vice-presidents. An evaluation of each judge helps with future assignments. Judges get a copy of the evaluation (with the director's name removed) which helps them improve their performance. An evaluation of the festival helps to correct problems and make the experience at future festivals better for your students. If the festival was well run, positive evaluations will help encourage the host to continue hosting a festival at the site. It is nice to thank the festival host for all the hard work necessary to produce a smooth-running festival.

SOLO AND ENSEMBLE FESTIVALS

Directors and teachers should plan to arrive at least 30 minutes before the festival is scheduled to begin in order to help students prepare for their performances. This is the time to check for any last minute schedule changes and to locate warm up and performance rooms. Students should arrive at least 45 minutes prior to the scheduled performance time and should:

1. report to the check in table.
2. submit an original copy of the musical score for the adjudicator (some festivals may ask the performer to bring the score directly to the performance room and hand it to the adjudicator).
3. peruse the schedule for any change in time or performance location.
4. proceed to the warm up room and prepare for performance.
5. be in the appropriate performance room at least 10 minutes before the scheduled performance time.

Each performer should be allowed a few minutes prior to the performance to play a few notes and tune to the piano. Usually this will happen while the adjudicator finishes the sheet from the prior performance. When the adjudicator asks that the performance begin, the student(s) should play right away so the festival will remain on schedule. Solos and small ensembles are usually scheduled at 10 minute intervals; large ensembles at 15 minute intervals.

At the conclusion of the performance, the judge will often make a few notes on the adjudication form and then spend the remaining time working with the performer(s) to illustrate suggestions for improving future performances. When the judge is finished, the performer(s) should move to the audience so the next performer(s) may prepare while the adjudicator completes the adjudication form.

Each festival will have a designated location where ratings are posted and completed

adjudication forms (with the adjudicator's copy of the music) may be picked up. Usually, the completed adjudication forms may be picked up only by directors/teachers. After the ratings are posted, those performers earning an *Excellent* or *Superior* rating may purchase a medal, pin, and/or case sticker. There will be a designated location for medal sales. Exceptional performances may be recognized with a "Command Performance" award. Command performance awards are discussed on the next page.

Those performers earning a *Superior* rating at a district festival are eligible to participate in a regional solo and ensemble festival in May and should have a regional application included with the adjudication form. Should the form not be included, the director should ask the festival host for a regional application.

Festival follow-up is also an essential part of the solo and ensemble festival experience. Directors should make every effort to be present for their students' performances and afterward, review their adjudication sheets with them, reinforcing the adjudicator's comments. Reminders of musical concepts discussed and learned in the solo and ensemble festival experience can be an asset in subsequent band and orchestra rehearsals.

SOLO AND ENSEMBLE FESTIVALS COMMAND PERFORMANCE AWARD

"COMMAND PERFORMANCE" AWARDS INFORMATION

A command performance is an award that recognizes a very outstanding performance by a soloist and/or ensemble at an SCSBOA solo and ensemble festival. It is the hope of the SCSBOA board of directors that most students will stay and listen to the command performance award performances, allowing them to hear what the adjudicators consider exceptional performances. The command performance is NOT adjudicated.

Any adjudicator may award a command performance (CP) to an individual or ensemble that meets the following criteria.

1. The performer(s) received a I rating in all categories on the adjudication sheet.
2. The performance was such that it should be an example for other students to identify outstanding musicianship and technique.
3. The ensemble demonstrated not only individual superior qualities, but the group performed with outstanding musicality as well.

There is no minimum or maximum number of command performance awards given at a festival. Each adjudicator determines command performance awards from the performances he or she adjudicated.

PROCEDURES FOR THE HOST

1. The host should have a designated performance area for those students who received a command performance. This area should have a tuned piano, chairs and music stands.
2. The schedule of command performances should include at least one concert in the morning session (preferably at lunch) for those students who receive a command performance award in the morning session, and another concert in the late afternoon for students who earn a command performance award in the afternoon.
3. Adjudicators will present a command performance award to the individual or leader of the ensemble after the original festival performance. He will also mark on the score sheet, by the rating, that a command performance was given. The student with a command performance award should be directed to a specific area to sign up for a time to perform. The registration desk should designate on the recap sheet the command performance award as well as the superior rating.
4. The festival host should provide information about the command performance awards, including their function and operation, in the pre-festival information letter sent to participants and directors. The information from the top part of this page would be appropriate to include.

DEFINITION OF TERMS

The standard for festival adjudication of the Southern California School Band and Orchestra Association is simply that each ensemble should present the music as well as it can possibly be played. The following paragraphs are intended to describe the terms used on the adjudication forms so directors, adjudicators, and students all understand the desired performance result.

TONE QUALITY – Appropriate tone quality is the production of the characteristic sound for each instrument. This characteristic sound is a centered, supported, and mature tone that is distinctive and specific for each instrument. *Ensemble* tone quality is the sonorous and blended texture produced by combining the characteristic individual sounds of each instrument. *Woodwind, Brass, String, and Percussion* tone involves the production of a characteristic sound for each instrument in all registers and at all dynamic levels, while maintaining a suitable ensemble texture.

INTONATION – All the instruments within each section (*Woodwind, Brass, String, and Percussion*) should be at the same pitch center and the pitch center should be the same throughout the *Ensemble*. *Unisons* and *Octaves* should be one-to-one or two-to-one (etc.) vibration ratios and without audible "wavers." Horizontal lines should have accurate *Intervals* from note to note which should be consistent with the tempered scale and must match the established pitch center. Each note in every chord should match the overtones generated by the fundamental for correct *Harmonic* intonation. Chord notes must be adjusted to produce the most resonant sound with no apparent "wavers" or "beats."

TECHNIQUE/FUNDAMENTALS – All the students in the ensemble should demonstrate correct *Posture, Hand Position, Bow Placement, and Instrument Position*. The tone qualities should demonstrate proper *Use of Air* and *Bow Speed* necessary to play musically. The listener should hear no incorrect notes (*Note Accuracy*), lack of clarity, or hesitation in playing the musical passage (*Fluency*). Any tonguing or bowing should be done in such a way that there is neither tone nor pitch distortion (*Articulation*) and should reflect the *Articulation* patterns indicated on the score. The ensemble should demonstrate a secure, subdivided *Pulse* at all tempos and *Rhythm* should be played correctly (*Accuracy*) and exactly together (*Precision*).

MUSICIANSHIP – The music should be performed in a way to generate an emotional response in the listener. *Attacks* and *Releases* should be stylistic and precise. The music should be *Fluent* and have motion and direction. Phrases should be *Shaped* according to the melodic contour, complete, and played *Uniformly* by the entire ensemble.

BALANCE – Accurate balance is dependent on an understanding of the traditional or "pyramid" concept of balance. This concept produces sounds in which lower voices have a fundamental role in shaping all aspects of the balance spectrum. All parts within the *Ensemble* should be audible, reflecting the style and intent of the composition and should adhere to the traditional concept of balance. The *Melody* should be the point of focus. All melodic voices should adhere to the "pyramid" concept of balance. The *Accompaniment*

should be in a supporting role to the melodic material. All accompanying voices should adhere to the traditional concept of balance. *Blend* is the combination of all elements of balance and should produce resonance and clarity within the section and ensemble. No individual or instrument group should dominate within the context of ensemble, melody, and accompaniment.

INTERPRETATION – *Interpretation* of the music should reflect the style period and the composer's intent. Some degree of individual latitude is allowed, as long as the performance remains musically convincing and is consistent within the ensemble. The music should be presented in such a way as to involve the listener emotionally in the performance. Interpretive elements include *Tempo, Dynamics, Concept of Style, Bowing* and *Articulation*. The music should show *Nuance* through the use of dynamic shading, rubato, accent, style of attack and release, and/or any other appropriate musical variation.

FESTIVAL ADJUDICATOR APPRENTICE PROGRAM

Directors are encouraged to become festival adjudicators and help the association to better serve its members. The association hopes to maintain a high degree of credibility with the students and teachers by placing only the most qualified adjudicators on the list in the future. The following program has been established to achieve that goal.

Requirements for Entry:

1. seven (7) years of public school instrumental teaching experience.
2. consistent high quality performance at SCSBOA festivals by large ensembles directed by the applicant wishing to evaluate bands and orchestras.
3. consistent high quality performance at SCSBOA festivals by small ensembles and soloists taught by the applicant wishing to evaluate at solo and ensemble festivals.
4. out of area experience will be accepted after an applicant has brought performers to SCSBOA festivals for two (2) years.
5. equivalency to the above may be accepted upon consent of the committee.

Program Requirements:

Applications are accepted at the SCSBOA winter conference and are evaluated by the festival committee. Applicants are notified by letter of acceptance or non-acceptance into the program.

Applicants for band and orchestra festival adjudicator must attend at least one full day festival with the apprentice director and evaluate groups in writing and on tape with some intervals for discussion. Three such dates are scheduled each festival season and each applicant must schedule his/her appearance with the apprentice director. It is recommended that apprentices work more than one festival.

Applicants for sight-reading adjudicator at band and orchestra festivals must spend at least one full day with a sight-reading judge at one of the three scheduled band and orchestra festivals. This must also be scheduled with the apprentice director.

Applicants for solo and ensemble festival adjudicator must attend at least one full day festival with a master adjudicator on the desired specialty (woodwind, brass, strings, percussion). The applicant must schedule solo and ensemble festival appearances with the Vice-President for Festival Adjudication who will assign the applicant to a master adjudicator.

All sheets and tapes are evaluated by the festival committee and recommendations are made at the May festival committee meeting. Applicants will be notified by letter of their status after that meeting.

ADDITIONAL FORMS AND MATERIALS

Band and Orchestra Festivals

1. Festival Entry Blank and Performance Adjudication Form
2. Proposed Additions to the Festival Music List
3. Director's Checklist
4. Standards For Festival Ratings and Computing Chart
5. Parent Letter for Band and Orchestra Festivals
6. Festival Evaluation Form for Band and Orchestra Festivals
7. Evaluation of Festival Adjudication for Band and Orchestra Festivals
8. District Festival Superior Rating Verification
9. Sample of a Student Listening Guide and Comment Sheet

Solo and Ensemble Festivals

1. Participant Application for Solo and Ensemble Festivals
2. Parent Letter for Solo and Ensemble Festivals
3. Festival Evaluation Form for Solo and Ensemble Festivals
4. Evaluation of Festival Adjudication for Solo and Ensemble Festivals
5. S/E Adjudication Forms: Winds, Strings, Percussion

Southern California School Band and Orchestra Association
PROPOSED ADDITIONS TO THE FESTIVAL MUSIC LIST
EVALUATION FORM FOR FESTIVAL ADJUDICATORS

Selection to be considered:

Title _____

Composer _____

—
Publisher _____

—
Classification _____

—
(Check one)

- 1 Band
- 2 Orchestra
- 3 String Orchestra

Submitted by:

Director's
name _____

School _____

—
For Festival Adjudicator only:

Approved _____ Not
Approved _____

Recommended Classification _____

Comments: _____

—

—

Adjudicator's
Signature _____

Festival
Site _____ Date _____

—
Instructions for Directors:

1. Make three copies of the top half of this form.
2. Submit all three copies of the form with your Performance Adjudication Forms when you check in at the festival.
3. The adjudicators will make their comments and return the forms to you with your festival packets.
4. Mail the forms to the address listed below.

Vice President, Music Lists
SCSBOA

11770 Warner Ave., Ste. 110
Fountain Valley, CA 92708

DIRECTOR'S CHECKLIST

Mail a copy of this form to all participating directors

FESTIVAL LOCATION: _____

DATE: _____

_____ Complete field trip forms.

_____ Arrange for additional chaperones.

_____ Submit application forms for each performing group to the festival host.

_____ Submit entrance fee for each group to the festival host (before being scheduled).

_____ **Follow rules for music and scores.**

- 1 provide three scores of each performance selection (order them well in advance of the festival). If photocopied scores are used, a copy of a letter from the music publisher or distributor must be submitted to each judge indicating that the scores are on back-order, out of print or unavailable.
- 2 number the measures on the scores.
- 3 mark folders and parts with a school stamp so they can be returned if lost.

_____ Make sure your performance (including setting up and exiting the stage) lasts no more than thirty minutes.

_____ Order bus transportation.

_____ Re-confirm bus transportation and times.

_____ Arrange the schedule for the day so that your students will hear at least two other performances.

_____ Prepare your students for an educational listening experience.

_____ Discuss with students:

- 1 that medals will be available for sale.
Medals - \$5.00
Cloisonné pins - \$5.00
Patches - \$3.00
Stickers - \$1.00
- 2 to bring money for snacks.
- 3 the dress standards for festival performance.
- 4 the rules for student behavior and conduct while performing and listening.

- _____ Prepare two copies of a seating chart, one each for the stage crew and sight-reading aides.
- _____ Confirm percussion requirements with the host (do not ask for more than the basic large percussion instruments).
- _____ Arrange for your percussionists to go backstage of the performance area during the warm-up time, to be ready to set up the percussion section as soon as possible after the preceding group has finished.
- _____ Confirm audio and video recording opportunities and possible payment for services.
- _____ Send letter of invitation to parents.
- _____ Arrange for a substitute teacher.
- _____ Invite administrators to your performance.

STANDARDS FOR FESTIVAL RATINGS AND COMPUTING CHART BAND AND ORCHESTRA FESTIVAL

- SUPERIOR - I** This division represents the finest conceivable performance for the event and the class of participants being judged; worthy of the distinction of being recognized as among the very best. This rating should be reserved for the truly outstanding performance and might be compared to a percentage grade of 90 to 100.
- EXCELLENT - II** This rating reflects an unusual performance in many respects, but not one worthy of the highest rating due to minor deficiencies in performance, ineffective interpretation, or improper instrumentation. Yet, it is a performance of a distinctive quality. The rating might be compared to a grade of 80 to 89.
- GOOD - III** This rating is awarded for a good performance, but one that is not outstanding. The performance shows accomplishment and marked promise, but is lacking in one or more essential qualities. This rating might be compared to a grade of 70 to 79.
- FAIR - IV** This rating describes a performance that shows some obvious weaknesses. These may reflect handicaps such as insufficient instrumentation or other essential qualities. This rating might be compared to a grade of 60 to 69.

POOR - V

This rating indicates a performance which reveals much room for improvement. The director should check his methods, instrumentation, and all essential qualities with those of a more mature organization. This rating is rarely used, even by the most critical adjudicator.

CHART FOR COMPUTING RATINGS DISTRICT FESTIVAL

The division rating is a consensus rating, not an average. It is based upon the evaluation of three judges. The rating from sight-reading is not included in the final rating for District Festivals.

SUPERIOR - I	EXCELLENT - II	GOOD - III	FAIR - IV	POOR - V
1-1-1	1-2-2	1-3-3	1-4-4	1-5-5
1-1-2	1-2-3	1-3-4	1-4-5	2-5-5
1-1-3	1-2-4	1-3-5	2-4-4	3-5-5
1-1-4	1-2-5	2-3-3	2-4-5	4-5-5
1-1-5	2-2-2	2-3-4	3-4-4	5-5-5
	2-2-3	2-3-5	3-4-5	
	2-2-4	3-3-3	4-4-4	
	2-2-5	3-3-4	4-4-5	
		3-3-5		

Note: Post only the final Word Rating (e.g. EXCELLENT, not II)

PARENT LETTER

Festival Host: Duplicate this letter and send to all participating directors with their information packets.
Participating Director: Duplicate this letter and distribute to the parents of your students.

Dear Parents:

Your son or daughter will be participating in a Southern California School Band and Orchestra Association District Band and Orchestra Festival on _____ . The festival will take place at _____ .

Perhaps you are aware of most of the facts concerning our music festivals; however, certain facts bear repeating. This district festival is one of the many festivals sponsored by the SCSBOA. Participants in district festivals become eligible to go on to the regional festival if they receive a "Superior" rating for their performance.

All groups are classed according to current SCSBOA classification factors. Each class has a list of music from which one selection must be chosen. Other selections are not restricted.

Judges, who are specialists in their respective fields, are hired to make constructive comments and criticism using the official adjudication forms. They are selected by the association and have met the standards of this professional organization.

No one is a winner; there is no "first place." Ratings are given, including Superior, Excellent, Good, Fair, and Poor. The rating standards are set by experienced music educators; however, the rating received is not as important as the learning process that has preceded the performance. Therefore, performers may elect to enter for comments only.

Official medals, cloisonné pins, and stickers (authorized by the association) which indicate the rating earned, may be purchased by individuals. They are often worn on uniforms or kept as souvenirs of achievement. The cost of a medal or pin is \$5.00, a patch is \$3.00 and a sticker is \$1.00. Students should bring the appropriate amount of money with them, as pins, medals, and stickers will not be available after the day of the festival except through a special order made by the group's director.

This festival is open to the public; and you are cordially invited to share with us the intellectual, aesthetic, and social growth that is gained through musical performance.

FESTIVAL EVALUATION
BAND AND ORCHESTRA FESTIVAL
Duplicate and give a copy to each adjudicator and director.
 (To be completed by all adjudicators and directors)

Festival Site: _____

Festival Host: _____

Date: _____

PLEASE RATE THE ITEMS BELOW USING THE FOLLOWING SCALE:

- 1 = Outstanding
- 2 = Very Effective
- 3 = Effective
- 4 = Requires Improvement
- 5 = Unsatisfactory

	NA	1	2	3	4	5
Registration table						
Warm-up facilities						
Performance area facilities						
Sight-reading facilities						
Availability of host						
Signs clearly posted for all areas						
Equipment provided						
Student aides (runners)						
Medal Sales table						
Written instructions from host						
Overall evaluation						

Comments (please use the back if necessary):

Please return this form to: Mark Wadleigh
 Rancho Buena Vista High School
 1601 Longhorn Drive
 Vista, CA 92081
 Fax: (760) 727-7784

EVALUATION of FESTIVAL ADJUDICATION BAND AND ORCHESTRA FESTIVAL

Duplicate and give two copies to each director.

(To be completed by directors)

Director: _____

School: _____

Festival Site: _____

Date: _____

For each adjudicator, please rate the items below using the following scale:

5 = Outstanding 4 = Very Effective 3 = Effective 2 = Requires Improvement 1 = Unsatisfactory

Adjudicator's Name: _____

	5	4	3	2	1
Were comments constructive?					
Ability to give suggestions for improvement					
Did comments relate to the students?					
Were accomplishments, as well as deficiencies, recognized?					
Legibility of written comments					

COMMENTS: _____

Adjudicator's Name: _____

	5	4	3	2	1
Were comments constructive?					
Ability to give suggestions for improvement					
Did comments relate to the students?					
Were accomplishments, as well as deficiencies, recognized?					
Legibility of written comments					

COMMENTS: _____

Adjudicator's Name: _____

	5	4	3	2	1
Were comments constructive?					
Ability to give suggestions for improvement					
Did comments relate to the students?					
Were accomplishments, as well as deficiencies, recognized?					

Legibility of written comments					
--------------------------------	--	--	--	--	--

COMMENTS: _____

Please return to: Pete Jackson, VP-Festival Adjudication
 26438 Paseo Del Mar #B
 San Juan Capistrano, CA 92675

DISTRICT FESTIVAL SUPERIOR RATING VERIFICATION

Instructions to the District Festival Host:

1. *Make photocopies of this blank form before the festival.*
2. *Complete the festival host information, including your signature on this form.*
3. *Give a copy to each ensemble receiving a Superior rating.*

Name of Organization:

Name of School:

Name of Director:

I hereby certify that the organization above has qualified for Regional Festival participation by earning a Superior rating at:

_____ festival location

_____ festival host (print)

_____ festival host signature

date

Instructions to the Director:

- 1. Call a regional festival host to reserve a tentative performance time at their regional festival.*
- 2. Mail this form, a regional festival application form (available from the regional festival host or from the SCSBOA office), and your entry fee check to the regional festival host.*

Director's Name: _-

School:

School address:

City/Zip code:

Phone: (_____)_____

SAMPLE of a STUDENT LISTENING GUIDE AND COMMENT SHEET
BAND AND ORCHESTRA FESTIVAL

Student's Name _____

Name of Band or Orchestra being evaluated:

Musical Selections: 1.

—
2.

—
3.
—

1. **Tone Quality** – Briefly describe the tone quality of the group. Discuss woodwinds, brass, strings, percussion, and individuals specifically. Identify the positives and negatives.

2. **Intonation** – Does the group play in tune? Offer suggestions to improve if needed.

3. **Rhythm** – Does the group play with good rhythm? Are notes started together (and with the same style)? Is there steady pulse throughout each piece? When there are time changes (including *rit.*, *rall.*, and *accel.*) does everyone stay together? Are releases of notes and phrases together?

4. Do members of this ensemble play with good posture, instrument and hand positions, and proper air support (or bow motions)?

5. Describe the balance, blend, expression of dynamics, and phrasing.

List at least three “strong points” for this group and NO MORE than two “weak points.”

STRONG POINTS

WEAK POINTS

1. _____
1. _____
2. _____

2. _____

3. _____

Circle One: SUPERIOR EXCELLENT GOOD FAIR POOR

PARTICIPANT APPLICATION
REGIONAL SOLO AND ENSEMBLE FESTIVAL

(Please use one application form per entry)

FESTIVAL HOST: Please duplicate this application, and give a signed copy to students who receive a superior rating.

I hereby certify that the soloist or ensemble listed below has qualified for Regional Festival participation by earning a Superior Rating at:

Festival Location:

Festival Host (print):

Festival Host (signature):

Date: _____

SOLO APPLICATION

Name: _____ Title of solo: _____

Instrument: _____ Composer: _____

Grade: _____ Accompanist's name: _____

Preferred time of performance: A.M. P.M.

Do you study privately? _____

If yes, how many years? _____

Important For Scheduling: If your accompanist is performing with other students, please list their names, instruments, and school on the reverse side of this form.

ENSEMBLE APPLICATION

Name of ensemble: _____ Preferred time of performance: A.M. P.M.

Leader (contact person): _____ Title of selection: _____

Phone: (_____) _____ Composer: _____

Student's name	Instrument

PARTICIPANT INFORMATION (SOLOISTS AND ENSEMBLES COMPLETE ALL OF THE INFORMATION BELOW):

Student's Name: _____ Director or private teacher: _____

Student's Address: _____ SCSBOA Card Number: _____

City/Zip code: _____ Teacher's Address: _____

Phone: (_____) _____ City/Zip code: _____

School: _____ Phone: (_____) _____

ENTRY FEES

Solos and Duets: \$13.00
 Ensembles: 3-7 members: \$18.00, 8-20 members: \$25.00, 21+ members: Discuss with host

Mail this application and fees (with checks made out to SCSBOA) to:

Festival Host _____

Address _____

City, Zip _____

**PARTICIPANT APPLICATION
 SOLO AND ENSEMBLE FESTIVAL**

(Please use one application form per entry)

School: _____

Director: _____ SCSBOA Card Number _____

Private Teacher: _____

Person to be mailed information: _____

Address: _____

City/Zip code: _____

Phone: (_____) _____

E-Mail Address: _____

SOLO APPLICATION

Name of _____

Student: _____

Instrument: _____

Grade in School: _____

Title of solo: _____

Composer: _____

Accompanist's name: _____

Preferred time of performance: A.M. P.M.

Do you study privately? _____

If yes, how many years? _____

Important For Scheduling: If your accompanist is performing with other students, please list their names, instruments, and schools on the reverse side of this form.

ENSEMBLE APPLICATION

Type of ensemble: _____

Leader (contact person): _____

Phone: (_____) _____

Title of selection: _____

Composer: _____

Preferred time of performance: A.M. P.M.

Members: _____

Student's name	Instrument

Note: The performer(s) must provide an original copy of the musical score for the adjudicator

ENTRY FEES

Solos and Duets: \$13.00

Ensembles: 3-7 members: \$18.00, 8-20 members: \$25.00, 21+ members: Discuss with

host

Make all checks out to SCSBOA (one check per school or private teacher preferred).

IMPORTANT: Applications must be received by: _____

Return this application (with festival fees) to: Festival Host

School

Address

City/zip
code _____

PARENT LETTER

Festival Host: *Duplicate this letter and send to all participating directors and private teachers with their information packets.*

Participating Director or Private Teacher: *Duplicate this letter and distribute to the parents of your students.*

Dear Parents:

Your son or daughter will be participating in a Southern California School Band and Orchestra Association (SCSBOA) District Solo and Ensemble Festival on _____.

Your son's or daughter's performance time is _____ and the festival will take place at _____.

Perhaps you are aware of most of the facts concerning our music festivals; however, certain facts bear repeating. This district festival is one of the many festivals sponsored by the SCSBOA. Participants in district festivals become eligible to go on to the regional festival if they receive a Superior (I) rating for their performance. In addition, a Command Performance Award may be given by the adjudicator for truly exceptional performances. Students who receive a Command Performance will be invited to play for the other students at the festival.

Judges, who are specialists in their respective fields, are hired to make constructive comments and criticism using the official adjudication forms. They are selected by the association and have met the standards of this professional organization.

No one is a winner; there is no "first place." Ratings are given, including Superior (I), Excellent (II), Good (III), Fair (IV), and Poor (V). The rating standards are set by experienced music educators; however, the rating received is not as important as the learning process that has preceded the performance. Therefore, performers may elect to enter for comments only.

Official medals, cloisonné pins, and stickers (authorized by the association) which indicate the rating earned, may be purchased by individuals. They are

often worn on uniforms or kept as souvenirs of achievement. The cost of a medal or pin is \$5.00, a patch is \$3.00 and a sticker is \$1.00. Students should bring the appropriate amount of money with them, as pins, medals, and stickers will not be available after the day of the festival except through a special order made by the school's director.

This festival is open to the public; you are cordially invited to share with us the intellectual, aesthetic, and social growth that is gained through musical performance.

"SAMPLE LETTER" TO PARTICIPANTS SOLO AND ENSEMBLE FESTIVAL

Directions and Information

Festival Location: _____

Festival Host: _____

Performance

- **Be On Time** – Please plan to arrive one hour before your performance is scheduled so that you will have time to register and warm-up.
- Compositions having an accompaniment must be performed with an accompaniment.
- Make scheduling arrangements with your accompanist as soon as possible.
- All participants must adhere to the established festival schedule.
- No refunds of festival fees will be given for cancellations made less than two weeks before the festival.

Address

Westlake High School's address is: 100 Lakeview Canyon Rd., Westlake Village, CA 91362. The school phone number is 805.497.6711. A campus map is enclosed.

Parking

Metered parking is available in lot G. Public parking is available in lot F after 12:00 p.m. on Saturdays.

Registration

Check in at the registration table will be in the Music Building, room 143 (Conference Room). **Give an original copy of the music score to the adjudicator before beginning.** You will be given a map of the buildings so you

can find your performance area. Practice rooms in the basement of the Music Building will be designated for warm-up.

Certificates

All students will receive appropriate certificates of performance at the registration table following the return of their evaluation forms.

Medals

After a student has performed and has picked up his or her adjudication sheet at the registration table, he or she may purchase the appropriate medal at the same table. Medals \$5, Cloisonne pins \$5, patches \$3, stickers \$1.

Command Performance

Students receiving a command performance from their adjudicator will be invited to perform in the Recital Hall. Recitals will be held every few hours throughout the day. Students participating in Command Performances can have their performance taped on audio or video cassette for a modest cost.

Refreshments

The university union and the dining facility will be open until 2:00 p.m. for snacks and drinks.