

# THE SOUTH JERSEY BAND AND ORCHESTRA DIRECTORS ASSOCIATION HANDBOOK

The purpose of this handbook is to document the policies and activities of the South Jersey Band and Orchestra Directors Association. Due to the many facets of our performing groups, and the auditions that are necessary to form these groups, a handbook has been established for the benefit of all teacher/members that participate.

Please keep this handbook on file for future years. When necessary, updated information will be sent to all participating directors and a corrected version will be posted on the region web site. As changes are made, the on-line handbook will be updated. Periodically the handbook will be reprinted. Through the use of this handbook we should be able to reduce the amount of material sent out each year regarding the auditions, rehearsals and performances. This handbook should be a handy reference and answer many of the questions that you have. Any questions concerning the information in this handbook should be directed to the officers of the organization.

This edition contains changes approved through June, 2007.

## Table of Contents

	<u>Page</u>
CONSTITUTION.....	3
BY-LAWS.....	4
AUDITION REQUIREMENTS.....	7
High School Wind Audition Requirements.....	7
Junior High School Wind Audition Requirements.....	7
High School Percussion Audition Requirements.....	8
Junior High School Percussion Audition Requirements.....	10
High School String Audition Requirements.....	12
Junior High School String Audition Requirements.....	13
RANGE REQUIREMENTS FOR WINDS/PERCUSSION.....	14
AUDITION INFORMATION.....	15
Audition Placement.....	15
Audition Instructions.....	15
Adjudicators & Moderators.....	16
Scoring.....	17
Re-auditions.....	19
Special Auditions.....	19
Piano, Harp, English Horn Requirements.....	20
Audition Results.....	20
All State Band and Orchestra Eligibility.....	20
INSTRUMENTATION.....	21
Junior High School String Ensemble Instrumentation.....	21
High School Orchestra Instrumentation.....	21
Elementary Honors Band Instrumentation.....	21
Wind Ensemble Instrumentation.....	22
Symphonic Band Instrumentation.....	22
Junior High Band Instrumentation.....	23

REHEARSAL AND PERFORMANCE INFORMATION.....	24
Rehearsal and Performance Requirements.....	24
Performance Dress Requirements.....	24
CONDUCTOR SELECTION.....	25
DUTIES OF THE BOARD OF DIRECTORS.....	25
Senior and Jr. High Auditions Chairpersons.....	25
String Coordinator.....	26
Junior High Coordinator.....	26
Managers (All Ensembles).....	26
Elementary Coordinator.....	26
Tempo Liaison.....	26
Equipment Manager.....	27
Historian - Public Relations Officer.....	27
SCHOLARSHIP.....	27
ELEMENTARY BAND FESTIVAL.....	28
CONCERT BAND FESTIVAL.....	28
APPENDIX	
A. Percussion Requirements	
B. Conductor Application	

**REGION III OF THE  
NEW JERSEY MUSIC EDUCATORS ASSOCIATION  
SOUTH JERSEY BAND AND ORCHESTRA  
DIRECTORS ASSOCIATION**

The South Jersey Band and Orchestra Directors Association meets a minimum of three times during the year. The elected officers and members of the Executive Committee are: President, President-elect, Corresponding Recording Secretary, Treasurer, Auditions Procedure Chairperson and Immediate Past President. The term of office for the Executive Committee is two years. Appointments to a Board of Directors made annually by the President, with the approval of the Executive Committee, should include but not be limited to the following: Senior High Auditions Chairperson, String Coordinator(s), Junior High Coordinator, Senior High Orchestra Manager, Junior High String Ensemble Manager, Wind Ensemble Manager, Symphonic Band Manager, Junior High Band Managers, Elementary Honors Bands Managers, Elementary Honors Band Coordinator(s), Senior High Band Coordinator(s), Junior High Auditions Chairperson, and Historian-Public Relations Officer. The South Jersey Band and Orchestra Directors Association sponsors a Senior High Orchestra, Senior High Wind Ensemble, Senior High Symphonic Band, Junior High String Ensemble, two Junior High Bands, and two Elementary Honors Bands. The Association works in conjunction with the South Jersey Choral Directors Association. Meetings between the two groups may be arranged to provide for better communication regarding Region III activities.

Region III covers the largest geographical area of the three regions in New Jersey. Included are; Atlantic, Burlington, Camden, Cape May, Cumberland, Gloucester, Salem and Ocean County.

## CONSTITUTION

### ARTICLE I - Name

The name of this organization shall be the South Jersey Band and Orchestra Directors Association, Inc. hereafter referred to as the "Association".

### ARTICLE II - Purpose

The purpose of the Association shall be (1) to organize, promote and implement the musical activities suggested and sponsored by the New Jersey Music Educators Association insofar as they are feasible in the South Jersey area, (2) to endeavor to raise the level of all activities undertaken by the organization to the highest musical standards, (3) to strive to improve the implementation of traditional activities as well as to search for new and more meaningful activities, and (4) to generally support and foster quality music education in the schools of South Jersey.

### ARTICLE III - Membership

Section 1. Membership in the Association shall be comprised of Active Members, Inactive Members, Associate Members and Honorary Members.

Section 2. All teachers of instrumental music in the following counties of the State of New Jersey are eligible for membership in this Association: Atlantic, Cumberland, Burlington, Gloucester, Camden, Ocean, Salem, and Cape May

Section 3. To be an Active Member of the Association, the person must (1) be a member in good standing of the New Jersey Music Educators' Association, (2) be an instructor of instrumental music in a public, parochial, or private elementary, intermediate, or secondary school in the South Jersey area, and (3) participate in the activities of the Association to the degree indicated by the Association. Active members may vote in all general membership meetings held by the Association.

Section 4. Associate members of the Association, must (1) be a member in good standing of the New Jersey Music Educators' Association and (2) be connected in some way with instrumental music or the music industry outside of the elementary, intermediate and secondary schools of the South Jersey area. Associate members may attend all activities and the general meetings of the Association but may not vote. Associate members may participate in activities of the Association in a capacity found appropriate by the Association.

Section 5. Honorary members may be elected by the Association in recognition of a major contribution made to the Association or to the area of instrumental music education. An Honorary member may attend all activities and general meetings of the Association but may not vote.

Section 6. The President, any officer of the Association, or any three (3) Active members, by petition, may bring before the Active membership the name of any member who, by reason of irregular participation or negligence of responsibilities toward activities of the Association should be considered for discharge from active membership. This member may appear before the Active membership to state his case. A two-thirds vote of the Active membership present is needed for discharge.

### ARTICLE IV - Officers

Section 1. The officers of the Association shall include: President, President Elect, Corresponding-Recording Secretary, Treasurer, Auditions Procedures Chairperson, and Immediate Past President. These officers shall constitute the Executive Committee of the Association and shall have the authority to conduct business between regularly scheduled general membership meetings.

Section 2. Elections of all officers shall be held at a regularly scheduled general meeting held in the Spring. All officers shall be elected for two-year terms beginning immediately upon the adjourning of the meeting in which the election was held.

Section 3. Any vacancy encountered by any office on the Executive Committee shall be filled by an appointment from the President for the remainder of the term. Should the Presidency become vacant, the President Elect shall assume the Presidency.

Section 4. A nomination committee shall be appointed by the President, consisting of (3) members of the Executive Committee one of whom will be the Immediate Past President, who will chair said committee. This committee will present their slate of officer candidates at the Spring general meeting. Nominations from the Active membership may be made from the floor. Elections will be by secret ballot.

Section 5. Appointments to a Board of Directors will be made annually by the President with the approval of the Executive Committee. Appointments should include but not be limited to the following:

Senior High Auditions Chairperson	Elementary Honors Band Manager(s)
String Coordinator(s)	Webmaster
Junior High Band Coordinator(s)	Senior High Band Coordinator(s)
Senior High Orchestra Manager(s)	Concert Band Festival Coordinator
Junior High String Ensemble Manager(s)	Equipment Manager
Wind Ensemble Manager	
Symphonic Band Manager(s)	
Junior High Band Managers (2)	
Historian - Public Relations Officer	
Elementary Honors Band Coordinator(s)	
Scholarship Committee Chairperson	
Junior High Auditions Chairperson(s)	

#### **ARTICLE V – Amendments**

No article of the constitution shall be altered or amended except when (1) submitted to the Executive Committee for discussion at a meeting of that Committee, (2) brought before the Active membership at a regularly scheduled meeting, and (3) is subsequently ratified by a two-thirds vote of the Active membership at the next regularly scheduled meeting following its initial presentation to the Active membership.

### **BY-LAWS**

#### **ARTICLE I - Duties of the President**

It shall be the duty of the President to preside at all meetings of the Association and the Executive Committee; enforce a due observance of the Constitution and By-laws at all times; convene all regular meetings of the Association; by virtue of office shall be a member, ex-officio of all committees; by state constitution shall be a member of the State Board of Directors of the New Jersey Music Educators' Association.

#### **ARTICLE II - Duties of the President Elect**

It shall be the duty of the President Elect to assume all the duties of the President as outlined above if the President should be absent for any reason; assist the Auditions Procedures Chairperson when necessary; and serve as Scholarship Committee Chairperson.

#### **ARTICLE III - Duties of the Corresponding-Recording Secretary**

Section 1. It shall be the duty of the Corresponding-Recording Secretary to record all proceedings of all meetings of the Association and Executive Committee at which business is conducted.

Section 2. The Corresponding-Recording Secretary shall take roll at all regular meetings.

Section 3. The Corresponding-Recording Secretary shall make all records available to any Active member at any mutually convenient time.

Section 4. He shall, upon direction of the Executive Committee, conduct necessary correspondence, including reports to be submitted to TEMPO Magazine.

Section 5. He shall procure and distribute performing organization award pins and certificates.

#### **ARTICLE IV - Duties of the Treasurer**

Section 1. The Treasurer shall receive and record, the amount and source of all moneys accruing to the Association.

Section 2. He/she shall deposit all receipts in an account approved by the Executive Committee.

Section 3. The Treasurer shall pay, by check drawn against the Association's account, all bills incurred by the Association. All bills must be approved by the President.

Section 4. He/she shall maintain records of bank deposits and withdrawals, and justify these records against periodic bank statements. He/she shall maintain records of all receipts and disbursements.

Section 5. The Treasurer shall make the records available to any Active member at any mutually convenient time.

Section 6. The Treasurer shall be responsible for filing of the annual report and fee.

#### **ARTICLE V - Duties of the Auditions Procedures Chairperson**

It shall be the duty of the Auditions Procedures Chairperson to oversee and coordinate all auditions sponsored by the Association. His/her committee shall include, but not be limited to; the Senior High Auditions Chairperson, the Junior High Auditions Chairperson, the String Coordinator(s), the Senior High Band Coordinator(s), the Junior High Band Coordinator, and the Elementary Band Coordinator(s).

#### **ARTICLE VI - Duties of the Immediate Past President**

It shall be the duty of the Immediate Past President to attend all regularly scheduled meetings of the Association and the Executive Committee, and advise when necessary drawing on past experience as President. Duties shall also include supervision of performing groups, which will entail coordination of rehearsals and performances. The Past President will also serve as the Tempo Liason for Region III.

#### **ARTICLE VII - Meetings of the Organization**

Section 1. The Association will have a minimum of three General Membership meetings each year.

Dates of General Membership Meetings will be presented by the President to the Executive Committee at least one month prior to the time of the General Meeting. Upon agreement of the Committee, the date will be made available to the membership. A full schedule of events will be printed annually in TEMPO Magazine and will be posted on the region web site.

Section 2. A duly scheduled General Membership meeting may conduct business appropriate for such a meeting if at least six (6) Active members are present.

Section 3. Insofar as reasonably possible the site of the General Membership Meeting shall be centrally located in the South Jersey area.

Section 4. The President of the Association may convene a meeting of the Executive Committee having given members of the Committee at least two weeks notice of such meeting.

Section 5. All meetings of the Association, both General Membership and Executive Committee, will be governed by Robert's Rules of Order and will observe the following order of business:

- A. Reading of the Minutes of the last meeting
- B. Report of the Treasurer
- C. Old Business
- D. New Business

#### **ARTICLE VIII- Requirements for Voting**

It shall be mandatory for an Active member to have attended at least one-half of the meetings held to date of that year of February to February in order for that member to be eligible to vote on motions brought before the general membership.

## **ARTICLE IX – Performing Organizations**

Each year the Association will sponsor the following performing organizations:

- Senior High School Orchestra (grades 9-12)
- Senior High School Wind Ensemble (grades 9-12)
- Senior High School Symphonic Band (grades 9-12)
- Junior High School String Orchestra (grades 6-8)
- Junior High School Band (2) (grades 6-8)
- Elementary Honors Band (2) (grades 4-6)

Membership in these organizations is determined on the basis of competitive audition with the exception of Elementary Honors Band.

## **ARTICLE X - Student Eligibility and Participation**

Section 1. The following rules shall govern the eligibility of students to audition for membership in the performing organization sponsored by the Association.

- A. A student must be a faithful member of the corresponding New Jersey school musical performing organization, and must receive the endorsement of the director of that group or his approved designate. The student must remain an active member in good standing of the school performing group throughout the term of the membership in the Association's performing organization.
- B. If the school does not have a corresponding organization, the student may qualify for membership in the Association's performing organization providing he/she receives the endorsement of a teacher who is a member of MENC.
- C. The student must secure the endorsement of his/her parent/guardian and school principal. All students must pay the required fee prior to the audition.

Section 2. The student's eligibility is further dependent upon the fulfillment of the following requirements by his/her music teacher, or in the absence of a music teacher, a qualified teacher as outlined below.

- A. The teacher is a member of MENC.
- B. The teacher will attend auditions and serve as an adjudicator, supervisor, or as assigned by the audition chairperson. The only acceptable substitute in this category shall be a teacher who is an MENC member, with prior consent of the audition chairperson.
- C. The director endorsing the student and signing the application form is the director who must attend auditions. If a school has no director, the school may request a director from another school to endorse and represent their students at auditions. However, a director may not represent their own school *and* students from another school unless the director teaches at both schools. Schools sending a substitute director must choose as their representative a director who is not endorsing students from another school. This applies to public school, private school, and home school students.

## **ARTICLE XI - Amendments**

No Article of the By-laws shall be altered or amended except when (1) the proposed alteration or amendment is submitted to the Executive Committee for discussion at a meeting of that Committee, (2) brought before the Active membership at a regularly scheduled General Membership Meeting or sent for review to the active membership via email and posted on the region web site no less than two weeks prior to the next regularly scheduled General Membership meeting, (3) is brought before the Active membership at the next regularly scheduled General Membership Meeting, at which time the alteration or amendment may be moved for adoption.

## AUDITION REQUIREMENTS

The following information gives a detailed description of what is expected of each student in the audition room. All scales and rudiments must be memorized. All students must have an original copy of the appropriate solo for their instrument. Photocopies will not be allowed and may result in the disqualification of the student.

### HIGH SCHOOL WIND AUDITION REQUIREMENTS

#### Scales:

Diatonic scales up to and including scales in seven (7) sharps, seven (7) flats and C Major are required for auditions. Scales are to be played in even octaves within the published compass range of the instrument.

Scales are to be tongued at a minimum tempo of M.M.  $q = 100$  in the pattern:  $q\ q\ q\ q\ q\ q\ q$

Chromatic scales are to be played in even octaves within the published compass range of the instrument. The adjudicators may require the chromatic scale to begin on any pitch but may not request a specific number of octaves. The chromatic scale should be played in slurred sixteenths.

All scales must be played from memory.

#### Solo:

The solo is determined by the New Jersey All State Band Procedures Committee, is published in the May issue of Tempo Magazine, the official magazine of the New Jersey Music Educators Association, and is posted on the web site of NJMEA.

#### Sight Reading:

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

### JUNIOR HIGH SCHOOL WIND AUDITION REQUIREMENTS

#### Scales:

Diatonic scales up to and including scales in four (4) sharps, four (4) flats and C Major are required for auditions. Scales are to be played in even octaves within the published compass range of the instrument.

Scales are to be tongued at a minimum tempo of M.M.  $q = 100$  in the pattern:  $q\ q\ q\ q\ q\ q\ q$

Chromatic scales are to be played at least one octave within the published compass range of the instrument.

Adjudicators may not request a specific number of octaves. The student has a choice of which chromatic scale he/she wishes to play. The chromatic scale should be played in slurred sixteenths. All scales must be played from memory.

#### Solo:

The solo list is published by the South Jersey Band and Orchestra Directors Association in June for the following year. The list is posted on the region web site following approval at the spring general meeting.

#### Sight Reading:

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

## HIGH SCHOOL PERCUSSION AUDITION REQUIREMENTS

(These are identical to the NJMEA All-State percussion requirements)

### *-TIMPANI*

#### Tuning:

Students will begin the Timpani audition by tuning four timpani to F, A, C, & F within 30 seconds, timed by the moderator. Students will provide their own single tuning pitch. The four pitches will be played for the judges. The student will then play the “Timpani Audition Study” at  $q = 120$ . Students may read the “Timpani Audition Study.” (*see appendix A*)

#### Solo:

Students will then tune the timpani for the solo within 30 seconds, timed by the moderator. Students will provide their own single tuning pitch. The four pitches will be played for the judges. Students will then play sections of the solo selected by the judges. The solo is determined by the New Jersey All State Band Procedures Committee, is published in the May issue of Tempo Magazine, the official magazine of the New Jersey Music Educators Association, and is posted on the web site of NJMEA.

#### Sight-reading:

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator.

Students will then have one (1) minute to prepare for playing the sight reading. During that time, students will spend about 30 seconds scanning the sight reading passage and 30 seconds tuning the timpani. Students will provide their own single tuning pitch.

### *-KEYBOARD PERCUSSION*

#### Scales:

Diatonic scales up to and including scales in six (6) sharps, six (6) flats and C Major are required for auditions. Scales are to be played in even octaves over the full range of the instrument. Scales are to be played at a minimum tempo of

M.M.  $q = 100$  in the pattern:  $q \ q \ q \ q \ q \ q \ q$ . Students will begin by performing the Keyboard Percussion Audition Requirements. Students will be asked to play two of the scales and their related major and minor arpeggios in the required rhythms. One two-octave chromatic scale in even sixteenths will be chosen by the judges. All students will play the “Four-Mallet Audition Study in Bb.” All scales and the “Four-Mallet Audition Study in Bb” must be memorized. (*see appendix A*)

#### Solo:

The solo is determined by the New Jersey All State Band Procedures Committee, is published in the May issue of Tempo Magazine, the official magazine of the New Jersey Music Educators Association, and is posted on the web site of NJMEA. Sections of the solo will be selected by the judges, and each student will play the same sections.

#### Sight Reading:

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

## *-BATTERY PERCUSSION*

Battery Percussion will replace the individual categories of Traps and Snare Drum. Students auditioning for a Battery Percussion position must audition on both Traps and Snare requirements as listed below, and the scores in the traps and snare rooms will be combined to determine the Battery Percussion score and placement. Although the student must audition in both rooms, Battery Percussion will be treated as one instrument.

## *-TRAPS*

The students will begin the traps percussion audition by playing each of the “Traps Percussion Audition Studies.” These studies may be read during the audition.

*(see appendix A)*

### Solo:

The solo is determined by the New Jersey All State Band Procedures Committee, is published in the May issue of Tempo Magazine, the official magazine of the New Jersey Music Educators Association, and is posted on the web site of NJMEA. Sections of the solo will be selected by the judges and each student will play the same sections.

### Sight Reading:

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

## *-SNARE DRUM*

### Rudiments:

Students will begin the audition by playing rudiments selected by the judges from Categories A, B, C, and D of the Snare Drum Rudiments. *(see appendix A)* All students will play the Category A - “Multiple Bounce, Closed, Buzzed, Long Roll.” Students will then be asked to play two rudiments from Category B, one from Category C, and one from Category D, as selected by the judges. “The Multiple Bounce, Closed, Buzzed, Long Roll” will be played from *pp < ff > pp* for 15 seconds. The Single Stroke Roll will be played fast, from *pp < ff > pp* for 15 seconds. The Single Stroke Four, and the Five, Seven, or Nine Stroke Rolls will be played 16 times each (8 times *pp < ff*, 8 times *> back to pp*.) The Five, Seven, and Nine Stroke Rolls are to be played CLOSED, and are to be played as quickly as possible, *NOT from slow to fast to slow*. The final note length in Category B rolls may be changed by the student.

Category C rudiments are the Flam, Flam Tap, Flamacue, and the Flam Accent. (The sticking for the Swiss Army Triplet may be used for the Flam Accent.) Category D rudiments are the Drag, Lesson 25, Single Ratamacue, and Single Paradiddle. The drags in Category D Rudiments are to be played CLOSED. The rudiments in Categories C and D are to be played from slow to fast (*ff*), then *> to pp*, and then *< to ff*, and back to slow. All rudiments are to be played from memory.

### Solo:

The solo is determined by the New Jersey All State Band Procedures Committee, is published in the May issue of Tempo Magazine, the official magazine of the New Jersey Music Educators Association, and is posted on the web site of NJMEA. Sections of the solo will be selected by the judges and each student will play the same sections.

Sight Reading:

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

JUNIOR HIGH SCHOOL PERCUSSION REQUIREMENTS

*-TIMPANI*

Tuning and Rolls:

Students will be required to match a number of given pitches. The following rolls will be demonstrated by the student:

1. Long Roll (various dynamic levels)
2. Sfz Roll
3. fp Roll

Solo:

The solo list is published by the South Jersey Band and Orchestra Directors Association in June for the following year's audition. The list is posted on the region web site following approval at the spring general meeting. Sections of the solo will be selected by the judges and each student will play the same sections.

Sight Reading:

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

*-KEYBOARD PERCUSSION*

Scales:

Diatonic scales up to and including scales in four (4) sharps, four (4) flats and C Major are required for auditions. Scales are to be played in even octaves within the full range of the instrument. Scales are to be played at a minimum tempo of M.M.  $q = 100$  in the pattern:  $q \ q \ q \ q \ q \ q \ q$

Chromatic scales are to be played the full range of the instrument. The student has a choice of which chromatic scale he/she wishes to play. The adjudicators may not require a specific number of octaves to be played. The chromatic scale should be played in a sixteenth note pattern. All scales must be played from memory.

Solo:

The solo list is published by the South Jersey Band and Orchestra Directors Association in June for the following year's audition. The list is posted on the region web site following approval at the spring general meeting. Sections of the solo will be selected by the judges and each student will play the same sections.

Sight Reading:

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

*-TRAPS*

Rudiments:

The New Jersey All State Trap Percussion Rudiments are the required rudiments for Triangle, Crash Cymbals, Bass Drum and Tambourine.

Solo:

The solo list is published by the South Jersey Band and Orchestra Directors Association in June for the following year's audition. The list is posted on the region web site following approval at the spring general meeting. Sections of the solo will be selected by the judges and each student will play the same sections.

Sight Reading:

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

*-SNARE DRUM*

Rudiments:

Students will be required to demonstrate the following rudiments from the Percussive Arts Society International Drum Rudiments: (All rudiments are to be played open (slow) to close (fast) to open (slow)). (See Appendix A for rhythmic definitions)

1. Multiple Bounce Roll
2. Five Stroke Roll
3. Seven Stroke Roll
4. Nine Stroke Roll
5. Seventeen Stroke Roll
6. Flam
7. Flam Accent
8. Drag

Solo:

The solo list is published by the South Jersey Band and Orchestra Directors Association in June for the following year's audition. The list is posted on the region web site following approval at the spring general meeting. Sections of the solo will be selected by the judges and each student will play the same sections.

Sight Reading:

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

## HIGH SCHOOL STRING REQUIREMENTS

### *-SCALES*

#### **Violin:**

Diatonic scales up to and including scales in four (4) sharps, four (4) flats and C Major are required for auditions. Scales are to be played three octaves single bowed and a minimum of eight (8) eighth notes per slur at a minimum tempo of M.M.  $q = 120$ , even eighth notes.

-D Major Arpeggio (3 octaves) – Slurred as triplets (3 to a bow), with the quarter note = 100 M.M.

-G Melodic Minor Scale (3 octaves) – Separate bows as quarter notes, with the quarter note = 120 M.M.

All scales must be played from memory.

#### **Viola and Cello:**

Diatonic scales up to and including scales in four (4) sharps, four (4) flats and C Major are required for auditions. The following scales are to be played a minimum of two octaves; G, Ab, A, Bb. The remainder of the scales (C, D, Eb, E, F) are to be played three octaves. Scales are to be played single bowed and a minimum of eight (8) eighth notes per slur at a minimum tempo of M.M.  $q = 120$ , even eighth notes.

-D Major Arpeggio (3 octaves) – Slurred as triplets (3 to a bow), with the quarter note = 100 M.M.

-G Melodic Minor Scale (3 octaves) – Separate bows as quarter notes, with the quarter note = 120 M.M.

All scales must be played from memory.

#### **Bass:**

Diatonic scales up to and including scales in four (4) sharps, four (4) flats and C Major are required for auditions. The following scales are to be played a minimum of one octave; C, D, Eb. The remainder of the scales (E, F, G, Ab, A, Bb) are to be played a minimum of two octaves. Scales are to be played single bowed and a minimum of four (4) eighth notes per slur at a minimum tempo of M.M.  $q = 120$ , even eighth notes.

-A Major Arpeggio (2 octaves minimum) – Slurred as triplets (3 to a bow), with the quarter note = 100 M.M.

-G Melodic Minor Scale (2 octaves minimum) – Separate bows as quarter notes, with the quarter note = 120 M.M.

All scales must be played from memory.

### *-SOLO*

Senior High string students auditioning for All South Jersey Orchestra will play the solo that is determined by the NJ All State Orchestra Procedures Committee and published in the May issue of Tempo, the official magazine of the New Jersey Music Educators Association, and is posted on the web site of NJMEA. Sections of the solo will be selected by the judges and each student will play the same sections.

### *-SIGHT READING*

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

## JUNIOR HIGH SCHOOL STRING REQUIREMENTS

### *-SCALES*

#### **Violin**

Major scales up to and including scales in four (4) sharps, four (4) flats, and C Major are required for auditions. The following scales are to be played a minimum of two octaves; D, Eb, E, & F. The remainder of the scales (G, Ab, A, Bb, & C) are to be played three octaves. Scales are to be played in the following manner;

Separate Bows: each note will be played as a quarter note with the quarter note = to 104 M.M. minimum.

Slurred Bows: 8 notes slurred to a bow, as 8th notes, with the quarter note = to 104 M.M. minimum.

#### **Viola, and Cello**

Major scales up to and including scales in four (4) sharps, four (4) flats, and C Major are required for auditions. The following scales are to be played a minimum of two octaves; G, Ab, A, & Bb. The remainder of the scales (C, D, Eb, E, & F) are to be played three octaves. Scales are to be played in the following manner;

Separate Bows: each note will be played as a quarter note with the quarter note = to 104 M.M. minimum.

Slurred Bows: 8 notes slurred to a bow, as 8th notes, with the quarter note = to 104 M.M. minimum.

#### **Bass**

Major scales up to and including scales in four (4) sharps, four (4) flats, and C Major are required for auditions. The following scales are to be played a minimum of two octaves; G, Ab, E, & F. The remainder of the scales (A, Bb, C, D, & Eb) are to be played a minimum of one octave. Scales are to be played in the following manner;

Separate Bows: each note will be played as a quarter note with the quarter note = to 104 M.M. minimum.

Slurred Bows: 4 notes slurred to a bow, as 8th notes, with the quarter note = to 104 M.M. minimum.

**All scales must be played from memory.**

### *-SOLO*

Junior High string students auditioning for All South Jersey Orchestra will play the solo that is determined by the NJ All State Orchestra Procedures Committee and published in the May issue of Tempo, the official magazine of the New Jersey Music Educators Association, and is posted on the web site of NJMEA. Sections of the solo will be selected by the judges and each student will play the same sections.

### *-SIGHT READING*

Sight reading material is supplied by the Auditions Procedures Chairperson. Specific passages are determined by the adjudicators in each audition room. All students are to play the same passage. Tempos will be given to the student by the moderator. The student will be given thirty (30) seconds to study the passage prior to playing.

## **RANGE REQUIREMENTS FOR WINDS/PERCUSSION**

### Key to Ranges

C1 to B1	Lowest octave on the piano
C2 to B2	C below bass clef to B second line bass clef
C3 to B3	C on second space bass clef to B below middle C
C4 to B4	Middle C to B on the third line treble clef
C5 to B5	C on the third space treble clef to B below high C
C6 to B6	High C to B above
C7 to C8	Highest note on the piano keyboard

### High School Range

(Compass refers to written note rather than concert pitch sounded)

Piccolo	D4 - Bb6
Flute	C4 - C7
Oboe	Bb3 - D6
English Horn	Bb3 - D6
Bassoon	Bb1 - Bb4
Eb Clarinet	E3 - G6
Bb Clarinet	E3 - G6
Alto, Bass, Contra -Bass Clarinet	E3 - G6
Alto, Tenor, Baritone Saxophone	Bb3 - F6
Trumpet (Cornet)	F#3 - C6
French Horn	C3 - C6
Trombone	E2 - Bb4
Baritone (Treble)	F#3 - C6
Baritone (Bass)	E2 - Bb4
Bb Tuba	E1 - C4
Eb Tuba	Bb1 - F4
Keyboard Perc.	Full Range of the Instrument

### Junior High School Range

(Compass refers to written note rather than concert pitch sounded)

Piccolo	D4 - A6
Flute	C4 - A6
Oboe	C4 - C6
Bassoon	Bb1 - F4
Eb Clarinet	E3 - G6
Bb Clarinet	E3 - G6
Alto, Bass, Contra -Bass Clarinet	E3 - C6
Alto, Tenor, Baritone Saxophone	C4 - F6
Trumpet (Cornet)	G3 - A5
French Horn	C3 - G5
Trombone	F2 - G4
Baritone (Treble)	G3 - A5
Baritone (Bass)	F2 - G4
Bb Tuba	F1 - G3
Eb Tuba	G2 - A3
Keyboard Perc.	Full Range of the Instrument

## **AUDITION INFORMATION**

### **AUDITION PLACEMENT**

Senior high students will be placed in performing group(s) according to the highest score achieved. On the application for high school wind and percussion auditions, each student must indicate in the appropriate area if they are auditioning for Wind Ensemble and Symphonic Band Only, Orchestra Only, or Wind Ensemble, Symphonic Band and Orchestra. Students also should indicate if they are auditioning on more than one instrument. Students who audition on more than one instrument may select either highest seating or their choice of instrument should they qualify on more than one instrument.

### **AUDITION INSTRUCTIONS**

Audition information and applications will be posted on the region web site following the fall general meeting. Any director sponsoring a student must be a member of Music Educators National Conference. If the director is not a member the membership fee must be paid on or before the day of auditions, MENC membership fees may be submitted with an application to the Past President at the audition meeting. Mailing the above directly to MENC may result in your membership card being delayed and your membership not being verified.

Applications are to be mailed to the Auditions Chairperson with all information completed. The application fees are to be paid by: Postal Money Order, Cashier Check, Director's Personal Check, Band Activities Check. Personal checks from parents, cash, and school vouchers **WILL NOT BE ACCEPTED**. If these requirements are not met, the director's entire packet will be returned. Application deadlines are listed on each application packet; applications not postmarked by the due date will be considered late and a late fee of \$25.00 per application (Dec. audition) or \$25.00 per school (Jan. audition and Elementary) will be assessed. Applications postmarked after the final deadline will be returned and those students will be ineligible to audition. The director will be notified by telephone and email by the Auditions Chairperson that his/her students are ineligible due to late mailing of the applications and fees.

All directors sponsoring students must attend and participate in the audition process; i.e. adjudication, moderating, monitoring, etc. Failure to do so may result in the disqualification of the student for All South Jersey and All State organizations. While auditions are in progress, only authorized members of the Executive Board or those persons designated by the Audition Procedures Chairperson are to be in the hallways. A minimum number of students awaiting auditions will be permitted in the audition area outside of the appropriate audition room. All other people will remain in the warm-up area, including parents who are transporting students.

Infractions of any audition procedures should be reported immediately to the **TABULATION ROOM** and a member of the **EXECUTIVE COMMITTEE**. Do not wait until the auditions are completed to clarify or rectify a situation. Results will be declared final.

## ADJUDICATORS & MODERATORS

Listed below is information from the “Audition Room Instructions” that are distributed to Adjudicators and Moderators prior to auditions:

*“All judges are to report directly to their assigned audition room following the directors meeting. Students will remain in the warm-up room until judges are ready to begin auditions. The director assigned as Judge #1 is to review this sheet with the moderator and the additional judges in the room. When all understand the procedures, each person in the room is to sign one copy this form and return it to the tabulation room. Keep the second copy in the room to use as a reference. After this, students will be sent to your room to audition. If breaks must be taken, the moderator is to clear the hallway of all students that will be auditioning in your room. Dinner will be served to you in your room, so the only reason to break will be to use the lavatory. In the audition room, auditions are to be “blind”, with all of the judges’ backs to the students. The moderator calls in the student, takes the correct score sheet from the student, and tells the judges the student’s Audition Identification Number. The moderator should give a friendly greeting to each student as he enters. Try to create a calm, relaxed atmosphere. Above all, be courteous and professional. Judges’ scores are to be recorded individually for each student on the Judges Worksheets. These worksheets are extremely important as they are our only means for checking scores. Note that scores in a 10 point category must be within 3 points, inclusive between all judges (ex.: scores of 5,7, and 7 are OK; scores of 5,7 and 8 are not) and in a 20 point category must be within 5 points, inclusive, (ex.: scores of 4,7, and 8 are OK; scores of 4,7, and 9 are not). When the judges have completed scoring the student and the student has been dismissed, the judges should read their scores to the moderator who is to record them on the student’s score sheet. After recording the scores, they should be added across. Runners will come to your room periodically to collect score sheets and take them to the tabulation room. All audition rooms must remain open until registration closes. When registration has closed and you think that you have auditioned all students, have the moderator check at the registration desk or tabulation room to determine the number of students that have registered for your instrument. If you have auditioned all that have registered, you are finished. If you are missing students, please have someone announce the student’s number in the warm-up room. If they cannot be located, they may be auditioning on more than one instrument and are in another line. You will need to check for them in the other area and wait for them. If you cannot locate the student at all, go to the tabulation room and someone will handle the problem or instruct you to close the room. When your room has completed auditioning students, all judges and the moderator should report to the tabulation room and be signed out. It is important that all report so that if there are any problems, they can be solved before you leave. If you wish to have results mailed to you, you should complete an envelope when you sign out. Please do not enter the tabulation room to ask questions or look for students score sheets. Interruptions will cause delays in completing results packets.*

Wind Scales - The student should play three major scales and one chromatic scale. Scales must be played in as many complete octaves as possible within the published ranges. Scales must be played from memory. We suggest one easy or comfortable scale, one for technical difficulty, and one for range. Rhythmic patterns, range requirements and scale requirements are in your room folder. Place the selections on the index cards provided in the packet. Place the cards face down and have the students select one when they enter the room. The three cards should be different from each other, but as similar in difficulty as possible.

String Scales - The student should play three major scales. Judges should determine slurred or bowed for each scale. Scales should be played in as many octaves as possible within the published ranges. Scales must be played from memory. We suggest one easy or comfortable scale, one for technical difficulty and one for range. Rhythmic patterns, range requirements and scale requirements are in your room folder. Place the selections on the index cards provided in the packet. Place the cards face down and have the students select one when they enter the room. The three cards should be different from each other, but as similar in difficulty as possible.

Keyboard Percussion Scales - Scales should be three major scales and one Chromatic Scale. Scales should be played in as many octaves as possible on the instrument. The student may play the chromatic scale of their choice in even octaves (one octave required). Scales must be played from memory. Rhythmic patterns, range requirements, and scale requirements are in your folder.

Traps Rudiments - You should choose one rudiment each on triangle, bass drum, crash cymbals, and tambourine from the rudiment sheet. Rudiments must be played from memory. Be sure to record a score in each box on the score sheet; you cannot combine categories when you give scores.

Snare Rudiments - You should choose three rudiments from the rudiment sheet that demonstrate various areas of the student's ability.

Timpani Rudiments - You should hear the three required rolls from each student. For tuning, each student should be given two pitches to match. These should be different from the pitches in the solo and sight reading literature. All pitches given for tuning must be given on a pitch pipe.

Solo - Judges should select appropriate passages from the solo to demonstrate enough of the student's musicianship to determine an accurate score. Be sure the passage(s) selected are within the range requirements. You must hear the same section(s) from each student. It is suggested that at least two passages be selected from the solo, one displaying expression, tone, etc. and the other displaying technical ability. If a solo has movements, be sure to ask a passage from each movement. Absolutely no cadenzas are to be heard. The student must have an original copy of the solo. Photocopies are not permitted.

Sight Reading - Sight Reading materials are provided in your packet. You should choose an appropriate passage to determine the reading skills of the student. Again, each student is to be given the same section to read. If you feel that you do not have adequate materials, please ask. The moderator will set the same sight reading tempo for all students. Students should have 30 seconds to look over the passage. At the end of 30 seconds, you should ask them to begin."

The moderator is to greet the student by number. Moderators only are permitted to converse with the student. At the conclusion of the audition, the moderator should thank and dismiss the student, instructing him or her to wait in the hall until the next student is called into the audition room. This is done in case the adjudicators need to hear a part of the audition again. The moderator should withhold all comments regarding the playing ability, teacher, school or qualifications. The moderator is not to discuss the audition with the student.

## SCORING

The difference between the high scoring adjudicator and the low scoring adjudicator will be limited to a three (3) inclusive point difference in the ten (10) point captions and a five (5) inclusive point difference in the (20) point caption. Ties in the Final Score will be broken in the tabulation room by references to the following scores listed in priority order:

- a. Solo Interpretation
- b. Solo Total Score
- c. Sight Reading Total Score
- d. Sight Reading Interpretation

The following scoring guide should be used by the adjudicators:

<u>10 Point Caption</u>	<u>20 Point Caption</u>
10 Outstanding	17-20
9 Outstanding Section Leader	13-16
6-8 Well Qualified	9-12
3-5 Marginal Qualifications	5-8
1-2 Definitely Not Qualified	1-4

If an adjudicator determines that a student is unqualified, *scores no higher than two (2) in a 10-point caption or four (4) in a 20-point caption shall be awarded.* All scoring is by whole numbers. Decimal and fractional scoring is not permitted.

The following scoring breakdown is used for all Wind and String auditions:

SCALES (30 points total)

Facility	10 points
Tone	10 points
Intonation	10 points

SOLO (50 points total)

Interpretation	20 points
Technique	10 points
Tone	10 points
Intonation	10 points

SIGHT READING (20 points total)

Rhythm	10 points
Interpretation	10 points

The following scoring breakdown is used for all Timpani auditions:

ROLLS, TUNING, & STUDY (30 points total)

Technique	10 points
Tuning	10 points
Rolls	10 points

SOLO (50 points total)

Interpretation and Technique	15 points
Tuning	10 points
Musicality	15 points
Rhythmic Accuracy	10 points

SIGHT READING (20 points total)

Accuracy	10 points
Interpretation	10 points

The following scoring breakdown is used for all Keyboard auditions:

SCALES (30 points total)

Tone Quality	10 points
Accuracy	10 points
Technique	10 points

SOLO (50 points total)

Interpretation and Technique	15 points
Tone Quality	10 points
Musicality	15 points
Rhythmic Accuracy	10 points

SIGHT READING (20 points total)

Accuracy	10 points
Interpretation	10 points

The following scoring breakdown is used for all Traps auditions:

**RUDIMENTS (30 points total)**

Triangle	7 points (3 tone, 4 technique)
Bass Drum	7 points (3 tone, 4 technique)
Crash Cymbals	8 points (4 tone, 4 technique)
Tambourine	8 points (3 tone & touch, 5 technique)

**SOLO (50 points total)**

Interpretation and Technique	15 points
Tone Quality	10 points
Musicality	15 points
Rhythm & Tempo	10 points

**SIGHT READING (20 points total)**

Accuracy	10 points
Interpretation	10 points

The following scoring breakdown is used for all snare drum auditions:

**SNARE DRUM RUDIMENTS (30 points total)**

Category A Roll	10 points
Category B Rudiments	10 points
Category C/D Rudiments	10 points

**SOLO (50 points total)**

Interpretation and Technique	15 points
Musicality	15 points
Rhythmic Accuracy	10 points
Tempo Control	10 points

**SIGHT READING (20 points total)**

Accuracy	10 points
Interpretation	10 points

**RE-AUDITIONS**

If the regular auditions do not produce enough qualified students to fill the vacancies, a re-audition will be scheduled on the day of the first rehearsal of the organization. Any student not already accepted into the ensemble will be permitted to audition for the vacancy(s). The categories for re-audition will be announced through the results packet mailed out at the conclusion of the regular auditions. Requirements for the re-audition will be the same as those for the regular auditions, including appropriate sponsorship and fees.

**SPECIAL AUDITIONS**

The Auditions Procedures Chairperson has the prerogative to add whatever instrument is necessary for the performance of a particular work, subject to the requirement that there will be a call for a special audition in that category on the regular audition date. In the event that the audition does not provide a qualified student, or through lack of advance notice the audition was not announced, the following provisions shall apply:

- 1) The Auditions Procedures Chairperson will call for a special audition to be held on the day of the first rehearsal of the organization. This announcement shall be made at the meeting held prior to the regular auditions, or will be sent to members through email and posted on the web site.
- 2) Any student not accepted at the general audition in this category must be informed of the of the special audition and given the opportunity for a new audition along with any student wishing to audition for the first time.
- 3) The special audition will be conducted with the same requirements as the regular auditions.
- 4) In the event the special audition does not produce a qualified student, the Auditions Procedures Chairperson and the Executive Committee shall render a final decision for filling the vacancy.

### PIANO, HARP, AND ENGLISH HORN REQUIREMENTS

Auditions for English horn, harp, and piano will be held each year at the December Senior High auditions. Requirements will be the same as the All-State requirements as determined by NJMEA.

### AUDITION RESULTS

The final tabulated results of the auditions will be mailed to all participating schools at the conclusion of the auditions. At that time the results are declared final. In the event of mathematical error, the Executive Board will make the necessary corrections. Questions concerning the results should be directed to the Auditions Procedures Chairperson or the President of the Association.

### ALL STATE BAND AND ORCHESTRA ELIGIBILITY (HIGH SCHOOL ONLY)

A specified number of students that successfully auditioned for the All South Jersey organizations will become eligible to audition for certain New Jersey All State organizations. This eligibility will be verified by the President who shall distribute the appropriate applications to the students. At that time it will be the responsibility of the student and his/her teacher to obtain the necessary endorsements and follow through with the requirements of the All State organization.

## INSTRUMENTATION

### JUNIOR HIGH STRING ENSEMBLE INSTRUMENTATION

48 Violins  
16 Violas  
16 Cellos  
10 Basses

**Changes to the published instrumentation and seating may be made at the request of the conductor and String Coordinator, with the approval of the Executive Board.**

### HIGH SCHOOL ORCHESTRA INSTRUMENTATION

48 Violins  
16 Violas  
16 Cellos  
10 Basses

The following wind and percussion instruments are selected from the same auditions:

1 Piccolo  
4 Flutes  
3 Oboes (including English Horn)  
4 Bb Clarinets  
1 Bass Clarinet  
4 Bassoons  
6 French Horn (1,3,1,3,2,4)  
4 Trumpets  
4 Trombones  
1 Tuba  
4 Percussion  
    2 Battery Percussion  
    1 Timpani  
    1 Keyboard Percussion  
1 Piano/Harpsichord/Organ (if needed)  
1 Harp (if needed)

**Changes to the published instrumentation and seating may be made at the request of the conductor and String Coordinator, with the approval of the Executive Board.**

### ELEMENTARY HONORS BAND INSTRUMENTATION

The Elementary Honors Band instrumentation will follow the Junior High Honors Band instrumentation as closely as possible. It is understood that instrumentation at the Elementary level must be flexible to balance the ensembles, and changes to the published instrumentation will be made at the request of the conductor and Elementary Coordinator, with the approval of the Executive Board.

## WIND ENSEMBLE INSTRUMENTATION

1 Piccolo  
5 Flutes  
2 Oboes  
1 English Horn (if needed)  
2 Bassoons  
1 Eb Clarinet  
9 Bb Clarinets (1,1,2,2,2,3,3,3,3)  
1 Alto Clarinet  
2 Bass Clarinet  
1 Eb or Bb Contra Bass Clarinet  
2 Alto Saxophones  
1 Tenor Saxophone  
1 Baritone Saxophone  
6 Cornets/Trumpets (If 5 parts: 1C,2C,3C,1T,2T,2T), (If 3 parts: 1,1,2,2,3,3)  
5 French Horns (1,1,2,3,4)  
3 Trombones  
(If no Bass Trombone: 1,2,3,3,) (With Bass Trombone: 1,1,2,2,Bass) (If 4 parts: 1,2,3,3,Bass)  
1 Bass Trombone  
2 Euphoniums (Baritones)  
2 Tubas  
1 String Bass  
6 Percussion  
    1 Timpani  
    4 Battery Percussion  
    1 Keyboard Percussion

**Changes to the published instrumentation and seating may be made at the request of the conductor and Senior High Band Coordinator, with the approval of the Executive Board.**

## SYMPHONIC BAND INSTRUMENTATION

1 Piccolo  
13 Flutes  
4 Oboes (1,2,1,2)  
1 English Horn (if needed)  
4 Bassoons (1,2,1,2)  
1 Eb Clarinet  
24 Bb Clarinets (1,1,2,2,3,3,1,1,2,2,3,3,1,1,2,2,3,3,2,2,3,3,2,3)  
  
4 Alto Clarinets  
4 Bass Clarinets  
2 Eb or Bb Contra Bass Clarinets  
4 Alto Saxophones (1,2,1,2)  
2 Tenor Saxophones  
2 Baritone Saxophone  
13 Cornets/Trumpets (If 5 parts: 1C,1C,1C,1T,1T,2C,2C,2C,2T,2T,3C,3C,3C)  
(If 3 parts: 1,1,1,1,2,2,2,2,3,3,3,3,3)  
8 French Horns (If 4 parts: 1,1,2,2,3,3,4,4) (If 3 parts: 1,1,2,2,2,3,3,3)  
9 Trombones (1,1,1,2,2,2,3,3,3) or (1,1,2,2,3,3,4,4)  
1 Bass Trombone  
4 Euphoniums (Baritones)

- 6 Tubas
- 1 String Bass
- 7 Percussion
  - 1 Timpani
  - 5 Battery Percussion
  - 1 Keyboard Percussion

**Changes to the published instrumentation and seating may be made at the request of the conductor and Senior High Band Coordinator, with the approval of the Executive Board.**

**The minimum Region III Wind Ensemble and Symphonic Band instrumentation will be the All State Wind Ensemble and Symphonic Band instrumentation, but the region ensembles may contain higher numbers than the state requirements.**

### JUNIOR HIGH BAND INSTRUMENTATION

Both Junior High Bands will have identical instrumentation and theoretically be of the same musical caliber. Students are placed alternately according to the audition results in either of the two bands.

- 1 Piccolo
- 12 Flutes
- 3 Oboes (1,2,2)
- 3 Bassoons (1,2,2)
- 1 Eb Clarinet
- 24 Bb Clarinets (1,2,3,1,1,1,1,1,1,1,2,2,2,2,2,2,3,3,3,3,3,3)
- 3 Alto Clarinets
- 4 Bass Clarinets
- 2 Eb or Bb Contra Bass Clarinets
- 6 Alto Saxophones (1,1,1,2,2,2)
- 3 Tenor Saxophones
- 2 Baritone Saxophone
- 13 Cornets/Trumpets (1,1,1,1,2,2,2,2,3,3,3,3,3)
- 8 French Horns (1,1,3,2,4,3,2,4)
- 6 Trombones (1,1,2,2,3,3)
- 4 Euphoniums (Baritones)
- 6 Tubas
- 1 String Bass
- 7 Percussion
  - 1 Timpani
  - 2 Snare Drums
  - 1 Keyboard Percussion
  - 3 Traps

**Changes to the published instrumentation and seating may be made at the request of the conductor and Junior High Band Coordinator, with the approval of the Executive Board.**

## **REHEARSAL AND PERFORMANCE INFORMATION**

### **REHEARSAL AND PERFORMANCE REQUIREMENTS**

Members of the All South Jersey Ensembles are required to attend all rehearsals and performances. Students will be excused from rehearsal only for reasons of verified illness or family calamity. Absences for any other reason including school activities, college tests and rehearsals for other organizations will be counted as unexcused and result in dismissal from the organization. An unexcused absence may also result in future ineligibility from South Jersey and All State organizations. In the event of an absence due to illness or family calamity, the manager of the organization or one of the officers should be contacted. Seating concerns due to extended excused absences will be addressed by the executive board in conjunction with the conductor and manager.

If after the audition results are published, a student finds that he/she will not be able to participate in the organization, the sponsoring director should contact the Auditions Procedures Chairperson so that a substitution can be made. Substitutions will be made according to audition results with the next student in line being offered the vacancy.

Students are not permitted to leave the rehearsal and performance sites until the days activities are concluded and the students are dismissed, regardless of the age or driving status of the student. The use of drugs and alcoholic beverages is not permitted and will result in immediate dismissal from the organization. Discipline problems will be dealt with by the Executive Committee and may also result in dismissal from the organization.

Students are expected to supply the necessary equipment and instruments for their performance in the organization. Items such as mutes, reeds, small percussion equipment and mallets are the responsibility of the student and sponsoring director. Although not needed for performances, students should bring a music stand and pencil with them to all rehearsals.

Students are responsible for the care, safekeeping and return of all music distributed to them by the organization. Music must be returned at the end of the concert in order for the student to receive their participation pin. The student will be financially responsible for any music lost or damaged.

Any equipment and instruments borrowed for use by the organization will be the responsibility of the student using the instrument. All instruments and equipment must be returned to the satisfaction of the owner prior to the student receiving his/her participation pin. The student will be financially responsible for any loss or damage to borrowed equipment and instruments.

Sponsoring directors are ultimately responsible for the financial obligations of their students. Failure to respond to these financial obligations may result in that sponsoring director's students being ineligible for future All South Jersey organizations.

### **PERFORMANCE DRESS REQUIREMENTS**

Wind Ensemble and Symphonic Band:	Girls - All black Boys - Dark Suit and Tie
High School Orchestra:	Girls - All Black Boys - Dark Suit with Bow Tie
Junior High String Ensemble:	Girls - Black Bottom, White Top Boys - Dark Suit
Junior High Bands:	Dress Clothes

## **CONDUCTOR SELECTION**

Conductors for the two (2) Junior High Bands and the High School Symphonic Band will be selected from applications previously on file and those received by the Executive Committee. The Executive Committee will make recommendations for conductors at the Spring General Membership Meeting at which time the membership will vote for acceptance. Anyone is eligible to conduct the above ensembles provided an appropriate application is on file or submitted by the deadline date established at the January General Membership Meeting. Applications are available from any member of the Executive Committee (see Appendix C for application) and from the region web site.

Conductors for the Junior High String Ensemble and the Senior High Orchestra will be voted upon by the membership at the January General Membership Meeting. Recommendations in priority order will be made by a committee of members, chaired by the String Coordinator. Any member of the Association may sit on this committee. The committee will meet during the Junior High String Ensemble and Senior High Orchestra Rehearsal/Performance Weekend. The exact meeting time and location will be announced on the day of auditions and published in the results packet.

Conductors for the Senior High Wind Ensemble will be voted upon by the membership at the January General Membership Meeting. Nominations for conductor may be made from the floor by members of the Association. Additional nominations will be made by the Executive Committee according to the applications on file at the time. Anyone may submit an application to the Executive Committee for nomination at the January meeting. A vote by the membership will determine at least three (3) conductors in priority order with each member voting for three (3) of the nominees. The Executive Committee will then contact the conductors in order of priority. If the first choice is not available to conduct the ensemble, the second will be contacted and likewise with the third.

## **DUTIES OF THE BOARD OF DIRECTORS**

It will be the responsibility of the Auditions Procedures Chairperson and the President to secure a site for auditions and to make the necessary arrangements for the use of that site by the Association.

## **SENIOR HIGH AND JUNIOR HIGH AUDITIONS CHAIRPERSONS**

The Auditions Chairpersons will work in close conjunction with the Auditions Procedures Chairperson to prepare the necessary materials for auditions including:

- 1) Pre-audition mailing (Applications, Solo List, Audition Requirements, Adjudication Preference form)
- 2) Adjudication Forms
- 3) Sight reading material
- 4) Judging assignments
- 5) Percussion equipment
- 6) Room assignments
- 7) Tabulation Room Equipment (Tabulation Forms, Computer, etc)
- 8) Paper and envelopes for results
- 9) Students to help at the registration tables
- 10) Registration Forms

The Auditions Chairperson must also verify each director's membership in MENC prior to the audition day. The Auditions Chairperson will make a report to the membership concerning the results of the auditions.

## STRING COORDINATOR(S)

The String Coordinator(s) will work with the Auditions Procedures Chairperson and the Senior High Auditions Chairperson to organize the string auditions. The Coordinator will provide the Auditions Chairperson with appropriate sight reading material and provide any assistance necessary on the audition day.

The Coordinator(s) will work with the Orchestra and String Ensemble Managers and help see to the needs of the conductors. The Coordinator(s) will be responsible for securing the necessary program information and contracts from the conductors. The coordinator will set up the rehearsal schedule (including any sectionals or clinics) and will prepare the program for printing. The Coordinator(s) will arrange for sale of tickets during the rehearsals and attend to any special situations that may arise during the rehearsals and or concert.

The Coordinator(s) will meet with the string teachers of the Association to make recommendations for conductors. This meeting will take place during the Orchestra rehearsal/concert weekend and will be announced on the day of auditions. The recommendations will be voted on by the membership at the annual January meeting held on Friday of the Band rehearsal/concert weekend.

## JUNIOR HIGH COORDINATOR

It will be the responsibility of the Junior High Coordinator to assist in securing sites for Junior High School Band rehearsals and concert. The Coordinator will also work in close conjunction with the Junior High Auditions Chairperson, Junior High Band Managers and Conductors to prepare the necessary materials and equipment for the rehearsals and concert. All site concerns will be handled by the Coordinator including, but not limited to, programs, pictures, recordings, attendance confirmation and daily schedule.

The Coordinator will make a report to the membership at the Spring meeting concerning the results of the auditions.

## MANAGERS (All Ensembles)

The managers of the various ensembles will be responsible for preparing the music and folders and distributing them at the first rehearsal. They must assist in the development of a rehearsal schedule and attend to the needs of the guest conductors. Prior to rehearsals, the managers will need to obtain a seating chart from the conductor and organize the arrangement of chairs and music stands. Each manager should make sure that all borrowed equipment is properly stored and returned at the conclusion of the event.

Managers will be responsible for taking attendance during rehearsals, selling tickets during breaks, making announcements concerning the ensemble and generally providing for the smooth operation of the ensemble. Managers should arrange for ushers on the day of the concert and at the conclusion of the concert the manager will be responsible for organizing the collection of music and distribution of participation pins.

## ELEMENTARY COORDINATOR(S)

The Elementary coordinator(s) shall be responsible for, but not limited to, the following:

- 1) Preparing and mailing the Festival information packet
- 2) Organizing all recommendation forms and fees
- 3) Organizing the Selection Committee meeting
- 4) Prepare and mail confirmation forms
- 5) Preparing all program materials
- 6) Contact selected conductors and managers to prepare for the Festival
- 7) Confirm MENC membership of all participating directors

The Elementary Coordinator(s) shall make an annual report to the membership at the Spring Meeting.

## EQUIPMENT MANAGER

It will be the responsibility of the Equipment Manager to secure needed instruments and equipment for all rehearsals and performances of the Region III Orchestra, String Ensemble, Symphonic Band, Wind Ensemble, Junior High Honors Bands and Elementary Honors Bands.

## HISTORIAN - PUBLIC RELATIONS OFFICER

The Historian - Public Relations Officer will be responsible for keeping the official records of the organization; i.e. programs, photographs, recordings, correspondence, etc. It will also be the duty of the Historian - Public Relations Officer to distribute any publicity regarding the rehearsals and performances of the various ensembles sponsored by the Association.

## **SCHOLARSHIP**

The Association will present four \$1000 scholarships to members of the Region III Orchestra and Band. Two scholarships will be awarded to participants in the Orchestra and two to participants in the Wind Ensemble or Symphonic Band who meet the criteria and fulfill the requirements. All students who apply should be prepared to audition and interview for the scholarship on the Friday rehearsal of the corresponding weekend. Students will be selected to audition from a review of the applications. Members of both the Orchestra and Band/Wind Ensemble may apply for both scholarships and may be asked to audition for one or both scholarships. The same person cannot receive more than one scholarship from the Association. All applicants should be prepared to audition, but not all may be asked to do so. Students may audition on any instrument which is considered an acceptable major instrument in college or university music programs. The literature performed is to be chosen by the student from the standard literature which the student deems appropriate for a college entrance audition (including Region audition selections). The audition literature should not exceed 10 minutes in performance time.

Criteria shall include:

- 1) Applicants must be a Senior at a Region III High School
- 2) Applicant must continue study in the field of music after high school.
- 3) Applicant must be a member in good standing of a Region III performing group.
- 4) Applicant must demonstrate, by audition, excellence in music.
- 5) Applicant must submit a letter of recommendation from a musician with whom they have studied, and proof of application to continue the study of music.

## **ELEMENTARY FESTIVAL**

The Elementary Band Festival is a one day festival, with a rehearsal from 9:00 to 12:30, with a 2:00 concert. Students in grades 5 & 6 are eligible for recommendation. Fourth graders with musical experience prior to fourth grade may be considered based on the judgment of the director. Registration is \$20.00 per school to cover festival costs. The conductors will be chosen and the program approved by the Executive Board. There will be no placement seating in the band. Directors who wish to send students must assist with the activity. Directors must be members of MENC. Students will be rated by their director according to (1) most qualified; (2) able to play 2nd parts; and (3) dependable and would benefit from the experience if space permits. Instrumentation will be a minimum of the Region III Jr. High School Band instrumentation, but the selection committee may add students as needed.

Teachers will recommend students based on overall ability, with each school recommend the following maximum totals of students:

2 Flute, 3 Oboe, 3 Bassoon, 2 Bb Clarinet, 3 Alto Clarinet, 3 Bass Clarinet, 2 Alto Sax, 3 Tenor Sax,  
3 Bari Sax, 2 Trumpet, 3 French Horn, 3 Trombone, 3 Baritone, 3 Tuba, 2 Percussion, 2 Mallets

It is understood that not all recommended students will be accepted, but each school will be represented. Sixth grade students that have been accepted to the Region III Junior High Honors Band are not eligible for this activity.

## **CONCERT BAND FESTIVAL**

### 1. Purpose and Administration

The purpose and objectives of the Concert Band Festival sponsored by SJBODA are:

- a. to provide incentive for the development of musical understanding, skills, and taste through performances which are aimed at exhibiting each group at its most mature level of performance.
- b. to provide students and teachers a means of hearing work done by other school groups.
- c. to stimulate and to recognize growth.
- d. to provide students and teachers a means of receiving constructive criticism by qualified adjudicators.

### 2. Eligibility

Any student enrolled in a junior high/ middle or senior high school in Region III is eligible to participate in this event. A student must be regular performing member of his/her school band at the time of the festival. All participating directors must be members of NJMEA.

### 3. Responsibilities

#### a. Region President

The Region III President is responsible for selecting the Festival Chairperson.

#### b. Festival Chairperson

The Festival Chairperson is responsible for arranging for a suitable festival site, establishing and accounting for participation fees, securing adjudicators, correspondence with festival participants, development of schedule and format. Once the applications have been received, the chairperson will send correspondence to participants advising of festival schedule, names of adjudicators, and other pertinent information. The Festival Chairperson is accountable to the Region III President concerning all of the above responsibilities.

#### c. Directors

Directors are responsible for completing the application in full (including program info sheet and stage crew sheet) and return it prior to the deadline. Directors are to furnish three original scores of each composition for the adjudicators on the Festival day. The scores must have all measures numbered. All scores submitted must be in accordance with current United States copyright laws. Photocopied scores must be accompanied by a letter from the publisher stating that the scores are out of print or have been ordered. Permission for photocopying must come from the publisher. Adjudicators will not use unauthorized photocopies.

#### d. Students

Students are expected to meet the eligibility requirements and to abide by the rules of behavior of the hosting festival site. Students will also be responsible for bringing a bag lunch.

#### 4. Selection of Performance Options

- a. Comments Only - This option is offered to the band who does not want a rating for its performance. Repertoire is of the director's choosing. Rating sheets will carry no numbers for the judging categories and no final rating will be given. Adjudicators will only give comments and suggestions on the performance.
- b. Rating - This option is offered to the band who wishes to be given an evaluation based on its performance of graded band literature.

#### 5. Selection of Music

Each director should select and prepare three compositions to perform, one warm-up selection and two concert selections.

a. Warm-up selection - In order to adjust to the acoustical properties of auditorium, temperature, pitch levels, etc., all groups may precede their concert selections with a "warm-up" selection of their choosing. A chorale or march not to exceed four minutes is suggested.

b. Concert selections - For the final two compositions, we suggest that directors consult the band music guides at the following sources: National Band Association, Instrumentalist Magazine, or NYSSMA. Consideration should be given to grade level:

Grade 1 - mainly for the first year instrumentalists

Grade 2 - for those definitely beyond the beginning band stages.

Grade 3 - for those who have acquired some technique

Grade 4 - for more advanced instrumentalists

Grade 5 - mostly for college players

Grade 6 - for the skilled professional

If there is any question as to the grade level of your chosen pieces, and you do not have the above references, please contact the Festival Chairperson for assistance.

6. Ratings - A composite rating will be given which is an average of the ratings given by the three adjudicators. The five rating plan will be used in adjudicating the Concert Band Festival:

Rating I - Highest Rating

Rating II

Rating III

Rating IV

Rating V

#### 7. Interpretation of Ratings -

a) Rating I - Highest Rating

A superior interpretation and performance, technically and musically, of all three selections. The comments and number grades on the adjudicator forms correspond to and justify the final rating. The performance demonstrates that the group is able to meet all of the technical demands of the music with precision and no aural evidence of strain; the musicality of the performance demonstrates an acute awareness of the composer's intent and desire. It is, to all appearances, free of technical errors and shows much attention to the music's expressive features. The director demonstrates an ability to clearly communicate his interpretation requirements to the group, and the performers respond immediately and accurately.

b) Rating II

An excellent interpretation and performance of all three selections, or a superior performance of one selection and excellent of two. The comments and number grades on the adjudication forms correspond to and justify the final rating. Technical demands are met with precision and the musical requirements are met with integrity in meeting the composer's intent, desires, and instructions. It is an authentic reading, marred by noticeable technical errors and intonation defects. The ensemble shows the results of sound fundamental training, but the performance lacks the polish and finesse necessary to qualify for a Rating I.

### c) Rating III

A good interpretation and performance of all three selections, technically and musically, or a combination of performances of the three selections which would justify an overall Rating of III. The group is unable to execute all of the technical demands of the music with precision and accuracy and does not demonstrate an awareness of the musical demands required for an outstanding performance. The group may lack instrumentation essential to an authentic reading of the music, or it may lack consistence in strength in all of its selections. The general quality of the performance represents good preparation, attention to detail, and good musicianship; but the performance is marred by a large number of technical errors, obvious problems with intonation, rhythmic inaccuracies, and a lack of dynamic contrast. The director's interpretation is communicated well to the performers, and they respond well to direction.

### d) Rating IV

A performance which approximates the technical and musical requirements of the music but is seriously lacking in its rendition. The number grades and comments on the adjudication forms should justify the final rating. The performance is consistently weak and filled with technical errors and intonation problems. The group has obvious weaknesses in the basic fundamentals of embouchure, tone production, rhythms, and articulation, and is not prepared to meet the technical or musical demands of the music. The group has been overextended, and music should be selected which is more commensurate with its performance proficiency.

### e) Rating V

A performance which is unacceptable technically or musically. It demonstrates a lack of technical proficiency and musical understanding. The quality of the performance is such that an adjudicator finds few, if any, commendable qualities. Careless and bad habits are prevalent, evidencing poor preparation and training. The group should be encouraged to concentrate on fundamentals and perform less difficult music. The judges may confer after hearing approximately half of the performing groups. Each adjudicator is to give an individual rating and then all ratings will be averaged. Each performing group will be graded on the lowest level of any composition selected from the Band Music guide (i.e., selections from Grades III and IV will be classified at the Grade III performance level).

## 8. Selection of Sight Reading

A fourth adjudicator will work with each performing group in the sight reading room. When the group is seated and tuned according to the director's wishes, the sight reading material will be distributed. The director will be allowed up to seven minutes to work with the students and to instruct them before performing the selection. During this time, the director and students may engage in any type of instructional activity (such as singing, clapping rhythms, etc.) the director wishes. However, no one is to play his/her instrument during this time. During the performance, the director may give rehearsal letter or numbers, verbal cues, sing, etc. The group is to play the selection in its entirety. If it becomes necessary for the group to stop, they can resume by going back to the nearest letter or number.

1) Material to be used -Newly published material will be used for sight reading. Literature to be read will be approximately one to two grade levels below your selected grade of concert music.

2) Ratings - A similar five rating plan will also be used in adjudicating the sight reading portion.

3) Interpretation of Ratings - The Festival Chairperson will familiarize the adjudicator with the same criteria for evaluation as the other three adjudicators. (Ratings I, II, III, IV, V)

## 9. Time Logistics

a. Response to Application - Responses should be made as soon as possible to allow the Festival Chairperson ample time to schedule bands and make the proper arrangements.

b. Festival with Clinic Day

1) Each group will proceed to the designated performance area for all aspects of the performance, including a twenty (20) minute warm-up.

2) Each group will have twenty (20) minutes to perform their selected program for adjudicators.

3) Immediately following the performance, one of the adjudicators will perform a twenty (20) minute clinic with the group.

c. Festival with Competition Rating Day

1) Warm-up - Each group will be allotted (20) minutes in the warm-up room to be used as the director pleases. Ten (10) more minutes will be used to move from the warm-up room to the backstage area and set up.

2) Performance - Each group will have thirty (30) minutes to set the stage, tune and perform.

3) Sight Reading - Each group will have ten (10) minutes to exit the stage area, proceed to the sight reading room, and set up. The sight reading portion will last no longer than twenty (20) minutes.

d. Viewing Other Performances - Director's are requested to have their bands enter and/or exit areas only while stage is being set for another group to perform. Directors are also reminded to properly supervise their students when they are not performing.

10. State Gala Selection

a. Only bands competing for ratings on the Competition Ratings day of the Festival will be considered for selection to the State Gala.

b. Only one band from the same school may be selected to attend the State Gala.

c. Bands competing for selection to the State Gala should be available to attend the Gala if selected. The date for the Gala is listed on the SJBODA calendar. If upon selection a band is unavailable to attend the State Gala, the Festival Chairperson and the SJBODA President should be notified as soon as possible.

## **APPENDIX**

### A. Percussion Requirements

### B. Conductor Application