

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 May, 2015.

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

The South Jersey Band and Orchestra Directors Association meet 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 Band Coordinator, Senior High Orchestra Manager, Junior High String Ensemble Manager, Wind Ensemble Manager, Symphonic Band Manager, Junior High Band Managers, Elementary Honors Band Managers, Elementary Honors Band Coordinator(s), Senior High Band Coordinator(s), Junior High Auditions Chairperson, Concert Band Festival Coordinator(s), Chamber Ensemble Coordinator, Equipment Manager, Historian, and Webmaster.

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, three Elementary Honors Bands and multiple Chamber Ensembles. 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 Counties.

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

ARTICLE V – Mission Statements

Mission Statement – Junior High Band

The SJBODA Junior High School Band strives to offer young developing students an enriching positive musical experience with their peers from throughout South Jersey. Members of the band will be exposed to quality music and instruction from dedicated professionals to help enrich their lives and enable them to become lifelong advocates of music.

Mission Statement – Chamber Ensembles

As it is the purpose of chamber music to create and foster a rapport between artist and listener, so it is the purpose of the SJBODA Chamber Ensembles to provide students with an innovative and distinctive musical experience through the brilliant performance and vigorous advocacy of the chamber music repertoire. Pursuant to this purpose, it is the goal of SJBODA to provide highly trained and knowledgeable coaches for these ensembles in an effort to afford the students the best possible insight into the art of chamber performance. To this end, we will continue to support a festival advocating chamber music with the aim of encouraging a new generation of young musicians to embrace chamber music.

ARTICLE VI – Amendments

No article of the constitution shall be altered or amended except when submitted to the Executive Committee for discussion at a meeting of that Committee, brought before the Active membership at a regularly scheduled meeting, and 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; secure all conductor contracts; and 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/selections sponsored by the Association. His/her committee shall include, but not be limited to; the Senior High Auditions Chairperson(s), the Junior High Auditions Chairperson(s), the String Coordinator(s), the Senior High Band Coordinator(s), the Junior High Band Coordinator, the Elementary Band Coordinator(s), and the Chamber Ensemble Coordinator. It will be the responsibility of the Auditions Procedures Chairperson in conjunction with the President to secure a site for auditions and to make the necessary arrangements for the use of that site by the Association.

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 Liaison for Region III. Organization of the high school weekend dinners shall be the responsibility of the Past President.

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 in January for the following school year. Upon agreement of the Committee, the date(s) 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 Ensemble (grades 6-8)
- Junior High School Band (2) (grades 6-8)
- Elementary Honors Band (3) (grades 4-6)
- Chamber Ensembles (multiple) (grades 9-12)

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 NAFME.
- 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 NAFME.
- 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 NAFME 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.

Section 3. If a student fails to complete his/her obligation to any region ensemble, the student will lose his/her All-State eligibility (where applicable) and will be removed from all other region ensembles in the current school year.

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 performed in accordance with the NJMEA scale requirements. 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 "quarter note = 100bpm" in the pattern:



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, and may not use any tuning gauges or a tuner. The four pitches will be played for the judges. The student will then play the "Timpani Audition Study" at "quarter note = 120bpm". Students may read the "Timpani Audition Study."

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, and may not use any tuning gauges or a tuner. The four pitches will be played for the judges. Students will then play sections of the solo selected by the judges. If there are tuning gauges, the student may use them while playing the 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.

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, and may not use any tuning gauges or a tuner.

-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 "quarter note = 100bpm" in accordance with the NJMEA scale requirements.

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. One two-octave chromatic scale in even sixteenths will be chosen by the judges. All students will play the scales and "Four-Mallet Audition Study in Bb" 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.

-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.

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 NJMEA Snare Drum Rudiments. 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.

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 "quarter note = 100bpm" in the pattern:



Chromatic scales are to be played at least one octave within the published 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 even sixteenth notes. 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.

-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**Rudiments:**

The SJBODA Jr. High Traps Percussion Audition Studies are the required rudiments for Triangle, Crash Cymbals, Bass Drum and Tambourine. These may be found on the region web site.

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:

The SJBODA Jr. High Snare Rudiments are the required rudiments for the snare audition. These may be found on the region web site.

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.

HIGH SCHOOL STRING REQUIREMENTS

Scales:

ALL string scales are to be performed in accordance with the NJMEA High School Scale Requirements. All scales must be played from memory. Links to these requirements are found on the region web site.

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:

ALL string scales are to be performed in accordance with the NJMEA High School Scale Requirements. All scales must be played from memory. Links to these requirements are found on the region web site.

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 - Eb6
English Horn	B3-D6
Bassoon	Bb1 - Bb4
Eb Clarinet	E3 - G6
Bb Clarinet	E3 - G6
Alto, Bass, Contra -Bass Clarinet	Eb-C6
Alto, Tenor, Baritone Saxophone	Bb3 - F6
Trumpet (Cornet)	F#3 - C6
French Horn	C3 - C6
Trombone	E2 - Bb4
Bass Trombone	G1-G4
Baritone (Treble)	F#3 - C6
Baritone (Bass)	E2 - Bb4
Tuba	E1 - Bb3
Keyboard Percussion	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	Bb3 - F6
Trumpet (Cornet)	G3 - A5
French Horn	C3 - G5
Trombone	F2 - G4
Baritone (Treble)	G3 - A5
Baritone (Bass)	F2 - G4
Tuba	F1 - G3
Keyboard Percussion	Full Range of the Instrument

AUDITION INFORMATION

AUDITION PLACEMENT

Senior high wind and percussion students and all strings 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 the ensemble(s) for which they are auditioning: Wind Ensemble/Symphonic Band, Orchestra, and Chamber Ensemble. In order to participate in a Chamber Ensemble, students must also select either Wind Ensemble/Symphonic Band or Orchestra in addition to Chamber Ensemble. 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. Junior high band students will be placed in performing groups according to the highest score achieved. Should they qualify on more than one instrument, students who audition on more than one instrument will be placed at the discretion of the Audition Procedures Chairman and the audition chairmen to meet the needs of the ensemble.

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 National Association for Music Education. A current NAFME membership number is required to submit the on-line Director Registration Form. If you complete NAFME membership on-line you will receive an email confirmation; if your district pays for your membership and the process is not completed by audition registration, you will need to supply a copy of the voucher or PO from your administration.

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, and 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 and on every registration form; applications not postmarked and/or completed on-line by the due date will be considered late and a late fee of \$25.00 per application (Junior and Senior High), *in addition to the regular registration fee per application*, or \$25.00 per school (Elementary), *in addition to the regular registration fee per school*, 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 when printed. The Executive Committee reserves the right to make changes to correct errors.

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. 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), in a 15 point category must be within 4 points, inclusive, and in a 20 point category must be within 5 points, inclusive. 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 closed by an executive board member. 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 one major scale, one minor scale, and one arpeggio. Scales must be played from memory. 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 - The student should play three major scales and one Chromatic Scale. Scales should be played in as many octaves as possible on the instrument. The student will play a two octave chromatic scale. Scales must be played from memory. Rhythmic patterns, range requirements, and scale requirements are in your folder.

Traps Rudiments - The students will play the required NJMEA Traps Percussion Audition Studies. 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 one rudiment from each category (A,B,C,D) from the NJMEA Snare Drum Rudiments requirement. All rudiments are to be played from memory.

Timpani Rudiments - Timpani requirements will be as outlined on the NJMEA Timpani Audition Study.

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 unless the student also brings an original into the audition room. The student may perform from the copy.

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, a four (4) inclusive point difference in the fifteen (15) point caption, 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>15 Point Caption</u>	<u>20 Point Caption</u>
10 Outstanding	13-15	17-20
9 Outstanding Section Leader	10-12	13-16
6-8 Well Qualified	7-9	9-12
3-5 Marginal Qualifications	4-6	5-8
1-2 Definitely Not Qualified	1-3	1-4

If an adjudicator determines that a student is unqualified, *scores no higher than two (2) in a 10-point caption, three (3) in a 15-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.

Copies of score sheets with scoring for all instruments are found in the appendix. Any changes to region scoring due to NJMEA changes will become effective upon the approval of the SJBODA Executive Committee.

BATTERY PERCUSSION – final scores will be determined by the combined total of traps and snare scores for final placement.

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 or as announced by the Executive Committee. 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 and will be posted on the region web site. 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:

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. Any student not accepted at the general audition in this category must be informed of the special audition and given the opportunity for a new audition along with any student wishing to audition for the first time. The special audition will be conducted with the same requirements as the regular auditions. 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.

AUDITION RESULTS

The final tabulated results of the auditions will be emailed to all participating schools at the conclusion of the auditions. At that time the results are declared final. In the event of a computational or data entry error, the Executive Committee 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 ELIGIBILITY

Students who successfully audition for the All South Jersey organizations may become eligible to audition for certain New Jersey All State ensembles. The Auditions Procedures Chair and Sr. High Auditions Chair will verify eligibility, and all eligible students will be notified by email along with a link to the All State on-line application. 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 Committee.

HIGH SCHOOL ORCHESTRA INSTRUMENTATION

48 Violins
16 Violas
16 Cellos
10 Basses

4 Flutes
4 Oboes
1 English Horn
4 Bassoons
4 Bb Clarinets
6 Trumpets
8 French Horns
6 Trombones
1 Tuba
1 Timpani

Selected as Determined by the Program:

1 Piccolo
1 Bass Clarinet
1 Contrabass Clarinet or Contra Bassoon
Battery
Mallets
Piano
Harp
Wind seating as per region high school band.

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 Committee.

WIND ENSEMBLE INSTRUMENTATION

1 Piccolo
4 Flutes
2 Oboes
1 English Horn
2 Bassoons
1 Eb Clarinet
9 Bb Clarinets (1,1,2,2,2,3,3,3,3)
1 Alto Clarinet
2 Bass Clarinets
1 Contra 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 (1,3,1,2,4)
4 Trombones
1 Bass Trombone
2 Euphoniums
2 Tubas
1 String Bass
5 Percussion
 1 Timpani
 3 Battery Percussion
 1 Keyboard Percussion
1 Piano
1 Harp

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 Committee.

SYMPHONIC BAND INSTRUMENTATION

1 Piccolo
 12 Flutes
 4 Oboes (1,2,1,2)
 1 English Horn
 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 Contra Clarinets
 4 Alto Saxophones
 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)
 1 Bass Trombone
 4 Euphoniums
 6 Tubas
 1 String Bass
 7 Percussion
 1 Timpani
 5 Battery Percussion
 1 Keyboard Percussion
 1 Piano
 1 Harp

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 Committee.

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. Changes at the state level will become effective in Region III upon approval by the Executive Committee.

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
10 Flutes
3 Oboes
3 Bassoons
18 Bb Clarinets (1,1,1,1,1,1,2,2,2,2,2,2,3,3,3,3,3)
2 Alto Clarinets
4 Bass Clarinets
6 Alto Saxophones (1,1,1,2,2,2)
3 Tenor Saxophones
3 Baritone Saxophone
13 Cornets/Trumpets (1,1,1,1,2,2,2,2,3,3,3,3,3)
6 French Horns
8 Trombones
4 Euphoniums
4 Tubas
5 Battery
2 Keyboard Percussion
1 Timpani

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 Committee.

ELEMENTARY HONORS BAND INSTRUMENTATION

The three Elementary Honors Bands will have identical instrumentation and theoretically be of the same musical caliber. 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.

16 Flutes
3 Oboes
3 Bassoons
24 Bb Clarinets
2 Alto Clarinets
4 Bass Clarinets
12 Alto Saxophones
6 Tenor Saxophones
3 Baritone Saxophones
20 Cornets/Trumpets
6 French Horns
8 Trombones
4 Euphoniums
4 Tubas
4 Battery
2 Keyboard Percussion
1 Timpani

CHAMBER ENSEMBLE INSTRUMENTATION**WOODWIND QUINTET**

1 Flute
1 Oboe
1 Bassoon
1 Clarinet
1 F Horn

FLUTE QUARTET

4 Flutes

CLARINET CHOIR

6 Bb Clarinets
2 Bass Clarinets

SAXOPHONE QUARTET

2 Alto (or 1 Soprano, 1 Alto)
1 Tenor
1 Baritone

BRASS QUINTET

2 Trumpets
1 F Horn
1 Trombone
1 Tuba

PERCUSSION ENSEMBLE (8 members)

4 Battery
3 Mallets
1 Timpani

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 President of the organization should be contacted at the region phone. Seating concerns due to extended excused absences will be addressed by the executive board in conjunction with the conductor and manager. An illness resulting in absence from any part of a rehearsal must be verified by a note from a Medical Doctor. An absence for ANY reason during the January Saturday afternoon rehearsals (12:30-5:00pm) will result in the student's removal from participation in the Sunday concert.

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 day's 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 must 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:	Girls – Black Bottom, White Top Boys – White dress shirt, tie, black dress pants
Elementary Bands:	Dress Clothes
Chamber Ensembles:	At the discretion of the coach

Inappropriate concert dress will be addressed on an individual basis.

CONDUCTOR SELECTION

Conductors for the two (2) Junior High Bands, High School Symphonic Band, and Junior High String Ensemble 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 by the Executive Committee. Applications are available on the region web site.

Conductors for 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.

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. 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 BOARD OF DIRECTORS**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 packet preparation (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) Student assistance for registration and score sheet pick-up
- 10) Registration Forms

The Auditions Chairperson must also verify each director's membership in NAFME 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 and assist with the determination of percussion needs for assigning parts.

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 from the conductors prior to Oct. 1, and will arrange for conductor housing and meals for the concert weekend. Program info includes conductor bio, photo, selection titles, availability of music, and specific instrumentation. The coordinator will set up the rehearsal schedule including sectionals and breaks and will attend to any special situations that may arise during the rehearsals and 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. The conductor recommendations will be voted on by the membership at the annual winter meeting.

The Coordinator will make a report to the membership at the Spring meeting concerning the string weekend.

It is the coordinator's responsibility to meet with the Executive Committee following each general membership meeting.

SENIOR HIGH BAND COORDINATOR(S)

The Senior High Band Coordinator will work with the Wind Ensemble and Symphonic Band managers at auditions to prepare folders, determine percussion needs for assigning parts and provide any assistance necessary on the audition day.

The Coordinator(s) will work with the Wind Ensemble and Symphonic Band managers to help see to the needs of the conductors. The Coordinator(s) will be responsible for securing the necessary program information from the conductors prior to Oct. 1 and will arrange for conductor housing and meals for the concert weekend. Program information includes conductor bio, photo, selection titles, availability of music, and specific instrumentation. The coordinator will set up the rehearsal schedule including sectionals and breaks, and will prepare the seating charts for each ensemble. The Coordinator(s) attend to any special situations that may arise during the rehearsals and/or concert.

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

It is the coordinator's responsibility to meet with the Executive Committee following each general membership meeting.

JUNIOR HIGH BAND 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 Auditions Procedures Chairperson, Junior High Auditions Chairperson(s), 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, seating, attendance confirmation, daily schedule, and any special situations that may arise during the rehearsals and concert.

The Coordinator will make a report to the membership at the Spring meeting concerning the junior high band weekend.

It is the coordinator's responsibility to meet with the Executive Committee following each general membership meeting.

CHAMBER ENSEMBLE COORDINATOR

The Chamber Ensemble Coordinator will work with the Executive Committee to secure coaches for each ensemble. The Coordinator(s) will be responsible for securing the necessary program information, repertoire, and special needs from the coaches prior to auditions. Program information includes selection titles, availability of music, and specific instrumentation. The coordinator will set up the rehearsal schedule including breaks, and will obtain the seating charts for each ensemble. The Coordinator will attend to any special situations that may arise during the rehearsals and concert.

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

It is the coordinator's responsibility to meet with the Executive Committee following each general membership meeting.

ELEMENTARY COORDINATOR(S)

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

- 1) Contacting conductors and assisting in the selection of the music.
- 2) Assisting conductors and managers in supplying one complete music folder for each part to be scanned by the auditions committee prior to student selection (by Junior High Auditions Day)
- 3) Supply the auditions committee with a Director Letter, Percussion Assignment Chart, and any necessary solo or section needs (by Junior High Auditions Day)
- 4) Prepare program materials (conductor bio, photos [if used], program selections) to the auditions committee by an assigned date (mid-February)
- 5) Coordinate percussion equipment needs with the Equipment Manager
- 6) Contact conductors, managers, and festival host to prepare for the festival day (rehearsal schedule, folders, pencils, rosters)

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

It is the coordinator's responsibility to meet with the Executive Committee following each general membership meeting.

ENSEMBLE MANAGERS

Each of the SJBODA Performing Ensembles (with the exception of chamber ensembles) has at least one manager. A set of guidelines has been established in order to make it easier for new managers to come on board and understand the logistics of managing. The information contained in this document has been accumulated over time and is a work constantly being revised. Managing well is essential to the success of the ensemble, and managers are selected and appointed by the President from the membership. The complete Manager Guidelines are found in the appendix and are given to each ensemble manager.

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, Elementary Honors Bands, and Chamber Ensembles.

HISTORIAN

The Historian will be responsible for keeping the official records of the organization; i.e. programs, photographs, recordings, etc.

WEBMASTER

It is the responsibility of the webmaster to maintain and update the region website. Audition information and results will be posted in a timely manner. Items of interest will be posted upon the approval of the Executive Committee.

SCHOLARSHIP

The Association will present two \$1000 scholarships to members of the Region III Orchestra and Band. One scholarship will be awarded to a participant in the Orchestra and one to a participant 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 BAND 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 fees will be charged per school to cover festival costs. The conductors will be chosen and the program approved by the Executive Committee. There will be no placement seating in the band. Directors who wish to send students must be present for the festival day and assist with the activity. Directors must be members of NAFME. 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 Elementary Honors Band Instrumentation listed in the Instrumentation Section, but the selection committee may add students as needed. Teachers will recommend students based on overall ability, with each school recommending 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

The purpose and objectives of the Concert Band Festival sponsored by SJBODA are; 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; to provide students and teachers a means of hearing work done by other school groups; to stimulate and to recognize growth; to provide students and teachers a means of receiving constructive criticism by qualified adjudicators.

The Festival Chairperson is appointed by the Region President. The 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.

A complete description and guidelines for the festival are found in the appendix.

APPENDIX

- A. Manager Guidelines
- B. Concert Band Festival
- C. Instrument Score Sheets

SJBODA ENSEMBLE MANAGER GUIDELINES

Each of the SJBODA Performing Ensembles (with the exception of chamber ensembles) has at least one manager. A set of guidelines has been established in order to make it easier for new managers to come on board and understand the logistics of managing. The information contained in this document has been accumulated over time and is a work constantly being revised. Managing well is essential to the success of the ensemble, and managers are selected and appointed by the President from the membership. The complete Manager Guidelines are to be given to each ensemble manager. As the needs of our conductors and performers change, so does the job of manager. So, as you work with this document to assist in your managerial duties, please make notes and revisions as you see fit. After you have completed the concert with your ensemble, pass the notes you made on to the executive committee for possible inclusion into these guidelines.

Timeline

Since our concert dates vary by ensemble, this timeline is constructed in certain timeframes before the concert. You will need to fill the actual dates into your calendar once the concert date is in place.

Approximately 2 months prior to the first rehearsal;

Communicate with your coordinator

Make sure your coordinator has up-to-date contact info for you. Your coordinator will also provide you with the conductor's contact info. *If you don't have a copy of the SJBODA Handbook, you may download it from the SJBODA website. This is extremely important to have when managing.* Find out from your coordinator where and when you can get the music for the program and the music folders. At this time, verify the locations, dates and times of rehearsals and the performance.

Begin preparing folders

Sometimes the coordinator will have folders for you, but more often than not you will need to get some. Most music chain stores will provide folders free of charge for mention in our program. Music and Arts has been our main supplier, but City Music, Loser's Music, Black Horse Pike Music, and Volkwein's Music has provided folders in the past. Make sure that when you request folders that you ask for the amount needed *plus 15%*. Occasionally, additional instrumentation is called for and the extra folders will be needed to handle this need. Any items that are to be added to the folders (besides music) should also be copied with an added 15% so you have a few extras in case the need arises. Use the SJBODA Handbook to determine the number of students and instrumentation for your ensemble.

If you have any questions about staffing, contact your coordinator. In the past many managers have used audition day to stuff folders, however it is much easier to have the folders ready before auditions. This way, your exact instrumentation needs for the selected program are known and can be conveyed to the auditions coordinator before the day of auditions. By preparing folders early, you will be available on audition day to answer any questions regarding the ensemble, instrumentation and percussion needs.

Communicate with your conductor

This will not be the first contact with SJBODA...that is made by the coordinator for your level. When the coordinator contacts the conductor, your contact information will be provided to the conductor. The coordinator will also give you the conductor's info. Your contact with the conductor before the first rehearsal should be limited to items regarding music assignments, seating preferences (charts), any additions to the folders (letters, warm-ups, etc.) and any personal needs the conductor may have on

rehearsal days. Create a list of instrumentation (from the SJBODA Handbook) for your conductor to assist him/her in creating a seating chart for the group. You may want to have a few sample seating charts available in case the conductor wants to see what's been done in the past. Your coordinator should have some. One important bit of info to discuss with your conductor before auditions is possible alternate part assignments. For example, if there is only one piece with a contra clarinet part...do you have the student sit out the rest of the concert or can a different part be put into the contra folder (like bari sax or bass clarinet). When you communicate with the conductor, make sure he/she has the most up-to-date contact info for you as well.

On audition day;

Bring all folders, scores and extra parts with you

While your folders are already completed and stuffed, there still may be some questions regarding instrumentation and assignments. Percussion assignments will need to be made at auditions, and the parts distributed to the proper folders, so this is extremely important.

Communicate with the auditions coordinator

Have a list of the color instruments needed in your ensemble ready and as soon as your percussion needs are known, list them as well. If there are special considerations in some of the music selected (such as piano plays on one piece only, or no contra clarinets are needed, etc.), discuss these as well.

Also, the auditions coordinator will provide you with a roster of students in your ensemble and folder labels upon completion of auditions

Be prepared to sit down with a knowledgeable percussionist to work out assignments

Ask your coordinator if he/she has made contact with a percussionist to assist with this very important task. If not, you should contact someone to help. The auditions coordinator will need to know how many percussionists are needed to perform your program in order to complete and finalize audition results.

At this time, you will also need to create a list of the smaller traps equipment that students will be responsible for bringing. For example, battery player #1 will need a tambourine, a triangle and brushes for snare. It is your responsibility to contact the player with these needs and have him/her come to rehearsal prepared.

Complete the percussion and equipment needs form

The equipment manager will provide a form with percussion items listed. You will need to fill out the form as completely as possible and make sure the equipment manager has a copy of it before the end of the day. With the first rehearsal shortly after auditions, it is important that the needs be known in time to transport equipment to rehearsal sites if necessary. Keep a copy for yourself and give one to your coordinator in case something happens to the one given to the equipment manager.

Ensemble managers must be present at auditions until the process is complete.

After auditions and before the first rehearsal;

Finalize folders

Once you have the names of all the participants, label the folders (with the stickers provided by the auditions coordinator). While it is not mandatory to do so, most managers create a large name sign for each student and adhere it to their folder so that the sign can be folded out for the conductor to see. This makes it easier for the conductor to address the students and also allows you as the manager to learn the student's names easier. This helps in taking attendance as well.

Create an attendance list

Using Excel or a similar program, create an attendance list for use at all rehearsals and on performance day. The auditions coordinator will provide a list, but it is usually easier to keep track with boxes for check marks on each rehearsal date.

Finalize your seating chart

After you have all the student's names and assignments, create a final version of the seating chart with the student's names on it for the conductor's stand and for yourself. Also provide your coordinator and the rehearsal/concert site host a generic copy of the final seating chart to assist in set-up and any change-over that may be needed.

Communicate with the rehearsal / concert site host

Make sure the site hosts are aware of how many chairs your ensemble will need, if your conductor wants/needs a podium and other pertinent info. More often than not, the site host will have much of the set-up ready for a quick tweak. Also, if sectionals are requested, make sure to check availability of rooms with your site host before that day. This is very important, sometimes facilities are not available and this can cause scheduling problems. The more info you share with the hosts, the easier things go at the first rehearsal.

Communicate with the equipment manager

Verify that all your equipment needs can be met at the rehearsal facility and that all the needed items will be provided. Let the equipment manager know of any special concerns (if any) that the site host may bring to your attention.

Communicate with the conductor again

At this time, let the conductor know that auditions have been completed and inform him/her of any pertinent info from auditions. Verify that the seating chart provided is still what the conductor wants used and ask if the conductor has any other needs before that first rehearsal. Some examples are water, tuners, audio equipment, food, etc. Communicate the schedule if any changes were made.

Communicate with your coordinator again

At this time, break schedules should be discussed. Be prepared before rehearsal starts.

Get materials for sectionals prepared

Even if your ensemble hasn't scheduled sectionals early, have some materials prepared in case they become necessary. Make 5 copies of the scores for each piece just in case. If sectionals are not done, then you have scores for any observers to borrow (not keep) while the group is rehearsing.

The First Rehearsal, before students arrive;

Give yourself time to get things ready

As the manager, you should be always on time and prepared for rehearsal before the students arrive. It is recommended that you arrive on site at least **one** hour before rehearsal in order to set up and make sure all the equipment needed is on hand.

Prepare the rehearsal area

In order to facilitate seating and get rehearsal started in a timely fashion, a seating chart with the student's names should be placed on the wall or on a stand near the entrance to the rehearsal hall. Self-sufficient students will be able to find their seat with few questions. Also, place the folders on the chairs so when the students get into the area, they know exactly where to be seated. Have a chair and an extra music stand somewhere near the conductor's podium for his/her use. Don't forget to place a seating chart on the podium for the conductor. Any printed pertinent scheduling info should be placed on the conductor's stand as well.

Prepare yourself an area

Set up a small area for yourself away from the front of the rehearsal area where you can work with music folders and parts as well as taking attendance and keeping track of any needs that may arise during rehearsal. At least one manager for the ensemble must be present in the rehearsal room to attend to any needs that arise.

Communicate with your coordinator

The coordinator should work with the managers to develop the schedule for rehearsal days. Be aware of any changes or other things that may affect rehearsal. If there are any papers to be distributed to

students, get them as soon as possible and include them in the student's folders (if possible). Also, check to see if the coordinator needs any time to make announcements to the students or if he/she would like to introduce the conductor.

Have a schedule in place

Before rehearsal starts, make sure you have the information needed regarding breaks, lunch, photo shooting, etc. Once the conductor arrives, go through the schedule with him/her so there are no surprises during rehearsal. Ask the conductor to provide his/her lunch order so rehearsal will not be interrupted to do so. If adjustments need to be made before rehearsal starts, make sure to have them written down and if possible posted somewhere near the entrance of the rehearsal area.

The First Rehearsal, when students arrive;

Get students into the set-up on time and take attendance

Steer the students toward the seating chart and give them a general idea of where to look for their seat. Starting on time is very important. Also, remind students to have everything they need for rehearsal when they enter the area. Disruptions for a student to go get a reed or valve oil should not be happening at this level. Cell phones and other electronic devices should not be brought into the rehearsal. Take attendance as early as possible. If a student is not in place when rehearsal starts, take that student's name and phone number with you to your coordinator and check to see if they have called in before calling their home to see where they are. The coordinator (or another officer of SJBODA) will take it from there if the student will need to be replaced or other action taken. They will let you know what is happening so you can keep track as well.

Communicate with percussionists

While the band is being seated, make sure the percussionists are getting things set up, uncovered and unpacked. Make sure your percussionists know about any equipment that may need to be shared with the other ensembles. This will make things easier and cause less disruption when things need to be moved. Remind percussionists that they are needed to move equipment at the beginning of lunch.

Communicate with the other ensemble manager(s)

Make sure you are all aware of any equipment or musician sharing that will be required. If a rehearsal area change-over is needed, make sure to exchange seating charts and any other pertinent info to assist each other as much as possible. Run through the schedule for the day and how any sharing will be handled.

Communicate with the conductor

Have the seating chart with names, schedule of breaks and meals and any other printed info on the conductor's stand before rehearsal starts. Tell the conductor what is there, go over the schedule and other info with him/her and ask if there is anything else they need you to handle before rehearsal begins. Check to see how the conductor would like the students to address him/her...for example Dr. or Mr. Smith. Make sure (for your own self) that you have the proper pronunciation of the conductor's name before introductions.

Communicate with the ensemble students

Begin each rehearsal with daily announcements. Make sure to introduce yourself to the ensemble as you want them to address you. Let them know the expectations and any pertinent info before you get rehearsal started in case they have any questions. Remind students of the following things at the beginning of each rehearsal day;

- Respect the facility
- Keep all areas clean
- Don't leave the facility during breaks or lunch
- No food or drinks (other than water) in the rehearsal area

- Keep breaks to the allotted time...be in your seat ready when the break is over
- Remove all hats
- No iPods, cell phones or other devices in the rehearsal area
- Students are expected to remain at rehearsals for their entire duration
- Only questions regarding the music should be directed to the conductor,
- Logistics questions should be directed to managers

Introduce the conductor and let the fun begin!

Other items to handle during the course of rehearsal;

Name verification for the program

Post the list of the students in your ensemble that you received from the auditions coordinator. The spelling of each name will need to be verified for program purposes on this form. You should have the students initial beside their name if it is spelled properly and correct it if there is an error. Post the list early in the first rehearsal and make an announcement at the first break that students need to check the list before lunch. Return the list of corrections to the auditions coordinator before he/she leaves for the day.

Announcements before breaks

Make sure to be present in the rehearsal hall at least 15 minutes before each scheduled break. Before dismissing students for breaks, remind them of how long the break is to be, inform them of any areas that are off limits, remind them to be respectful to the other group(s) rehearsing nearby, ask them if they need anything (music and rehearsal related), and remind them to be back in their seats ready to play at the completion of the break.

Answer questions related to rehearsals and the day of the concert

Even though the concert information was on the student's application for auditions, many don't read it thoroughly. So, to make things go more smoothly, make announcements regarding concert attire, ticket sales, and location of the concert, timing of performing groups, etc. at times during the day when the ensemble takes a break. Be around during break so if students have questions, they can easily find you.

Attendance should be taken following lunch and the afternoon breaks

Concert Day;

Arrive to the concert site at least one hour before students

Confirm that your coordinator has secured ushers for the event. It is difficult to predict when things will go wrong. So, in order to keep concert day woes to a minimum, show up early.

Make sure everything is on stage

Chairs, stands, percussion equipment, etc. can get moved around between rehearsal and concert time. Have a checklist of the equipment needed and make sure you have everything in place before the downbeat. Post your seating chart backstage where others can see it to assist in this.

Take attendance one more time

Have your personnel list one more time. Check to make sure everyone is present. If there is bad weather or some other factor keeping people from arriving on time, notify your conductor and coordinator. Times may need to be adjusted. If a student is not present, call to make sure he/she is coming.

Enjoy the concert

Unfortunately, you will not be able to be out in the audience during your group's performance. But from backstage, it still sounds pretty good. Stay close in case you are needed. Sometimes the conductor will ask you to come out and take a bow for your hard work. Be ready.

Collect the music after the concert

Have a long table (or 2) set up back stage where students are exiting the performance area, making sure it is not in the way of the stage change-over or entrance (or exit) of the other ensemble. Do this before the performance is over. Place a sheet of paper with the name of the piece on the table for each stack, usually in concert order. Have a copy of your attendance sheet at the far end of the table so student's names can be checked off after they turn in all their music. Remind the conductor to be available immediately after the performance for distribution of pins. So, as students pass, they place the music in the appropriate stack and their name is checked off your list. All music must be collected, even if it is a copy. Once the students have turned in the music, they get their pin and may go either to watch the other group or to head home. Once all the music is collected, destroy all Xerox copies and place the originals in score order back into their folders to be returned. Your coordinator will tell you where the music goes when you pick it up before the event.

Thank the students for their efforts

Each student will receive a pin from SJBODA. Inform your conductor that he/she will be needed backstage immediately following the concert to assist in handing out the pins. Students will receive their pins after music is collected.

After the event tear-down assistance

Your concert host will probably have much of his/her equipment on stage for the event. Enlist the help of a few friends to help put equipment away and get the area back to normal. Some larger equipment may need to be loaded into trucks for return to other locations. Be on hand to assist in this. The host will be thankful for the help, and will continue to volunteer their facilities for years to come.

Prepare a report in writing outlining the events of the weekend to be given to the Executive Committee before the next General Membership meeting

Once the event is over, take a few minutes to reflect and make notes of how things went well or how they could improve. As stated earlier, this set of guidelines is a work in progress, always changing. Your input is important. By sharing information, the job of managing an ensemble in SJBODA will be even a more fun and rewarding that ever.

REGION III CONCERT BAND FESTIVAL

1. 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.

2. 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.

3. 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.

4. 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.

5. 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

6. 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).

7. 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.

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

8. 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 - Directors 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.

9. 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. The four highest bands as determined by the adjudicators will 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.

SJBODA

Adjudicator's Form

STRINGS

Instrument:

Student Audition ID#:

Scales	Judge A	Judge B	Judge C	Area Total (add across)
Scale 1 10 Points				
Scale 2 10 Points				
Scale 3 10 Points				
Solo Performance				
Intonation 20 Points				
Tone 20 Points				
Musicality 20 Points				
Sight Reading				
Rhythm 10 Points				
Interpretation 10 Points				

Instructions:

1. The moderator will transcribe individual scores from the judge's worksheet after the student's audition is completed.
2. *If there is a spread of more than 3 points in any 10 point category (or 5 points in a 20 point category), a discussion must be held. An agreement must be reached.*
3. The moderator **must add across** for total area score.
4. The moderator must hold this form until a member of the audition committee collects it.

SJBODA

Adjudicator's Form

HARP

Student Audition ID#:

Scales	Judge A	Judge B	Judge C	Area Total (add across)
Arpeggio 1 10 Points				
Arpeggio 2 10 Points				
Arpeggio 3 10 Points				
Glissando 10 Points				
Solo Performance				
Interpretation 20 Points				
Technique 10 Points				
Musicianship 10 Points				
Rhythm 10 Points				
Sight Reading				
Rhythm 10 Points				
Interpretation 10 Points				

Instructions:

1. The moderator will transcribe individual scores from the judge's worksheet after the student's audition is completed.
2. *If there is a spread of more than 3 points in any 10 point category (or 5 points in a 20 point category), a discussion must be held. An agreement must be reached.*
3. The moderator **must add across** for total area score.
4. The moderator must hold this form until a member of the audition committee collects it.

SJBODA

Adjudicator's Form

PIANO

Student Audition ID#:

Scales	Judge A	Judge B	Judge C	Area Total (add across)
Scale 1 10 Points				
Scale 2 10 Points				
Scale 3 10 Points				
Scale 4 10 Points				
Solo Performance				
Interpretation 20 Points				
Technique 10 Points				
Musicianship 10 Points				
Rhythm 10 Points				
Sight Reading				
Rhythm 10 Points				
Interpretation 10 Points				

Instructions:

1. The moderator will transcribe individual scores from the judge's worksheet after the student's audition is completed.
2. *If there is a spread of more than 3 points in any 10 point category (or 5 points in a 20 point category), a discussion must be held. An agreement must be reached.*
3. The moderator **must add across** for total area score.
4. The moderator must hold this form until a member of the audition committee collects it.

SJBODA

Adjudicator's Form

MALLETS

Student Audition ID#:

Studies			Judge A	Judge B	Judge C	Area Total (add across)
Dia/Arp 1	Pitch	5 Points				
	Rhythm	5 Points				
Dia/Arp 2	Pitch	5 Points				
	Rhythm	5 Points				
Chromatic Scale		5 Points				
4 Mallet Exercise	Accuracy	8 Points				
	Technique	7 Points				
Solo Performance						
Muscality/ Interpretation		15 Points				
Technique		15 Points				
Rhythmic Accuracy		10 Points				
Tone Quality		10 Points				
Sight Reading						
Accuracy		10 Points				
Interpretation		10 Points				

Instructions:

1. The moderator will transcribe individual scores from the judge's worksheet after the student's audition is completed.
2. *If there is a spread of more than 3 points in any 10 point category (or 5 points in a 20 point category), a discussion must be held. An agreement must be reached.*
3. The moderator **must add across** for total area score.
4. The moderator must hold this form until a member of the audition committee collects it.

SJBODA

Adjudicator's Form

SNARE DRUM

Student Audition ID#:

Rudiments		Judge A	Judge B	Judge C	Area Total (add across)
Category A	10 Points				
Category B	10 Points				
Category C	10 Points				
Category D	10 Points				
Solo Performance					
Musicality/ Interpretation	15 Points				
Technique	15 Points				
Rhythmic Accuracy	10 Points				
Tempo	10 Points				
Sight Reading					
Accuracy	10 Points				
Interpretation	10 Points				

Instructions:

- The moderator will transcribe individual scores from the judge's worksheet after the student's audition is completed.
- If there is a spread of more than 3 points in any 10 point category (or 5 points in a 20 point category), a discussion must be held. An agreement must be reached.*
- The moderator **must add across** for total area score.
- The moderator must hold this form until a member of the audition committee collects it.

SJBODA

Adjudicator's Form

TIMPANI

Student Audition ID#:

Rolls, Tuning & Study	Judge A	Judge B	Judge C	Area Total (add across)
Musicality Dynamics 10 Points				
Technique 10 Points				
Rhythmic Accuracy 10 Points				
Tuning 10 Points				
Solo Performance				
Musicality/ Interpretation 15 Points				
Technique 15 Points				
Rhythmic Accuracy 10 Points				
Tuning 10 Points				
Sight Reading				
Accuracy 10 Points				
Interpretation 10 Points				

Instructions:

1. The moderator will transcribe individual scores from the judge's worksheet after the student's audition is completed.
2. *If there is a spread of more than 3 points in any 10 point category (or 5 points in a 20 point category), a discussion must be held. An agreement must be reached.*
3. The moderator **must add across** for total area score.
4. The moderator must hold this form until a member of the audition committee collects it.

SJBODA

Adjudicator's Form

TRAPS

Student Audition ID#:

Rudiments		Judge A	Judge B	Judge C	Area Total (add across)
Triangle	20 Points				
Bass Drum	20 Points				
Crash Cymbals	20 Points				
Tambourine	20 Points				
Mallet Etude	20 Points				

Instructions:

1. The moderator will transcribe individual scores from the judge's worksheet after the student's audition is completed.
2. *If there is a spread of more than 3 points in any 10 point category (or 5 points in a 20 point category), a discussion must be held. An agreement must be reached.*
3. The moderator **must add across** for total area score.
4. The moderator must hold this form until a member of the audition committee collects it.

SJBODA

Adjudicator's Form

Winds

Instrument:

Student Audition ID#:

Scales		Judge A	Judge B	Judge C	Area Total (add across)
Diatonic Scale 1	10 Points				
Diatonic Scale 2	10 Points				
Diatonic Scale 3	10 Points				
Chromatic Scale	10 Points				
Solo Performance					
Interpretation	20 Points				
Technique	10 Points				
Tone	10 Points				
Intonation	10 Points				
Sight Reading					
Rhythm	10 Points				
Interpretation	10 Points				

Instructions:

1. The moderator will transcribe individual scores from the judge's worksheet after the student's audition is completed.
2. *If there is a spread of more than 3 points in any 10 point category (or 5 points in a 20 point category), a discussion must be held. An agreement must be reached.*
3. The moderator **must add across** for total area score.
4. The moderator must hold this form until a member of the audition committee collects it.

SJBODA Jr. High Snare Rudiments

All rudiments are to be played from memory

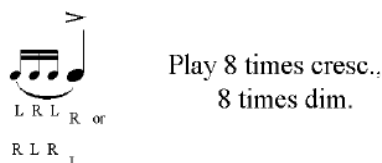
CATEGORY A.

Multiple Bounce, Closed, Buzzed, Long Roll



CATEGORY B.

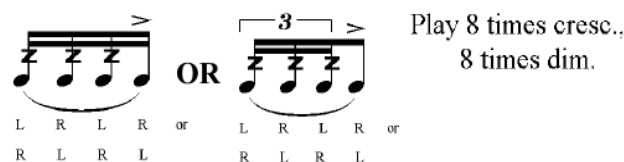
SINGLE STROKE FOUR



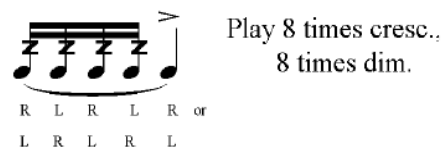
FIVE STROKE ROLL



SEVEN STROKE ROLL



NINE STROKE ROLL



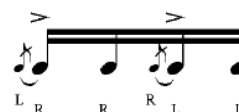
Category B rudiments are to be played as quickly as possible.

CATEGORY C. Flam Rudiments

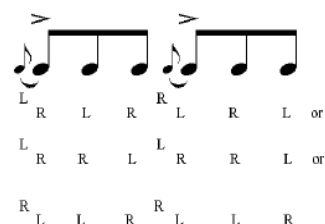
FLAM



FLAM TAP



FLAM ACCENT
OR
SWISS ARMY
TRIPLET



CATEGORY D. Drag and Paradiddle Rudiments

All drags are to be played closed

DRAG



SINGLE RATAMACUE



SINGLE PARADIDDLE



Category C & D rudiments are to be played as follows:

slowly at **f**, accelerando to fast at **pp**, then ritard. to **f**