

Florida Bandmasters Association
Adjudication Manual
Approved: July 8, 2015

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Current EXECUTIVE SUMMARY

The following are a list of changes made to the 2014-15 Adjudication Manual.

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PHILOSOPHY and INTRODUCTION

No change

Section I – Eligibility Requirements

- Edited formatting
- Section I.A.1: Changed minimum number of years necessary from 7 to 6.
- Section I.B.3.a: Changed minimum number of years necessary from 7 to 6.
- Section I.C.a: Added the phrase “for this reason”

Section II – Application for Adjudication

- Edited formatting & clarified language
- Added list of Categories available
- Added Section II.2: Initial Adjudication Status per Board resolution
- Separated Adjudication Application section into INITIAL and ADDING CATEGORIES and sections are edited.

Section III – Internship Process

- Section III.C.2: replaced “posted by September 15th on the FBA Website” with “sent via email to those who are eligible.”
- Edited S/E & Sight reading Intern process

Section IV – Selection of Adjudicators

- The section IV.A.3
Districts may NOT use members from its own District as Adjudicators except by special permission of the President or Executive Director. Is now in boldface type.
- Deleted Previous IV.B.1 “State Music Performance Assessment Adjudicators must be selected from the FBA State Adjudicators List.”

Section V – Expenses, Honoraria and Schedule

- Section V.B: clarified and condensed. Examples added.

Section VI – Adjudication at MPAs

No change

Section VII – Adjudicator Evaluation

No change

Added PAST EXECUTIVE SUMMARY (2013-2014) for clarification purposes only

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PHILOSOPHY

A Philosophy for Music Performance Assessment Adjudication

We, the membership of the Florida Bandmasters Association (FBA), believe that Music Performance Assessment Evaluations are valuable opportunities for musical growth for both students and directors. We believe that the primary purpose of Music Performance Assessment Evaluations is to provide constructive feedback to participants in an effort to help them improve musical skills, knowledge, performance abilities, and understanding. Musical performances are evaluated by adjudicators who use their musical knowledge and experiences to analyze, diagnose, and prescribe. Performers do not compete against one another; bands do not compete against other bands. Instead, performances are evaluated on the basis of how they compare to musical standards as determined by the adjudicators.

We recognize that each adjudicator brings a wealth of musical knowledge and experience to the adjudication process. We also recognize that, while there is a common core of musical knowledge which all trained musicians share, each adjudicator brings a different level of knowledge and experience to the process. It is the diversity and wealth of individual experiences of our adjudicators that provides comprehensive evaluations for our students and directors. We value the fact that musical performance is an interpretive art. As such, attempts to quantify or standardize it should be avoided. The evaluation of a musical performance is also an interpretive process. Each adjudicator will interpret a musical performance based on his or her own unique background of experiences. Attempts to quantify or standardize the interpretive nature of the adjudication process would contradict the very purpose of our Music Performance Assessment Evaluations.

The primary tasks of Music Performance Assessment adjudicators are to help the participants understand how well they are performing compared to the musical standards which are appropriate for their level of maturity and experience, and to suggest ways in which improvement can be achieved. Adjudication sheets are tools which can assist adjudicators and participants in understanding the criteria which are to be included in the overall evaluation process. These sheets can also help the adjudicator address the criteria in a consistent manner. But It is the adjudicator's perception and interpretation of the performance that ultimately determines how those criteria are applied.

We believe that the selection of persons to become adjudicators is an important process which has been carefully designed and diligently followed by our Association. We also believe that the continuing education of our adjudicators is imperative. To that end, we offer internships, workshops, and certification training seminars. We recognize that the most effective way to improve the adjudication of our performances is to provide adjudicators with opportunities to gain additional musical and interpretive experiences. It is incumbent upon directors to evaluate adjudicators after each Music Performance Assessment so that feedback is available for the adjudicators. It is also incumbent upon all members of the Association to report violations of adjudication standards, or poor performance on the part of individual adjudicators, to the Adjudication Committee.

INTRODUCTION

The purpose of this manual is to provide information which is beneficial to the prospective or experienced Adjudicator. It is our hope that this information will help with preparation for a successful adjudication experience for the Adjudicator and band students in the state of Florida. It has long been held by the FBA that participation in Music Performance Assessments is a major means of evaluating performances of bands throughout Florida. The role of the FBA Adjudicator is crucial to the success of this process, in that consistency in the evaluation of performances on a state wide basis is critical to the maintenance of an effective Music Performance Assessment. The information that follows is compiled from sources that include the FBA Handbook, the NIMAC Manual (NAfME) and Adjudication Committee members, as is set forth to assist FBA Adjudicators in preparing for a successful Adjudication experience.

PLEASE REMEMBER - The Executive Board has the authority to add or delete names on the Adjudicators List at any regular or special called Board meeting.

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I. ELIGIBILITY REQUIREMENTS for Adjudicators

A. ELIGIBILITY REQUIREMENTS FOR CURRENT BAND DIRECTORS IN FLORIDA

1. The Director must have a minimum of 6 years' experience as a Band Director at a Middle School, Junior High, High School, College, or as a Conductor of a recognized instrumental music organization.
2. The Director must be a member of the FBA with current dues paid by October 1st of each year. (Active, Adjudicator, Retired or Life Member: See HANDBOOK -Article I for appropriate membership category.)
3. To apply for Adjudicator's status the Director must have attended an FBA Adjudicator's Workshop in the last two years. To maintain status as an adjudicator, the director must attend a re-certification workshop once every 5 years.
4. To apply for Adjudicator's status the Director must have been nominated and approved by his/her home district in the last two years.
5. Meet Specific Requirements for Category of Adjudication
 - a. Marching Band**
 - i. The Director must have received an overall Superior rating at District Marching Band Music Performance Assessment at least three (3) times in the last five (5) years.
 - ii. Maintain the Superior rating requirement to remain current. Any Adjudicator currently on the list who fails to meet this requirement will be removed from the List, but will be automatically reinstated to the List the year following their fulfillment of the requirement without having to re-apply or go through an interning process.
 - b. Concert Band/Sight-Reading**
 - i. The Director must have received an overall Superior rating at District Concert Band Music Performance Assessment at least three (3) times in the last five (5) years.
 - ii. Maintain the Superior rating requirement to remain current. Any Adjudicator currently on the list who fails to meet this requirement will be removed from the List, but will be automatically reinstated to the List the year following their fulfillment of the requirement without having to re-apply or go through an interning process.
 - c. Jazz Band**
 - i. The Director must have received an overall Superior rating at District Jazz Band Music Performance Assessment at least three (3) times in the last five (5) years.
 - ii. Maintain the Superior rating requirement to remain current. Any Adjudicator currently on the list who fails to meet this requirement will be removed from the List, but will be automatically reinstated to the List the year following their fulfillment of the requirement without having to re-apply or go through an interning process.
 - d. Solo & Ensemble**
 - i. The Director must have received an average of Excellent rating at District Concert Band Music Performance Assessment over the last five (5) years. The average will be based on a numeric system (Superior = 1, Excellent = 2, Good = 3, etc.) The average must be a 2.0 or better in order to qualify for Adjudicator's List.
 - ii. Maintain the average Excellent rating requirement to remain current. Any adjudicator currently on the FBA Adjudicators List who fails to meet this requirement will be removed from the List, but will be automatically reinstated to the List the year following their fulfillment of the requirement without having to re-apply or go through an interning process.

B. ELIGIBILITY REQUIREMENTS FOR OTHER MUSIC INSTRUCTORS (Retired, College, Band Staff, Out-of-State)

1. **RETIRED DIRECTORS**
 - a. If the Director was on the list prior to retirement, he remains on the list pending completion of the re-certification process once every 5 years AND yearly membership in the FBA. (See HANDBOOK -Article I for appropriate membership category.)
 - b. If the Director was NOT on the Adjudicator's List prior to retirement, he proceeds through the process as a CURRENT DIRECTOR (see above, using his last 5 years teaching as a basis for the MPA qualifications.)
2. **OUT-OF-STATE Directors**
 - a. Out-of-State Directors fall under the requirements listed above for a CURRENT DIRECTOR, but use their State's equivalent to Florida's MPA system for the ratings requirement.
 - b. Out-of-State Directors must be on their state's Adjudicator's List if one exists.
 - c. NOTE: Out-of-State Directors must maintain yearly membership in the FBA in appropriate category.
 - d. NOTE: Out-of-State Directors must maintain current FBA workshop attendance.

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3. **BAND STAFF** (this category refers to Auxiliary, Percussion, and other school instructors)
 - a. The instructor must have a minimum of 6 years' experience as an instructor either a Middle School, Junior High, High School, College, or as a Conductor of a recognized organization OR performer (college, drum corps, etc)
 - b. The instructor must be a member of the FBA with current dues paid by October 1st of each year. (Active, Adjudicator, Retired or Life Member: See HANDBOOK -Article I for appropriate membership category.)
 - c. To apply for Adjudicator's status the instructor must have attended an FBA Adjudicator's Workshop in the last two years. To maintain status as an adjudicator, the director must attend a re-certification workshop once every 5 years.
 - d. To apply for Adjudicator's status the instructor must have been nominated and approved by his/her home district in the last two years.
4. **COLLEGE/UNIVERSITY PERSONNEL**
 - a. College/University personnel fall under the requirements listed above for a CURRENT DIRECTOR unless superseded by the requirements below.
 - b. College/University personnel must have taught on the secondary level at some point in their career.
 - c. College/University personnel must have received a Superior rating at a State, Regional or District Music Performance Assessment with their Concert event at least once in their last three (3) years of teaching at the secondary level.
 - d. NOTE: College/University personnel must maintain yearly membership in the FBA in appropriate category.
 - e. NOTE: College/University personnel must maintain current FBA workshop attendance.

C. ADDITIONAL ELIGIBILITY ISSUES

- a. Active Florida directors must participate in FBA Music Performance Assessment events or they will not be allowed to adjudicate FBA-sponsored events and will be purged from the FBA Adjudicators List. (NOTE: Adjudicators purged from the Adjudication List, for this reason, must go through the intern process to be reinstated.)

II. APPLICATION FOR ADJUDICATION

A. CATEGORIES AVAILABLE ON THE ADJUDICATOR'S LIST

| <u>CONCERT MPA</u> | <u>MARCHING MPA</u> | <u>SOLO AND ENSEMBLE MPA</u> |
|--------------------|------------------------|------------------------------|
| Concert | Music Performance | Woodwinds |
| Sight Reading | Marching & Maneuvering | Brass |
| Jazz Band | General Effect | Percussion |
| | Percussion | Piano |
| | Auxiliary | Auxiliary |

B. INITIAL ADJUDICATION STATUS

1. ALL NEW ADJUDICATOR APPLICANTS MUST FIRST BE CERTIFIED IN SOLO & ENSEMBLE FOR ONE YEAR BEFORE CONSIDERATION IS GIVEN TO ADDING MARCHING, CONCERT AND JAZZ CATEGORIES.
2. The Adjudication Committee has the authority to waive this rule based on experience and qualifications. (i.e. 20+ years teaching, status in the profession, etc.) New applicants should contact the adjudication committee chair if they believe they might be eligible for this allowance.

C. INITIAL ADJUDICATION APPLICATION

1. Nomination
 - a. From the District
 - i. An Active member of the applicant's home district nominates the candidate for Adjudicator status. Name is seconded.
 - ii. The District votes by secret ballot and the candidate must receive a majority vote in favor of the candidacy from the District.
 - b. From the Adjudication Committee
 - i. The Adjudication committee may recommend a candidate to the Board for consideration.
 - c. From the FBA Executive Board
 - i. The FBA Executive Board has the authority to add to and/or delete names from the Adjudicators List at any regular Board meeting; this applies to all categories.

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2. Application Procedures
 - a. Applicant confirms eligibility (including experience level, FBA membership and Rating requirement – see Adjudication Manual section I-A)
 - b. Applicant attends an Adjudication workshop specifically designed for initial judge certification (this can be done prior to district nomination, but within two years of application being submitted)
 - c. Applicant secures three letters of recommendation.
 - i. All three letters must be from ACTIVE FBA Adjudicators.
 - ii. At least ONE of the letters must be from and ACTIVE FBA Adjudicator from OUTSIDE applicants home district.
 - d. Applicant sends completed application and letters to Adjudication Committee Chairman. (Note: electronic versions are preferred).
 - e. Adjudication Committee will notify applicant when/if they have been approved for Internship.
3. **OUT-OF-STATE CANDIDATES**
 - a. Out-of-State applicants follow the same procedures as listed above unless superseded by the requirements below. Because they do not have a home FBA district, any Florida district can nominate the applicant.
 - b. Letters of recommendation will come from any ACTIVE FBA Adjudicator.
 - c. Out-of-State applicants may wait to pay dues for FBA membership until directly prior to approval by the Executive Board for addition to the FBA Adjudicator's List.

D. APPLICATION TO ADD CATEGORIES

After a year on the Adjudicator's list as a Solo & Ensemble Judge, the Adjudicator is eligible to add additional categories.

1. Nomination
 - a. From the District
 - i. An Active member of the adjudicator's home district nominates the candidate for Adjudicator status defining which categories for which he is eligible. Name is seconded.
 - ii. The District votes by secret ballot and the candidate must receive a majority vote in favor of the candidacy from the District.
 - b. From the Adjudication Committee
 - i. The Adjudication committee may recommend a candidate to the Board for consideration.
 - c. From the FBA Executive Board
 - i. The FBA Executive Board has the authority to add to and/or delete names from the Adjudicators List at any regular Board meeting; this applies to all categories.
2. Application Procedures
 - a. Adjudicator confirms eligibility (including experience level, FBA membership and Rating requirement – see Adjudication Manual section I-A)
 - b. Adjudicator attends the Concert Band and/or Marching Band Adjudication workshop.
 - c. Adjudicator completes new application and sends to committee chair. (Note: electronic versions are preferred).
 - d. Adjudication Committee will notify applicant when/if they have been approved for Internship.
3. **OUT-OF-STATE CANDIDATES**
 - a. Out-of-State applicants follow the same procedures as listed above unless superseded by the requirements below. Because they do not have a home FBA district, any Florida district can nominate the applicant.
 - b. Out-of-State applicants may wait to pay dues for FBA membership until directly prior to approval by the Executive Board for addition to the FBA Adjudicator's List.

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III. INTERNSHIP PROCESS

A. NOTIFICATION

1. Upon correct completion of the application submitted to the committee and a review of eligibility, the Adjudication Committee will notify the applicant, by email, of their approval to intern.

B. TIMEFRAME

1. Once Applicant has been approved to begin internship, the candidate has **TWO YEARS** to complete the internship in the categories approved by the committee. Applications **WILL NOT** be honored after this time period and any categories not completed must be re-nominated by the District and begin the process anew.

C. PROCEDURE FOR MARCHING, CONCERT AND JAZZ INTERNSHIP

1. Applicants must pass an internship with a Supervising Adjudicator in the categories listed on their application.
2. The Adjudication Committee will schedule several interning opportunities at various times in various locations. These dates and sites will be sent via email to those who are eligible.
3. When interning using this procedure, the applicants present will be asked to make detailed recordings and complete adjudication sheets for the performing ensembles required by the Supervising Adjudicator. The applicant should be prepared to discuss what they heard or saw with other interns and the Supervising Adjudicator.
4. The Supervising Adjudicator will determine how many ensembles the applicant must adjudicate based on ability and experience of the applicant. **The Supervising Adjudicator is charged with making sure the applicant is ready to be placed on the List and may require additional interning from the adjudicator before approval.**
5. Once approval is garnered from the Supervising Intern, they will forward all material to the committee for review.
 - a. When all necessary materials are in the possession of the Adjudication Committee Chairperson and the Supervising Adjudicator has approved the applicant, the candidate's file will be reviewed by the Committee. An appropriate recommendation will be made to the FBA Executive Board at its next regular meeting.
 - b. Following Board action, the candidate will be notified of the Board's decision.

D. PROCEDURE FOR SOLO & ENSEMBLE AND SIGHTREADING INTERNSHIP

1. Applicants that are applying to be Solo & Ensemble or Sight-Reading judges determine at which MPA event they wish to intern. They then notify the Adjudication Chairman and supervising judges are selected by the chairman (taking into consideration experience, past evaluations and intern suggestion.)
2. Applicants should look on FBA Website to locate MPA events and dates and check District minutes to help locate supervising judges keeping the following in mind:
 - a. Applicants are **NOT ALLOWED** to intern in their home District.
 - b. When interning for SOLO & ENSEMBLE, plan to sit with at least **TWO** judges.
 - c. When interning for SIGHT-READING sit with **ONE** judge.
 - d. Contact District Chairman and request permission to intern.
 - e. The Adjudication Chair will contact the supervising adjudicator.
 - f. Make copies of blank judge's sheets for the categories in which the internship is for. After each event, the supervising adjudicator will initial each sheet.
3. The approximate number of events which intern adjudicators are to practice adjudicate are as follows:
 - a. **Sight-reading - 8 performances**
 - b. **Solo/Ensemble - 24 performances - (each category)**
4. Be prepared to do the post-performance lesson with the student as directed by the supervising judge.
5. The Supervising Adjudicator will determine exactly how many events the applicant must adjudicate based on the suggestion above, the ability and experience of the applicant. **The Supervising Adjudicator is charged with making sure the applicant is ready to be placed on the List and may require additional interning from the adjudicator before approval.**
6. The Supervising Adjudicator will complete an evaluation form online after the event.
7. Mail or EMAIL (preferred) completed Adjudicator Comment sheets to the Adjudication Committee Chairperson.
 - a. When all necessary materials are in the possession of the Adjudication Committee Chairperson the candidate's file will be reviewed by the Committee. An appropriate recommendation will be made to the FBA Executive Board at its next regular meeting in July, December, or May.
 - b. Following Board action, the candidate will be notified of the Board's decision.

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IV. SELECTION OF ADJUDICATORS

A. FOR DISTRICT MUSIC PERFORMANCE ASSESSMENT

1. All Adjudicators must be selected from the official FBA District Adjudicators List.
2. District Music Performance Assessment Adjudicators should be nominated by the District members and contacted by the District Officer in order of preference of the members.
3. **Districts may NOT use members from its own District as Adjudicators except by special permission of the President or Executive Director.**
4. Adjudicators who have been selected for the State Music Performance Assessment shall not be used as District Adjudicators in the same category.
5. Adjudicators who are actively working for promotional and/or fund-raising companies may not serve in Districts where they are directly involved in the presentation, sale or the administration of their company's product or services. **This includes clinicians, composers and drill writers.**
6. The guidelines concerning selection of District Adjudicators may be waived in EMERGENCY situations only as determined by the District Chairperson for District Music Performance Assessments after consultation with the FBA President or Executive Director.
7. Adjudicators must agree to the terms of and sign an FBA "Agreement for Adjudicator Service" form before they are officially under contract.

B. FOR STATE MUSIC PERFORMANCE ASSESSMENT

1. Suggestions for State Adjudicators are brought from the Districts through the District Chairperson to the Executive Board, which in turn compiles a list of the choices for the various fields of evaluation. These persons are ranked accordingly and an effort is made by the Executive Director to secure their services in the order of the Board's preference. If one cannot accept, the next in line is contacted.
2. It is customary to secure men and women of national reputation as State Adjudicators. Also, it is the wish of the membership as a whole to use only such persons who have had actual school band experience.
3. When possible, at least one of the State Concert Adjudicators should be a person presently directing on the High School level.
4. It has been customary that one Concert Adjudicator from the previous year's panel be selected to help insure continuity and consistency of standards.
5. Adjudicators must agree to the terms of and sign an FBA "Agreement for Adjudicator Service" form before they are officially under contract.

C. CONDITIONS OF ADJUDICATOR CONTRACTS

1. Any judge, who breaks a contract without good cause, as determined by the Board, will be removed from the Adjudicators List. The length of time of removal will be determined by the Board.

V. EXPENSES, HONORARIA AND SCHEDULES

A. EXPENSES, ALL MUSIC PERFORMANCE ASSESSMENTS – see FBA Financial Policies Manual

1. Travel - \$.50 per mile round-trip in personal or rental automobile
 - a. When traveling by auto, toll charges will be reimbursed when proper receipts are presented
2. Actual round-trip coach fare for air travel
 - a. When traveling by airplane, charges for authorized taxi and limousine fares and auto parking fees will be reimbursed when proper receipts are presented. This includes a map with mileage (Google, MapQuest, etc.) to give to the District Officer in charge of the event.
3. Meals - \$45.00 per day to be pro-rated as: Breakfast - \$10.00; Lunch - \$15.00; Dinner - \$20.00.
 - a. Any gratuities are included in the \$45.00 paid
 - b. If the District provides a meal for the Adjudicator at the District's expense, the Adjudicator should not claim the meal expense on the voucher. However, the meal must be commensurate with the amount allocated for that meal and time must be provided for the Adjudicator to conveniently have their meal offsite. It is a matter of practice for the local Band Boosters to provide a meal at their expense at the festival site and the Adjudicator to claim the meal. An alternative is for the Adjudicator to be provided a menu from a local restaurant and "take-out" paid for by the District provided. In this case, the adjudicator should not claim the meal expense on the voucher.
 - c. The Adjudicator has the option of partaking in a District-provided meal or taking the meal allowance. The Adjudicator will inform the District Chair of this decision to decline the meal and the District will pay for the meal allowance.

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4. Hotel/Motel Accommodations
 - a. Room expense only, with the recommendation that whenever possible, persons for whom expenses are being paid be asked to share a double room.
 - b. Incidental expenses (telephone calls, restaurant charges, etc.) must be paid by the person(s) using the room.
 - c. Charges for extra unauthorized (spouses, children, friends) persons in a room must be paid by the person using the room.
 - d. Extra person charges will be computed as follows:
 - i. If the norm is for 2 persons to share a room, the extra person charge will be one-half the room rate.
 - ii. If the norm is for each person to have a room, the FBA will pay the single room rate only.

B. HONORARIUM & SCHEDULE – see FBA Financial Policies Manual

1. When calculating Judging time for all MPA events begin at the start of the judges meeting and end with the conclusion of the last event for the day. Round to the nearest hour.
 - a. *EXAMPLE: Judges Meeting is set for 2:30pm, first event is at 3pm and the last event concludes at 9:15pm. Honorarium is based on 7 hours judging time.*
2. **District MARCHING MPA**
 - a. HONORARIUM - \$200.00 for the first 4 hours of adjudication time (from scheduled start of Judges meeting) After 4 hours, \$25.00 per hour or fraction thereof.
 - b. SCHEDULE - One 15-minute break in the AM or PM. If lunch/dinner is necessary a minimum of one hour should be given and included in calculation of judging time.
 - c. *EXAMPLE: Judges Meeting is set for 2:30pm, first event is at 3pm and the last event concludes at 9:15pm. Honorarium is based on 7 hours judging time (2:30 to 9:30) first four hours is \$200 plus \$25 per hour for next 3 hours = \$275 total honorarium*
3. **District CONCERT & JAZZ BAND MPA; SOLO/ENSEMBLE MPA**
 - a. HONORARIUM - \$25.00 per hour for adjudication time.
 - i. Recommended maximum of 8 HOURS per day of adjudication time.
 - b. SCHEDULE - One 15-minute break in the AM or PM. If lunch/dinner is necessary a minimum of one hour should be given and included in calculation of judging time.
 - i. Bands scheduled at no less than 30 minutes apart.
 - ii. S/E events at no less than 10 minutes apart.
 - c. *EXAMPLE: Judges Meeting is set for 2:30pm, first event is at 3pm and the last event concludes at 9:15pm. Honorarium is based on 7 hours judging time (2:30 to 9:30) \$25 per hour for all 7 hours = \$175 total honorarium*
4. State MPAs
 - a. \$275 plus additional \$25.00 per hour after 8 hours. See V.D.3.
 - b. Sufficient adjudicators will be employed to complete the Music Performance Assessment in 2 to 4 days. (Some may be assigned staggered shifts to accommodate all entries.)

C. MISCELLANEOUS

1. Other expenses will be reimbursed at the discretion of the officer issuing the check, but in keeping with FBA policies. DOCUMENTATION MUST BE PROVIDED.
2. Generally these will be restricted to expenses directly related to the person's responsibility.
3. Adjudicators will be paid the hourly rate for breaks built into their schedules for meals, etc. The times are inclusive - i.e., if an adjudicator is scheduled (including pre-MPA meeting time) from 8:00 AM to 5:00 PM, he/she will be paid for 9 hours.
4. It is recommended that if a Marching Music Performance Assessment is cancelled because of rain or other unavoidable circumstances, adjudicators who traveled to the site shall be compensated for mileage (or airfare), lodging (if needed), and meals as well as a \$75 cancellation stipend in lieu of the full honorarium. If the Music Performance Assessment is cancelled *prior* to travel to the festival site the \$75 cancellation stipend should be paid but no expenses (unless air flight has been booked.)
5. If the DISTRICT contracts a judge and then reneges on the contract. The adjudicator is due the full honorarium unless they are able to contract with another district for the same date. Expenses are not paid (unless air flight has been booked.)

VI. ADJUDICATION AT MUSIC PERFORMANCE ASSESSMENTS

A. QUALITIES OF A SUCCESSFUL ADJUDICATOR

It is assumed that Adjudicators accepting the responsibility of adjudication have acquired a very high level of expertise in their profession. Successful Adjudicators also possess a particular quality known as judicial temperament. Many brilliant lawyers fail as Judges in a court of law because of the lack of this essential quality. Conversely, some of the finest Judges in our courts were not great lawyers when it came to pleading a case at the bar of justice. Many fine and sensitive musicians may fail to be good Adjudicators because they are too sensitive. They might be so easily influenced by some relatively unimportant factor in the performance which offended them to the extent that they would not give proper weight to other, more important excellent qualities which the performance displays. Some degree of detached objectivity must be maintained. Adjudicators must strive to prepare themselves before the Music Performance Assessment. Ones who are currently teaching and have bands of their own will most likely be "in the groove" in terms of different techniques, various styles, etc. Those who have been out of teaching for some time should attend and observe as many band performances as possible to familiarize themselves with the current trends and standards of band's performances. This preparation will help give them a background of knowledge as to how bands, for example, marching bands and its component groups, should look and sound, and how each segment of the marching band complements the overall performance. Though an Adjudicator may not personally like the style of marching being used, the color or type of uniforms, the selection of concert music, etc., there is no room on the comment sheet for penalizing a group's performance simply because the Adjudicator does not like some of its characteristics, as long as the performance is logical, well-performed and does not violate the rules of good taste. Adjudicators who are inexperienced at various levels, especially in working with secondary school organizations, are likely to commit one of the following errors:

1. Underestimating the abilities of the performers. The performance may be so much better than expected that everything heard or seen is wonderful. In failing to be sufficiently critical of below-standard performances, an injustice is done to those groups which have achieved higher standards.
2. Overestimating the abilities of the performers. Standards may be based on performances of college students or professional artists so that nothing an Adjudicator hears or sees in the performances of amateurs will be good enough.
3. In addition to the above, the successful Adjudicator should:
 - a. Possess credible listening skills.
 - b. Have maintained and/or continues to maintain high musical standards in his/her own program.
 - c. Attend concerts and Music Performance Assessments on a regular basis.
 - d. Stays abreast of new literature and has a working knowledge of the established literature included on the FBA Music List.
 - e. Not allow literature preference to influence the rating of any performance that includes selections from the FBA Music List.
 - f. Use constructive criticism at all times (oral and written).
 - g. Justify ratings with appropriate criticisms, comments, and letter grades.
 - h. Guard against any shifting of standards during a Music Performance Assessment.
 - i. Consider all the factors available to determine the quality of a performance and weighs them appropriately.
 - j. Be willing to confer with other panel members before finalizing a rating when in doubt.
 - k. Maintain a professional image and demeanor at all times.
 - l. Adhere to all FBA Adjudicator contractual responsibilities.

B. STANDARDS OF ADJUDICATION

When persons accept an invitation to serve as an adjudicator, they indicate their willingness to prepare themselves properly for the task. They should realize their inherent responsibility in helping institute and maintain proper standards, but they must not forget the important element of stimulating and giving encouragement to the performers, as well as the directors. Admittedly, the standards under consideration are not concrete, tangible levels that are easily defined. A first-division (Superior) rating is supposed to represent the highest level of achievement that can be expected in any given class and event. How is the adjudicator to determine which groups have reached this level? Will the standards remain constant once the Music Performance Assessment has begun and they have been established, or will they vary with the size and scope of the Music Performance Assessment, or with the area and locality in which the Music Performance Assessment is being held? This has been a major problem and one which deserves immediate attention and correction. **STANDARDS ARE SET THROUGH OUR PROFESSIONAL EXPERIENCE GAINED OVER A PERIOD OF YEARS!** Standards are determined by the comparison of a large number of performances. It follows, then, that a first-division rating should represent a level of achievement which, compared to a large number of performances, is the highest to be expected.

Adjudicators should first of all listen to or view the performance and appraise it in terms of the categories listed on

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the comment sheet. If they are to be helpful as well as critical, they must be specific with their comments. Acquiring a vocabulary which will accurately record the adjudicator's impressions and suggestions clearly and concisely is essential to the process. Fundamentals should be stressed. This does not mean simply to point out that the trombone player on the 40-yard line is out of step, or the trumpet player missed the high C on the final chord. The presence or lack of acceptable tone quality, adequate intonation, marching execution, precision, and cluttered formations offer a basis for making brief suggestions for improvement of the performance and the group. Great care should be taken to assure that the recorded and written comments are consistent with the grades and rating for a particular band. The Adjudicator must acquire a vocabulary with which impressions, suggestions and opinions can be recorded clearly and concisely. It is not enough to simply point out that the solo bassoonist missed the high "g" 2 measures after D; attention must be called to the fundamental characteristics of the group. The presence or lack of good tone quality, intonation, rhythmic precision, blend and balance offer a basis for making brief suggestions for improvement.

Again, GREAT CARE SHOULD BE GIVEN TO ASSURE THAT THE COMMENTS ON THE COMMENT SHEET ARE CONSISTENT WITH THE GRADE AND RATING.

Adjudicators must constantly guard against a shifting of standards during the course of the Music Performance Assessment because of fatigue. Adjudication requires concentration and experience.

C. STANDARDS FOR RATINGS

We, as Adjudicators, should make an effort to employ ALL the rating categories available when appropriate. Ratings should be literally interpreted by the titles, i.e., SUPERIOR, EXCELLENT, GOOD, FAIR and POOR. We should remember that success is not only by a SUPERIOR rating; the other ratings have credibility and should be used in a positive and constructive way.

1. "SUPERIOR"

The rating is comparable to the grade of "A". This rating reflects the finest conceivable performance for the event and class of participants being evaluated - worthy of the distinction of being recognized as among the very best. While the adjudicator may find some minor points to criticize and make helpful suggestions for improvement, his/her comments sheet would show a majority of "A's" for each category, and his/her remarks would be generally complimentary for outstanding work.

2. "EXCELLENT"

The rating is comparable to a grade of "B". This rating reflects an unusually high level of performance in many respects, but one not worthy of the highest rating due to minor defects. Yet it is a performance of distinctive quality. The band receiving this rating usually shows the results of sound fundamental training, but the performance lacks the polish and finesse to qualify for a Superior rating. The squares on the Comment Sheet should contain a majority of "B's", with the possibility of one "A" or one "C", but with an overall "B" average. It is usually very easy for an adjudicator to comment on such a performance since the weaknesses stand out clearly in a generally first-rate performance, and suggestions can be focused on something specific and helpful.

3. "GOOD"

The rating would be comparable to a grade of "C". This rating is awarded for a good performance, but one that is not outstanding. It shows accomplishment and marked promise and potential, but is lacking in one or more essential qualities. This rating indicates much room for improvement in many of the fundamental areas listed on the Comment Sheet, and the Sheet would show a majority of "C's". There probably would not be enough time or space to record each specific error as it occurred, but the group would exhibit some basically fine qualities. The adjudicator should find ample opportunities to make suggestions for improvement in those fundamental factors which were revealed as weaknesses during the performance.

4. "FAIR"

This rating is comparable to a grade of "D", and describes a performance that shows obvious weaknesses. These MAY reflect handicaps in the way of instrumentation or lack of rehearsal time, but generally represents a performance that is weak or uncertain - containing numerous errors, and revealing basic flaws in most of the fundamental factors listed on the Comment Sheet. The Sheet would show a majority of "D's". Probably not much space or time will be spent pointing out specific errors in the selections performed, but will focus on overall fundamental deficiencies. Comments, however, should be encouraging and contain many suggestions for improvement - possibly in the areas of rehearsal time and use, emphasis on individual practice and sectional rehearsals, careful screening of players, recommendations for ensemble and individual studies and methods books, and exercises and techniques which would contribute to the development of the individual players and the band as a whole.

5. "POOR"

This rating indicates a performance that reveals much room for improvement. The director of such a group should

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re-evaluate his/her methods of teaching and compare them to those of directors who achieve the higher ratings with their bands. This rating is rarely used by even the most critical adjudicators. It indicates that there is almost a complete lack of preparedness and understanding. In some cases this may be due to immature students attempting music which is far too advanced for their present capabilities. In others it may be due to an accumulation of careless and poor playing habits which only tend to become accentuated and more noticeable as the players grow older and are faced with more demanding literature. The Comment Sheet would be filled with a majority of "E's", but comments should be very tactful and encouraging. Any commendable features of the performance should be singled out and emphasized - such as any outstanding players who could serve as models for the group. Sometimes only stage deportment and appearance are favorable, but positive comments on these may offer some comfort. The adjudicator should be honest and forthright, but should not resort to sarcasm or unduly harsh criticism. Above all, urge the participants and director to strive for improvement and for the realization of their potential, remembering our purpose is to promote and encourage exceptional musical performance.

D. ADJUDICATOR PREJUDICE

It is not within the province of the adjudicator to give a lower rating to a band because he/she did not like the concert music performed or the style of marching being used. If the performance is flawed, the obvious remedy from the adjudicator's standpoint is to suggest recommended solutions. Any criticisms given should be reflected in the rating; the participant has a right to expect the adjudicator to justify the rating through written and recorded comments. Failure to do this results in a distortion of the whole Music Performance Assessment concept. A lower rating will be more readily accepted when the adjudicator points out the conditions which brought about the rating and offers concrete suggestions for improvement. The groups which earn lower ratings are usually the ones who need the most help and can be the principal beneficiaries of the adjudication process. In terms of educational value, CONSTRUCTIVE COMMENTS are the most important contribution made by the adjudicator although most participants still regard the rating as the ultimate goal. Making the reasons for the rating clear will assist in achieving the desired result from Music Performance Assessment evaluation.

E. ADJUDICATION SHEETS AND RATINGS

Comment/rating sheets for each session are supplied to the Adjudicator for the event to be evaluated. They are in the order of scheduled performances and the headings are filled in. If a change of order or pertinent information is approved by the District Chairperson, a note will be sent to the adjudicator by the Music Performance Assessment officer. It may be necessary to hear participants out of order so that time can be used to the best advantage.

Officials may include a (+) or (-) by the subdivisions, which will mean they are noticeably good or noticeably needing improvement as related to the letter grade assigned. The absence of any marks indicates a performance that is consistent with the letter grade assigned.

A rating should be consistent with the A.B.C.D, & E (F) marks on the upper part of the sheet. A Superior should only be given if half or more are A and others are not too low to drop the A average. To indicate the rating, both write it and circle the printed word. F.B.A. uses "Superior, Excellent, Good, Fair & Poor" at District and State Music Performance Assessments.

Directors have a legitimate complaint when the comment sheet is filled with A's and favorable comments and the rating is less than a Superior. On the other hand, it is also difficult to justify a Superior rating when the comment sheet indicates numerous deficiencies.

If the entrant fails to appear, write DNA (for "Did Not Appear") in large letters on the sheet. Do not mark a rating, but sign the sheet and send it to the Music Performance Assessment office.

In no case should a sheet be turned in with erasures on the vital elements of the ratings. If it is necessary to erase, ask for another sheet from the Chairperson and destroy the old one.

The philosophy of F.B.A. is that an entry, which with reasonable work between District and State could be rated Superior or Excellent at State Music Performance Assessment, should be rated Superior in the District Music Performance Assessment. Check to insure all the letterboxes are filled in and they match the final rating. Be sure to sign the sheet.

F. ROUTING OF COMMENT SHEETS

Sheets are to be sent in a sealed envelope to the Music Performance Assessment office by a runner. The results will be tabulated and posted hopefully within one hour after a performance. The sheets will then be available for directors to pick up within one hour after their school's last event has been adjudicated. Directors should secure these sheets before leaving the Music Performance Assessment site if possible; otherwise they will be mailed sometime after the close of the Music Performance Assessment upon receipt by the Music Performance Assessment officer of a check for postage to cover the cost of mailing.

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G. CONFERRING OF ADJUDICATION PANEL

Adjudicators should be permitted to confer among themselves before rating the band and before the next band's performance.

H. RECORDING OF COMMENTS

{For marching, concert band, jazz band and student conductor}

It is the responsibility of the District to provide each adjudicator with an operable recording device for each band. The adjudicator should arrive early enough at the site to learn to operate the recorder. Different brands and styles of recorders sometimes present different problems, and quite often the adjudicator's comments are never recorded due to the operator failing to follow proper procedure with regard to the use of the recorder. Recorded comments are used as valuable tools by directors, so their accuracy and clarity must be regarded as an integral part of the evaluation process and of each adjudicator's responsibilities. A set format or script for the introductory remarks on each recording is provided below.

1. State the following:
 - a. Your name
 - b. Where you are from and/or name your school
 - c. The name of the event
 - d. The date of the event
 - e. The name of the group being evaluated
2. Avoid extraneous remarks, comments, noises, grunts, etc.
3. Keep all remarks on an objective level - avoid opinionated statements.
4. Offer solutions to problems when appropriate. Evaluation can be very positive if it leads to positive improvements. Share your "secrets". Offer corrective advice if needed and can be done in a professional manner.

I. COMMENTS

Adjudicators must be adept at expressing themselves concisely, clearly, accurately, tactfully and diplomatically. A comment that cannot be read to students, band parents or administrators without loss of prestige to the director or the group should not be made, either on the sheet or on the recording. Often a good Adjudicator will be told "your comments were responsible for our getting some needed equipment", or "our students were excited by your remarks and are working harder than ever in preparing for our next performance". The true essence of the purpose for Music Performance Assessments is reflected in responses such as these. Emphasis on the principal values which motivate the students toward better preparation and stimulate them to greater efforts at improvement is an integral part of what participation in adjudicated events is supposed to foster.

One crucial thing that should be remembered by adjudicators, participants, parents, directors and administrators: **WHATEVER THE ADJUDICATOR SAID ON THE RECORDING OR WRITES ON THE COMMENT SHEET, OR THE RATING AWARDED, WILL NOT ALTER THE PERFORMANCE BEING EVALUATED.** The performance is completed before the oral and written evaluation is finished. It may be a good performance or a poor one, but nothing the adjudicator says or does can change it. The highest rating an adjudicator can award cannot change a substandard performance to a better one, and a low rating will not reduce the true quality of a superior performance.

Care must be taken by all persons involved to keep the Music Performance Assessment experience in its proper perspective. Evaluations and ratings are used to measure a band's performance at a given moment in time against a pre-set standard of excellence. They cannot and should not be used as an evaluation of an entire program. Too many vital educational variables need to be considered in the determination of the value or success of a school's band program. The Music Performance Assessment evaluation is only one of those factors.

J. PHYSICAL FACILITIES

The adjudicators should be located in an area where they can work without being disturbed by spectators or inconvenienced by the weather. For Marching Music Performance Assessment, the press box area in most stadiums is usually satisfactory. Such an area should be high enough for the adjudicators to have unobstructed visual contact with the bands' performances, yet not so high as to prevent their being able to adequately hear the performances as well. The adjudicators should be provided ample lighting and ample room. Since adjudicators are required to make recorded comments, it is essential that they be separated enough that sound "bleed-through" does not occur.

It is to the benefit of the performer and adjudicator alike to secure a suitable concert hall/auditorium for the Concert

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Music Performance Assessment if at all possible. The adjudicators should be located in an area where they can work and listen without being distracted or disturbed by the audience. They should be in relative close proximity of each other to have the opportunity for ready communication should that be necessary.

No persons other than officially hired adjudicators shall be allowed to sit in the adjudicator seating area. This policy is designed to prohibit spouses, significant others, children, and friends of adjudicators, interns, and MPA officials from sitting with an adjudicator during the adjudication process. Adjudicators must be free from any distractions and/or influences from any person during the process of assessing music performances. The District Chairperson, or MPA Official, shall be responsible for ensuring that this policy is enforced.

K. PROFESSIONAL RESPONSIBILITIES

Adjudicators are expected to:

1. Assimilate the information in the Adjudication Manual for the appropriate category in which they are evaluating.
2. Articulate, explain and apply the terminology used on the Comment Sheet during the adjudication process which will help to clarify the characteristics of an acceptable performance and perhaps make the process more consistent between adjudicators.
3. Be the only person to converse with and give a rating to the S&E participant. Spouses, if in the room, are not allowed, at any time, to interfere with the process of adjudication.
4. Be professional in appearance, in demeanor towards others, and in the performance of duties.

VII. EVALUATION OF ADJUDICATORS

A. PURPOSE

1. To help insure that students are being evaluated fairly, accurately and consistently. (The welfare of our students must always be of prime concern.)
2. To help improve the quality of adjudication. (The results of these evaluations can help make the selection of adjudicators for Music Performance Assessments a more reliable process).
3. Adjudicators will be able to avail themselves of the results of these evaluations so that they can be aware of areas for improvement.

B. PROCEDURE

1. A form has been developed for each of the Music Performance Assessments: Concert, Jazz, Marching and Solo/Ensemble.
2. The District Chair will contact Adjudication Chairman to request online survey be created. District Chair will provide MPA type, date, and adjudicator's names.
3. Once the Adjudication Committee provides survey, the District Chair will email the link to the membership in the district.
4. Band directors will complete the adjudicator evaluation surveys and they will automatically be forwarded to the Committee.
5. At the May board meeting, the District Chair can request an Adjudicator Report for their District.
6. Adjudication Committee will be responsible for forwarding individual reports to Adjudicators when appropriate.
7. Any concerns the District or the Committee have regarding Adjudicators should be brought to the Board for Action.

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Past EXECUTIVE SUMMARY 2014

The following are a list of changes made to the 2012-13 Adjudication Manual.

edited Table of Contents

no change in PHILOSOPHY and INTRODUCTION

Section I – Eligibility Requirements

- Edited formatting
- Section I.A.2: Changed current dues date for purging of list to October 1st
- Section I.A.3: Added Workshop attendance requirement with a two year deadline for applicants
- Section I.A.4: Added District approval two year deadline for applicants
- Section I.A.5.d: added Excellent Rating Average for Solo & Ensemble applicants and active.

Section II – Application for Adjudication

- Edited formatting & clarified language
- Section II.C.3: added delayed dues payment for Out-of-State candidates

Section III – Internship Process

- Section III.B.1: changed length of process requirement from one to two years
- Split “Procedure” section (old III.C) into
 - III.C: Procedures for Marching, Concert, Jazz
 - Changed this process
 - III.D: S&E, Sight-reading
 - Edited formatting and language
- Board Recommendation section consolidated into previous sections.

Section IV – Selection of Adjudicators

- Edited formatting

Section V – Expenses, Honoraria and Schedule

- Edited formatting
- Section V.A.3.b Changed language to correspond to current practice
- Section V.D.4 Changed language to correspond to current practice.
- Section V.D.5 added.

Section VI – Adjudication at MPAs

- Edited formatting
- Section VI.H:
 - edited language and process for digital recordings
 - Deleted statement regarding Adjudication Clinics.
- Section VI.J:
 - Edited language

Section VII – Adjudicator Evaluation

- Edited formatting
- Section VII.B: edited to conform with new process

**REMOVED Marching Band Glossary to separate white paper
RATINGS TABLES ADDED to D.O.M**