



## CONTEST RULES AND REGULATIONS

\*Changes from the previous year have been highlighted

**March 23<sup>rd</sup>, 2019**

Dublin Jerome Performing Arts Center

Beginning at **10:00AM**

**Head Adjudicator – James Gourlay, MD of the River City Brass Band and Besson Artist**  
**Band Adjudicator – Dr. David Hedgecoth, Assistant Professor, Music, The Ohio State University**  
**Caption Adjudicator – Vaughn Wiester, trombone soloist, director of the Famous Jazz Orchestra**

### 1. REGISTRATION

A completed entry includes two parts:

1. Part 1 Due December 1<sup>st</sup>, **2018**
  - Registration Form – Part 1 (Band Information, Program Information)
  - **\$350** Entry Fee (non-refundable). **This includes 35-tickets for the festival**
  - Music Program
2. Part 2 Due March 1<sup>st</sup>, **2019**
  - Registration Form – Part 2 (Band Roster, Parental Consent Form)
  - **3** copies of all scores
  - Copies of Permission for new arrangements

Any incomplete entries will require approval from the contest organizers in order to compete.

### 2. PERSONNEL REQUIREMENTS

1. In addition to a conductor, bands may have no more than 33 instrumentalists (brass and percussion) on stage at one time to perform for a single piece. (bands may rotate players in and out if they like between pieces so long as no more than 33 instrumentalists are on stage at any one time).
2. Band members may not perform with more than two bands. Bands may not share more than 5 players with other bands. No special scheduling considerations will be made to accommodate such situations.
3. All Band members must have a ticket. If more than 35 tickets are needed, additional tickets will be available at the discounted rate **of \$10.**

### 3. PERFORMANCE REQUIREMENTS

Bands will be required to perform three pieces: a major work, a march and a slow melody.

- The major work should be between 8-16 minutes in duration and will comprise 50% of the final score.
- The march should be between 2.5-5 minutes in length and will comprise 25% of the final score.
- The slow melody should be between 2.5-5 minutes in length and will comprise 25% of the final score.

All band performances may be recorded and shall remain property of the Dublin Community Bands for promotion and fundraising.

### 4. SCORING

Bands will be scored on each piece using the Dublin Festival of Brass rubric. Bands will then be awarded points for each piece based on their rank.

- Major Work: 1<sup>st</sup> place = 50pts, 2<sup>nd</sup> place = 48, 3<sup>rd</sup> place = 46, 4<sup>th</sup> place = 44, etc...
- March: 1<sup>st</sup> place = 25pts, 2<sup>nd</sup> place = 24, 3<sup>rd</sup> place = 23, 4<sup>th</sup> place = 22, etc...
- Slow Melody: 1<sup>st</sup> place = 25pts, 2<sup>nd</sup> place = 24, 3<sup>rd</sup> place = 23, 4<sup>th</sup> place = 22, etc..

There is a maximum **total of 100 Points from each adjudicator, and 200 Points total.**

After the last band's performance, the adjudicators will be escorted to the Control Centre to finalize and deliver their results to the Contest Controller.

Tie Breakers as follows

- **Total Points (out of 200)**
- **Average weighted raw score**
- **Total Points out of 100 (lowest score for each category is dropped)**
- **Total Points on the March and Slow Melody (out of 100)**

**TWO to THREE** band representatives will be present to verify the results. The bands, which drew in the middle spots in order of play, will each be **invited** to send a representative to the Control Centre to assist in the verification of results. They will remain in the Control Centre until after the Results Ceremony.

ALL bands are asked to have one representative on stage during the Results Ceremony.

The winners of the contest will be eligible to use the title: **2019** DUBLIN FESTIVAL OF BRASS CHAMPIONS

Any appeal must be made in writing and sent to the Contest Controller within 14 DAYS following the contest.

## 5. DRAW

On the registration form bands will have the opportunity to choose a first or second half draw. In the event that there is not an even split in requests (or one difference for an odd number bands), bands traveling the shortest distance (i.e. Franklin and Union Counties) will be placed in a draw to determine which half they will perform. Once the two pots are created (first half and second half) a double-blind draw will be performed to determine the performance order.

## 6. SET UP AND STAGE CHANGES

Bands should meet their guide in the lobby 40-minutes before their anticipated stage time.

- Bands will be sent to the warm-up room as soon as the preceding band takes the stage.
- Once the preceding band has begun their final piece (march/slow melody) or is approximately half way through their final piece (major work), the band may send a set-up crew to the back stage area.
- Once the brass from the preceding band exits the stage, the set-up crew may enter the stage to set up for their performance.
- The full band will enter the stage from upstage, stage left and may play a tuning note.
- The compere will announce the band, and then the band will begin their performance.
- Upon conclusion of the performance bands will exit downstage, stage left.

## 7. AWARDS

Prizes will be awarded for the following categories:

- Overall 1<sup>st</sup> place
- Overall 2<sup>nd</sup> place
- Best (Non-Placing) "B" Section Band
- Runner up "B" Section Band
- Best performance of a major work
- Best performance of a march
- Best performance of a slow melody
- Best soprano
- Best cornet
- Best flugelhorn
- Best tenor horn
- Best baritone
- Best euphonium
- Best trombone
- Best bass section and
- Best percussion section.

## 8. DISCLAIMERS

- Whilst every possible assistance will be given by the DFOB Management team, they will not be responsible for any loss, damage or injury sustained at the event. Bands should ensure that they have the necessary insurance to cover these contingencies.
- It is incumbent on the competing bands to accept responsibility for the welfare of any young children/young people/vulnerable adults in their care for the duration of the festival. Any player under the age of 18 must be documented during band registration using the Parent Permission Form.
- It is the responsibility of bands to have and be able to evidence in writing FULL PERMISSION TO PERFORM AND RECORD ALL NON-PUBLISHED MATERIALS. Failure to obtain permission may lead to disqualification from the competition and/or prosecution by the party whose copyright is being infringed. Copies of Permissions to be submitted with Part 2 of the band registration

## **9. PERCUSSION**

A list of percussion provided will be sent to competing bands following the December 1<sup>st</sup> entry deadline.

## **10. MANAGEMENT TEAM**

Patrick Herak (Chair)

George Zonders (Advertising & Press)

Randi Luikart (Sponsorship/Finance)

John Welsh

Brad Vrooman



# DUBLIN FESTIVAL OF BRASS

2019 DUBLIN FESTIVAL OF BRASS

BAND: \_\_\_\_\_

PIECE: \_\_\_\_\_

ADJUDICATOR: \_\_\_\_\_

	FAIR					GOOD					VERY GOOD					OUTSTANDING					SCORE
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Pitch/correct notes	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Rhythmic accuracy and clarity	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Tempi	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Dynamic range	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Ensemble precision	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Tuning/intonation	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Sound quality	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Balance	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Quality of soloists	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Artistic expression/musicality	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
PENALTY MARKS	-5 or 0																				
<b>TOTAL</b>	<b>SCORE</b>																				

ADJUDICATOR COMMENTS:

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## 2019 Dublin Festival of Brass - Criteria for allocation of marks

(Please note there are higher (+) and lower (-) descriptions for each section)

	FAIR (1-5)		GOOD (6-10)		VERY GOOD (11-15)		OUTSTANDING (16-20)	
<b>Pitch/ correct notes</b>	+4/5 A brave attempt with rather too many major errors.	5 4 3	+9/10 Fine in most technical details but frequent noticeable small errors.	10 9 8	Virtually all details totally correct. Nothing major of concern.	15 14 13	Totally accurate. No noticeable errors. All details audible & executed perfectly.	20 19 18
	-1/2 Very noticeable and constant errors.	2 1 0	-6/7 Mostly clean but too frequent errors rather spoil the performance.	7 6	A generally clean performance with 1 or 2 quite noticeable errors that detract.	12 11	An outstandingly accurate performance with only the tiniest of slips.	17 16
<b>Rhythmic accuracy and clarity</b>	+4/5 Some quite noticeable rhythmic insecurities.	5 4 3	+9/10 1 or 2 rhythmic sections not played with enough clarity. Generally fine.	10 9 8	Virtually all details totally correct. Nothing major of concern.	15 14 13	Outstanding rhythmic playing. Executed with total conviction throughout.	20 19 18
	-1/2 Disappointing attention to rhythmic detail.	2 1 0	-6/7 Positive impression, but lack of rhythmic detail detracts.	7 6	Slight cause for concern and possible lapses in clarity.	12 11	Full grasp of all details executed with style & verve.	17 16
<b>Tempi</b>	+4/5 Rather erratic tempi and composers intentions often disregarded.	5 4 3	+9/10 Good observance of detail but perhaps chosen tempi cause loss of flow or clarity.	10 9 8	Tempi faithful to composer wishes. All inter-relations & transitions well judged.	15 14 13	Complete coherent and masterful choice of tempi, making total musical sense.	20 19 18
	-1/2 Rather poor tempi choice with seriously hinders the performance.	2 1 0	-6/7 Mostly sensible tempi that make musical sense. Some more questionable moments.	7 6	Most tempi seem to be totally correct with only the odd moment of concern.	12 11	Totally assured and confident reading without any misjudgements.	17 16
<b>Dynamic range</b>	+4/5 Use of dynamics is disappointing and extremes often not controlled or musical.	5 4 3	+9/10 Composer's markings faithfully attempted throughout. Some noticeable rough or wild moments.	10 9 8	A very good use of dynamic contrasts with no serious lapses in detail or quality.	15 14 13	Outstandingly well controlled large dynamic range that shows the mark of true quality.	20 19 18
	-1/2 Frequent over blowing and/or disregard for the composers intentions.	2 1 0	-6/7 Good choice of dynamics but either lack of contrasts or uncontrolled moments detract.	7 6	Impressive use of dynamics with only occasional over blowing or loss of control.	12 11	Very impressive use of dynamics that seems totally appropriate for the piece.	17 16
<b>Ensemble precision</b>	+4/5 Ensemble precision needs some serious attention as frequent lapses cause concern.	5 4 3	+9/10 Most ensemble moments played with precision and style, but some poor moments do concern.	10 9 8	Generally very good precision with all sections of the piece having a sense of unanimity.	15 14 13	Immaculate precision from beginning to end. A unanimous effort delivered with the utmost clarity.	20 19 18
	-1/2 Poor sense of ensemble cohesion throughout.	2 1 0	-6/7 Several sections of concern where the sense of ensemble wavers.	7 6	Ensemble precision is of a high level but one or two moments detract from an otherwise very good showing.	12 11	Highly impressive sense of ensemble with discipline and musical cohesion in abundance.	17 16
<b>Tuning/ Intonation</b>	+4/5 Frequent tuning issues are a major disappointment in the performance.	5 4 3	+9/10 A high level of general tuning but with frequent lapses in exposed sections or extremes of dynamics	10 9 8	Generally no areas for concern save for the odd moment, either individually or in the full band.	15 14 13	Totally convincing with little or no areas of tuning problems whatsoever.	20 19 18
	-1/2 Very disappointing lack of attention to this facet of the performance.	2 1 0	-6/7 Tuning is a negative factor in the appreciation of the performance.	7 6	Very good intonation but marred by a few poor moments that detract.	12 11	Very impressive solo and section playing from start to finish.	17 16
<b>Sound quality</b>	+4/5 Band sound is not one of the performance strengths. Harsh or thin sounds prevail.	5 4 3	+9/10 A well sounding band but a few features just detract from the overall impression.	10 9 8	An impressive band sound with rich tones and lyrical beauty.	15 14 13	Tremendous brass band sound, enhanced by control, balance and sublime quality.	20 19 18
	-1/2 Not a beautiful sound, with lack of blend, warmth and quality.	2 1 0	-6/7 A band sound that lacks a little quality but still maintains a consistently good level.	7 6	Very pleasing band sound with only a few colours missing.	12 11	Outstanding sound quality which leaves a lasting impression	17 16
<b>Balance</b>	+4/5 Not enough care taken with balance with one or two sections of the piece suffering very badly.	5 4 3	+9/10 Good balance throughout, but the performance is less effective due to some balance issues.	10 9 8	Very good balance generally with only the slightest imperfection detected in one or two moments.	15 14 13	Total balance throughout with all parts heard, and one senses a revelatory quality with respect to the score.	20 19 18
	-1/2 Disappointing balance for large sections of the piece.	2 1 0	-6/7 Some noticeable and frequent problems with balance.	7 6	One or two moments where voices dominate, e.g. percussion not in balance.	12 11	Outstanding balance. Impressive, meticulous preparation & understanding.	17 16
<b>Quality of soloists</b>	+4/5 Either nerves or fragility seem to be a factor here.	5 4 3	+9/10 Fine playing but some insecure moments have a slightly negative effect	10 9 8	Very fine soloists deliver with confidence & accuracy. Few uncomfortable moments	15 14 13	All soloists perform with style, accuracy & beauty of tone, delivered with mastery.	20 19 18
	-1/2 Not the best day for all the band's soloists.	2 1 0	-6/7 Very fine moments but rather too many errors on the day.	7 6	Quality soloists but slight slips do detract.	12 11	Outstanding solo playing. Only, slight detectable errors	17 16
<b>Artistic expression/ Musicality</b>	+4/5 Band and conductor never appear really comfortable with the piece to try anything more than the notes.	5 4 3	+9/10 Whilst a good performance, some musicality and artistry wasn't able to communicate itself on the day.	10 9 8	Very good artistry shown, with all stylistic elements clearly realised with some really fine moments.	15 14 13	A totally convincing reading. All facets impress. Moments of sublime beauty & high quality music making.	20 19 18
	-1/2 Lack of persuasive musical moments was something of a disappointment here.	2 1 0	-6/7 Some nice musical moments but the overall impression was not very persuasive.	7 6	Overall, a really fine reading with some captivating moments	12 11	Outstanding & impressive performance that told a story and had moments that transcended the notes.	17 16
<b>Penalty marks</b> (at the discretion of the judges)	-5 : disregard of the composers wishes (e.g. part swapping & unwritten mutes)		0 : no areas of concern.					