

Homecoming Band Application

“Salukis, Respect the Royalty, Homecoming 2015”

August 24, 2015

Dear Band Director:

On behalf of The Student Programming Council Homecoming Committee, I would like to invite you and your organization to participate in the SIU Homecoming Parade on Saturday, October 24, 2015. The parade will begin at 11:00 a.m. in downtown Carbondale and this year's theme is “Salukis, Respect the Royalty, Homecoming 2015”. The choice of music you perform is up to you, but it would be great to incorporate music that coincides with the theme.

Awards will be made in **3 classes** according to type and size of your total school population:

- **Class A** will be those bands from high schools with **350 or more** students.
- **Class B** will be those bands from high schools with **349 or less** students.
- **Class C** will be those who are made up entirely of **Junior High School members**.

If a band includes both high school and junior high school students, it will compete in the appropriate **High School** classification. Once again, we will have professional band directors as judges who will provide valuable feedback of your performance to you and your students.

If you decide to participate, we anticipate free tickets for you and your band members to attend the 2014 Homecoming Football game. Each band member will receive a ticket and for every ten band members you will receive one chaperone ticket. The tickets will be available for pickup the day of the parade.

The SPC Homecoming Committee is hoping to make this year's SIU Homecoming Parade the best ever and we look forward to your participation! Please complete the registration form and return to us by **Friday, October 09, 2015**. Additional information regarding parade day will be sent to you upon receipt of your entry and available on our website, spc.rso.siu.edu. If you have questions, please call me at 618-536-3393 or e-mail me at spchomecoming@siu.edu. I look forward to hearing from you soon!

Sincerely,

Dylaan Bibbs
SPC Homecoming Director
The Student Programming Council
spchomecoming@siu.edu

Additional Information for Marching Bands

The Parade Route

The Parade Route will begin at the intersection of South Illinois and Mill Street. It will proceed north two blocks on South Illinois Avenue to College Street. It will turn left and go west two blocks on College Street to South University Avenue. It will turn left and go south on South University Avenue past the Mill Street intersection and through the merge onto the two way traffic part of South Illinois Avenue. The parade will turn right and go west on Lincoln Drive onto the SIU campus and end at the SIU Student Center.

Marching Band Buses

Drop-off

Please enter the Lineup Area by traveling Grand Avenue to South State Street. (In between Wall and Grand Apartments and the Student Health Service) Turn onto South State Street and go north one block to East Stoker Street. Turn left and go west on East Stoker Street. You will be directed from there. This is the Parking Lot behind the Student Recreation Center.

Pick-up

Marching band busses should proceed to Parking Lot 10 just east of the Student Center for pick-up after the parade. Busses should exit back onto Grand Avenue and go west to South Illinois Avenue. They should turn left and go south one stoplight to Lincoln Drive. They should turn right and go west on Lincoln Drive. This parking lot is the first driveway on Lincoln Drive west of South Illinois Avenue. Buses should proceed to this lot after dropping off students.

The Lineup Area

The attached map shows the specific line-up areas for each of the Marching Bands. Please enter the Marching Band lineup area from the correct direction. There is very limited parking in this area so please plan to park vehicles that are not in the parade elsewhere. Marching Bands will unload in the parking lot behind the Student Recreation Center. The actual Marching Band Lineup Area is on East Mill Street, which is a 3 to 4 block walk from the drop-off area.

Chase Vehicles

Chase Vehicles, which will follow the band in the parade, should follow buses into the drop-off area. Once they are unloaded, they will be directed north on Marion Street from the parking Lot two blocks to East Mill Street. They should turn left and go west on East Mill Street. They will be directed from there to the appropriate staging spot.

Band Judging

Trophies will be awarded in the three categories for 1st and 2nd place. Examples of the judging sheets are attached to this packet. Judging will take place midway through the parade on South Illinois Avenue just north of the intersection with Grand Avenue. The Judging Stand will be on the west side of the street in front of Quigley hall. This is the same location as in the past.

Parade winners will be announced at the trophy presentation ceremony following the Parade in the SIU Student Center Roman Room starting at 1:30 pm on Saturday, October 24th. Winners not present at the ceremony may claim their trophies from the Information Center on the first floor of the SIU Student Center beginning at 1:30 pm. Beginning Monday, October 26th, winners may claim their trophies from the Student Programming Council Office on the 3rd floor of the SIU Student Center.

Southern Illinois University
Band Registration Form
“Salukis, Respect the Royalty, Homecoming 2015”

_____ **Yes**, we will participate in the SIU Homecoming Parade on Saturday, October 24, 2015.

_____ **No**, we will not be able to participate in the SIU Homecoming Parade.

School Name: _____

Contact Person: _____

Address: _____

City: _____ **State:** _____ **Zip Code:** _____

Phone Number: _____ **Fax Number:** _____

Email Address: _____

Number of Marching Unit Members: _____

Number of Chaperones: _____

Total Number Attending: _____

Total School Enrollment: _____

_____ **Class A: High School 350 or more**

Check One: _____ **Class B: High School 349 or less**

_____ **Class C: Junior High**

Please return this form by **Friday, October 10, 2014** to:

Dylaan Bibbs, SPC Homecoming Director
The Student Programming Council
1255 Lincoln Drive, MC 4428
SIU Carbondale
Carbondale, IL 62901-4428

Phone: (618) 536-3393
Fax: (618) 453-6559
E-mail: spchomecoming@siu.edu

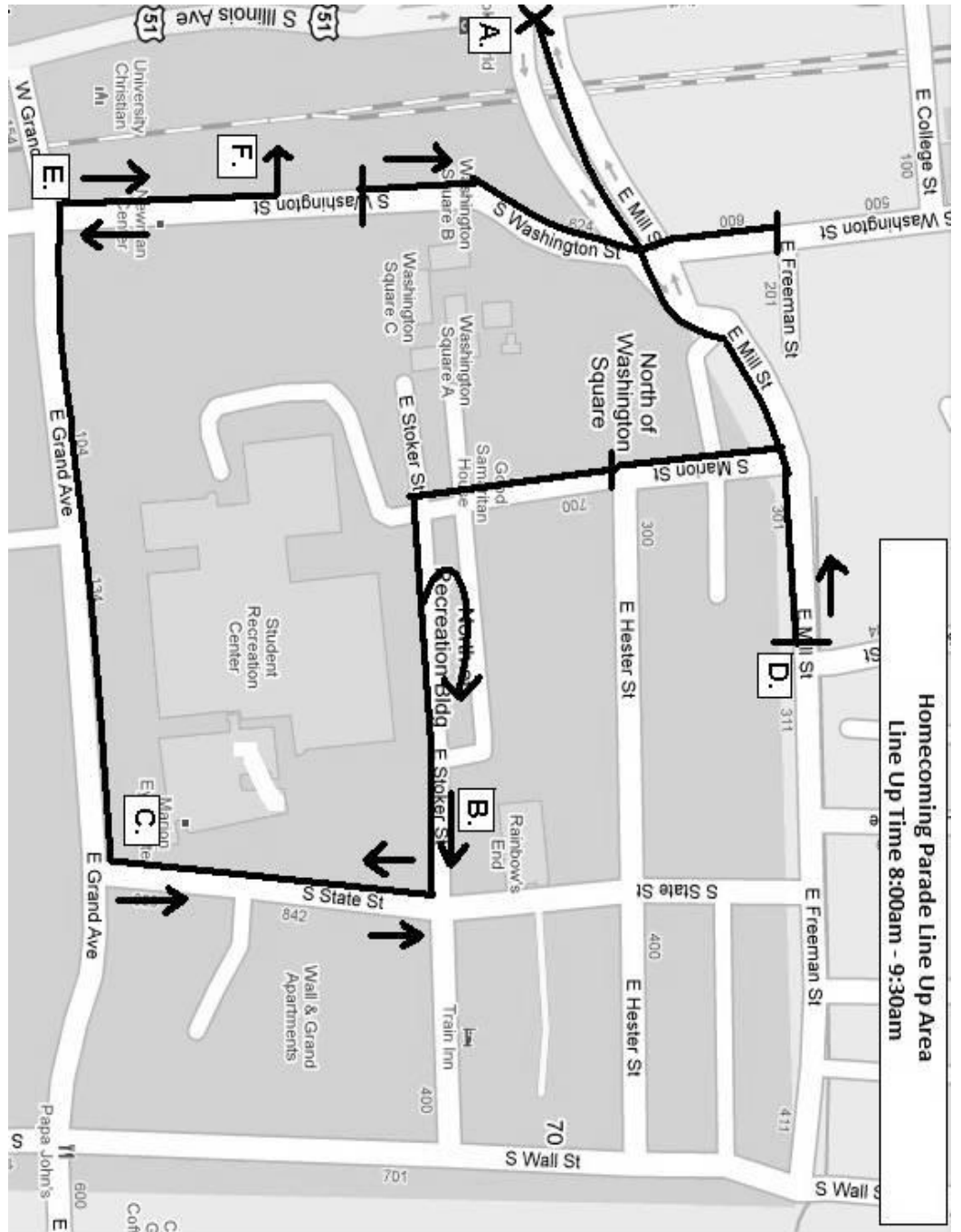
The Lineup Area

Please enter your lineup area from the correct direction.

This map shows the specific lineup areas for each of the 6 types of units. There is very limited parking in this area so please plan to park vehicles that are not in the parade elsewhere.

Marching Band Buses:

Please enter the Lineup Area by traveling Grand Avenue to South State Street. (In between Wall and Grand Apartments and the Student Health Service) Turn onto South State Street and go north one block to East Stoker Street. Turn left and go west on East Stoker Street. You will be directed from there.



Homcoming Parade Line Up Area
Line Up Time 8:00am - 9:30am

Homcoming Parade Line Up Map Key

- A. Parade Start Point
- B. Band Bus Drop Off
- C. Band Bus Entrance to Drop Off Area
- D. Large float, Small float, Car/Truck Unit Entrance to Line Up Area
- E. Marching Unit Drop Off
- F. Marching Unit Entrance to Line Up Area

*See attached map for Parade Route and Start Time

Band: _____ **Parade Evaluation:**
Time: _____ **Drums and Guard Score Sheet**

Precision & Ensemble	Balance & Volume		Accents & Sticking		Guard: Precision		Guard: Presentation		Total Score Drums				
	9	10	9	10	7	8	9	10					
<p>All rhythms are performed with great accuracy and precision. Ensemble. Consistent tempo and accurate subdivisions of the beat are clearly displayed by all of the percussionists virtually all of the time.</p>	7	8	<p>Percussion section is balanced within itself. Also, it supports the wind without overwhelming them. Overall volume is appropriate for the musical context, the size of the percussion section and the size of the band.</p>	7	8	<p>Accents are usually clear and appropriate for the style of music. Sticking is virtually identical within sections and serves the musical phrase. Percussion phrasing clearly related to wind phrases.</p>	7	8	<p>Virtually identical use of equipment. Grip, rate of movement thru space, and sense of timing match for all performers. All equipment work starts and stops together.</p>	7	8	<p>Posture, bearing, and marching style are nearly identical. Choreography and/or equipment work are appropriate to the music and the skill level of the performers.</p>	<p>Total Score Drums</p> <p>30 possible</p>
<p>Most rhythms are performed accurately throughout the percussion. Consistent tempo is evident most of the time. Subdivisions of the beat are accurately played by most of the musicians. Phrasing between percussion and band occurs rarely if at all. When problems occur they are quickly corrected.</p>	5	6	<p>Percussion section is usually balanced within itself, although at times snare, tenor, bass or cymbal sounds are out of proportion. Balance between drums and band is usually correct although not at all times. Overall volume is usually correct for the musical context, size of the percussion section and size of the band, although not exclusively.</p>	5	6	<p>Some accents are played together but some are not. Some accents do not fit the musical phrase. Sticking discrepancies occur frequently although moments of identical sticking occur. Many percussion phrases seem unrelated to the wind phrases.</p>	5	6	<p>Similar use of equipment. Grip, rate of movement thru space, and sense of timing often match well but are not identical. Most equipment work starts and stops together. Flaws exist but are quickly corrected.</p>	5	6	<p>Posture, bearing, and marching style are similar but not identical. Choreography and/or equipment work are usually appropriate for the music and the skill level of the performers.</p>	
<p>Some rhythms are performed accurately throughout the ensemble. Consistent tempo is present at some times but not at others. Subdivisions of the beat are not interpreted in the same manner by all musicians. Phrasing between drums and band occurs and persists before it is eventually corrected.</p>	3	4	<p>Percussion section is out of balance frequently, due to instrumentation inequities or lack of fluency with the written parts. Percussion are often out of balance with the wind section, although at times the balance is appropriate. Overall volume is often out of character with the music or size of ensemble.</p>	3	4	<p>Most accents are not played together if they occur at all. Sticking discrepancies are common. Percussion phrasing does not align with the beginning or end of wind phrases.</p>	3	4	<p>Equipment usage, rate of movement, and grip urgently need attention. Moments of identical visual execution are few. Performers seem to be unable to correct flaws in execution.</p>	3	4	<p>Variations in posture, bearing and marching style are frequent. Choreography and/or equipment work often do not fit the music or the skill level of the performers.</p>	<p>Total Score Guard</p> <p>20 possible</p>
<p>Rhythmic accuracy is only rarely present. Tempo fluctuates, although episodes of consistent tempo are present. Subdivisions of the beat differ from one musician to another. Phrasing between drums and band occurs frequently and is corrected only with great difficulty.</p>	1	2	<p>Percussion section is often out of balance, due to instrumentation inequities or lack of fluency with the written parts. Percussion are often out of balance with the wind section, although moments of appropriate balance are present. Overall volume is often out of character with the music and size of band.</p>	1	2	<p>Equipment usage, rate of movement, and grip urgently need attention. Moments of identical visual execution are few. Performers seem to be unable to correct flaws in execution.</p>	1	2	<p>Variations in posture, bearing and marching style are frequent. Choreography and/or equipment work often do not fit the music or the skill level of the performers.</p>				

Judges Signature _____
 Designed by Southern Illinois University - Carbondale Band Staff

Band:

Time:

Parade Evaluation:
Visual Score Sheet

Alignment	Marching Style	Spacing	Body and Equipment	Total Score:
<p>Lines are nearly perfectly covered down, i.e., straight from front to back. Lines are dressed as well, i.e., straight from left to right. As a result of this horizontal and vertical alignment, diagonal lines can be seen across the ranks.</p>	<p>Virtually all performers move their feet in a consistent and uniform manner. Colorguard, flag, baton or other visual units may utilize different marching techniques as long as they are consistent within their unit. Step size is uniform and comfortable for all performers.</p>	<p>Symmetric spacing is clearly evident across all ranks (left to right) and files (front to back). Visual units may utilize different spacing as long as they are consistent within their unit.</p>	<p>Virtually all instruments are held in an appropriate and uniform manner within each section, when playing or while marching, including all percussion instruments. Virtually all visual implements are spun, held or tossed in a uniform manner.</p>	<p>7</p> <p>8</p>
<p>Most lines are dressed and covered, as defined above. Some diagonal lines are present. Flaws in alignment from front to back or from left to right are evident. When problems in alignment occur, they are corrected within only a few seconds.</p>	<p>Most performers move their feet in a consistent and uniform manner. But, variations in marching technique can be readily seen between various individuals. Colorguard, flag, baton or other visual units are not consistent in the way they move their feet when compared to other members in their unit. Step size is mostly uniform and manageable by most performers.</p>	<p>Most ranks and files display symmetric spacing. Visual units within their unit most of the time. When flaws in spacing occur they are quickly resolved by the performers.</p>	<p>Most instruments are held in an appropriate and uniform manner within each section, when playing or while marching, including all percussion instruments. Most visual implements (flags, baton, etc.) are spun, held, or tossed in a uniform manner.</p>	<p>5</p> <p>6</p>
<p>Some lines are dressed and covered, as defined above. Some diagonal lines may be present at times but not on a consistent basis. Flaws in alignment from front to back or from left to right are frequent. Performers seem aware of problems in alignment but take more than five seconds to correct these flaws.</p>	<p>Frequent variations in the way performers move their feet can be seen between individuals. Moments of symmetric marching style are present, but are not sustained. Likewise, performers in visual units do not exhibit a consistent marching style when compared to other members of their unit. Step size is lacks uniformly, some performers have difficulty maintaining the step size.</p>	<p>Frequent variations in spacing occur, either along ranks (left to right) or along files (front to back). The spacing (or interval) between performers may vary from moment to moment. Visual units may display some or all such spacing problems. Spacing flaws persist but are eventually solved.</p>	<p>Variations in how instruments are held when playing or marching are frequent. Variations in how visual implements are spun, held, or tossed are also evident. Percussion instruments are not worn, held, or carried in a uniform manner.</p>	<p>3</p> <p>4</p>
<p>A few lines may be dressed and covered, as defined above, but most are not. There are many flaws in alignment from front to back and from side to side. Performers seem unaware of alignment problems or unsure of how to correct those problems, since those flaws persist throughout the performance.</p>	<p>Performers lack a unified marching style. Perhaps several styles are present, or perhaps there is not a consistent pattern to the way the performers move their feet. Step size varies widely across the ensemble. Many performers struggle to keep up with the ensemble due to unrealistic step size demands.</p>	<p>Spacing between performers lacks consistency. The interval between performers changes frequently without resolving into uniform spacing. Problems persist and are not resolved, or resolved only with great difficulty.</p>	<p>Many instruments are not held in an appropriate or uniform manner, including percussion instruments. Individual variations in how visual implements are spun, held or tossed are frequent and distracting.</p>	<p>1</p> <p>2</p>
<p>Judges Signature _____</p>				<p>30 points possible</p>

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Band:
Time:

Parade Evaluation:
Music Score Sheet

Rhythmic Precision	Intonation & Tone	Note & Style Accuracy	Dynamic Contrast	Balance
<p>All rhythms are performed with great accuracy throughout the ensemble. Consistent tempo and accurate subdivisions of the beat are demonstrated by all musicians virtually all of the time.</p> <p>7 8</p>	<p>Octaves, fifths and thirds of chords are nearly perfectly in tune. Similar notes of both melody and harmony match pitch accurately. All players demonstrate nearly ideal tone from their instrument.</p> <p>7 8</p>	<p>Virtually all players are performing the correct notes. Articulations and releases are nearly uniform throughout the ensemble. Note lengths and accents are virtually identical.</p> <p>9 10</p>	<p>An easily audible distinction between loud and soft sections of music exists. Crescendo and decrescendo are present where appropriate. Drums actively support dynamics.</p> <p>9 10</p>	<p>Melody, counter-melody, bass line, and harmony can be heard in their ideal proportions. Drums support the winds without dominating the sound of the ensemble.</p> <p>9 10</p>
<p>Most rhythms are performed accurately throughout the ensemble. Consistent tempo is evident most of the time. Subdivisions of the beat are accurately played by most of the musicians. Phasing between percussion and band occurs rarely if at all. When problems occur they are quickly corrected.</p> <p>5 6</p>	<p>Octaves, fifths and thirds of chords are in tune most of the time. Pitch matching of melody notes is usually accurate, although lapses may occur. Variations in tone quality exist between players who produce nearly ideal sounds and those who are not yet producing a sophisticated tone.</p> <p>5 6</p>	<p>Most players are performing the correct notes. However, not all articulations are exactly the same, nor do all releases match. Variations in the lengths of notes played or in the amount of accents used can be heard.</p> <p>7 8</p>	<p>A distinction between loud and soft sections of music exists, but is not demonstrated by all players. Drums may not consistently support dynamic contrasts. Crescendo and decrescendo may or may not be present.</p> <p>7 8</p>	<p>Melody, counter-melody, bass line, and harmony are present but at times out of proportion. Drums are out of balance at times as well. Sections are not consistently balanced between upper and lower parts or from one section to another.</p> <p>7 8</p>
<p>Some rhythms are performed accurately throughout the ensemble. Consistent tempo is present at some times but not at others. Subdivisions of the beat are not interpreted in the same manner by all musicians. Phasing between drums and band occurs and persists before it is eventually corrected.</p> <p>3 4</p>	<p>Tuning of chords needs attention. Notes of both the melody and harmony are often out of tune. The tone quality of both the ensemble and many individuals within it need refinement although moments of characteristic tone quality and accurate matching of pitch are present.</p> <p>3 4</p>	<p>Missed notes are audible and appear more frequently. Some articulations and releases match across the ensemble, but many others do not. Variations in the lengths of notes played or in the amount of accents used are frequently heard.</p> <p>5 6</p>	<p>More distinction between loud and soft sections of music is needed. Drums need to mirror the dynamic level of the winds and brass. All players need to agree on the volume levels and changes in levels.</p> <p>5 6</p>	<p>Moments of ideal balance may occur at times. More frequently, melody, bass line and/or harmony are out of proportion. Drums may be frequently out of balance. Inner parts are seldom heard.</p> <p>5 6</p>
<p>Rhythmic accuracy is only rarely present. Tempo fluctuates, although episodes of consistent tempo are present. Subdivisions of the beat differ from one musician to another. Phasing between drums and band occurs frequently and is corrected only with great difficulty.</p> <p>1 2</p>	<p>Chord quality is often hard to determine due to serious flaws in intonation. The tone quality of both the ensemble and many individuals within it need careful attention. Moments of characteristic ensemble tone quality and accurate matching of pitch are present but only on occasion.</p> <p>1 2</p>	<p>Note accuracy is only rarely present. The beginnings and ends of notes (articulations and releases) vary widely across the ensemble. Note lengths vary widely across the ensemble. Accents are seldom used.</p> <p>1 2</p>	<p>Little dynamic contrast is heard; most of the music is at the same volume. Individual players or parts stick out of the ensemble texture due to their volume level. The volume of the drum section is unrelated to the volume of the winds and brass.</p> <p>1 2</p>	<p>Balance is generally poor. Melody, bass line, and harmony are not simultaneously audible most of the time. Drum parts may be out of balance most of the time. Inner parts are seldom if ever heard.</p> <p>1 2</p>

Total Score:

50 points possible

Judges Signature

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