

# **NORTH CAROLINA BANDMASTERS ASSOCIATION**



## **MARCHING BAND CONTEST**

### **PROCEDURES & ADJUDICATION MANUAL**

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**FORWARD** Much of this manual is in a “fill-in-the-blank” form so that it may be adapted to suit each individual event. The information prompts that appear in *BLUE italics* should be provided by the host of each specific event. The remainder of the information in **BLACK** will be the same for all events sanctioned by the Marching Band Committee of the North Carolina Bandmasters Association and should be distributed in advance of the contest to the directors of all participating ensembles.

# Article I: Contest Information

## Section I: Mission & Philosophy

### 1.01 MISSION STATEMENT

The North Carolina Bandmasters Association, a division of the North Carolina Music Educator’s Association, officially recognizes and sanctions marching band as a viable and credible performance based ensemble in the teaching of music in a high school setting. We believe marching band can be one component of a well balanced comprehensive instrumental music program.

*Include the purpose of the contest and/or the goal(s) for the bands attending the event.*

### 1.02 GENERAL STATEMENT OF ETHICS

The Marching Band Committee of the North Carolina Bandmasters Association believes that marching band must be educationally based and centered on enhancing public school instrumental music programs in North Carolina. It is the committee’s belief that marching band is one extension of the high school concert band program.

Every decision made by the North Carolina Bandmasters Association’s Marching Band Committee when establishing a uniform method of critique was centered on helping students and directors grow and learn. Marching band competition can be used as a positive educational tool for the development of better musicianship, stronger discipline, self-motivation, and character of students. Since competitive marching band can consume much time and money in preparation, extreme care must be taken to keep the activity in perspective with the responsibility to educate. When these objectives are not the primary goals of a program, marching band ceases to be educationally valid for students. Professionalism is the ultimate expectation. As members of the North Carolina Bandmasters Association, each director is charged with acting responsibly and demanding the same of his/her entire professional organization.

### 1.03 CODE OF CONDUCT

Professional ethics are essential to the conduct of a band director choosing to have his/her organization participate in competition. Directors must be aware of the guidelines related to this code of conduct and be good representatives for the profession by making decisions with care. The following are guidelines for behavior and good decision-making:

- Directors, students, parents and other staff should act in a supportive manner of all participating groups and individuals. Inappropriate language and/or behavior from persons representing a specific band will result in that school’s administration being notified by the Chairperson of the North Carolina Bandmasters Marching Band Committee. Educators must be considerate of all others in addition to their own students. All participating individuals and groups should be treated with respect.
- Respect the competitive process. Each director is expected to act in a professional manner toward sponsors, hosts, adjudicators, spectators and other competing directors and students.
- Following the timeline and schedule for each event is imperative. Failure to do so will result in penalties and/or disqualification (see Procedures and Adjudication Manual).

- “Contest Hopping” (signing up for more than one contest on the same day, then choosing which suits best after the performance schedules have been established) is **not** allowed. Failure to provide proper notice of cancellation, except in extreme circumstances, will be considered a violation of this code of conduct and the school’s administration will be contacted by the Chairperson of the Marching Band Committee of the North Carolina Bandmasters Association.
- Forgery is a crime. Proper signatures on contest registration forms are required. Any director caught forging a principal, booster representative, administrator, or any other signature will be in violation of this code of conduct and the school’s administration will be contacted by the Chairperson of the Marching Band Committee of the North Carolina Bandmasters Association. Likewise, directors are expected to request and receive all appropriate copyright clearances.
- Only sanctioned contests, which have paid the appropriate fee, may use the North Carolina Bandmasters Association Marching Band Sheets and System. The Chairperson of the Marching Band Committee of the North Carolina Bandmasters Association will contact the administration of any school/contest using the system without being a sanctioned event and having paid the appropriate fee.

## Section II: Contest Specific Details

*Name of Contest - Date of Contest - Location of Contest*

### 2.01 CONTACT INFORMATION

*Contest Director:*

*Title:*

*Institution:*

*Address:*

*City, State, Zip:*

*Office Telephone:*

*Home Telephone:*

*Email Address(es):*

*Any Additional Contact Information:*

### 2.02 ENTRY INFORMATION

*Specify how to enter into contest, cost of entry, how the order of performance is determined, and how the number of bands in each class is determined. Entry information must include a “script sheet” that provides the information the announcer will read when introducing the ensemble (name of school, name of band, musical selections, name(s) of drum major(s). Other information may be gathered (staff names, previous awards, etc.) for inclusion in the contest program, but will not be included in the introductory comments for each ensemble.*

### 2.03 PERFORMANCE SCHEDULE

*Provide specific information regarding the schedule of performances. Each event should determine appropriate scheduling criteria.*

Bands must be scheduled at intervals of no less than fifteen and no more than twenty minutes. However, the fifteen minute time limit in the performance area must be observed no matter what the show host determines as the performance schedule. It is recommended that shows with logistical concerns due to site construction (ex: only one entry and exit for performers and equipment), consider using a scheduling interval for larger bands that is greater than the fifteen minute performance area time limit.

Bands arriving late will be allowed to perform at a later time, if at all possible. The band will perform for ratings only and will receive tapes from the judges. They will not be ranked and will not receive sheets from the judges.

### 2.04 EVENT MANAGEMENT

*Provide specific information regarding directions to event location.*

*Provide specific information regarding arrival location, parking location, check-in procedure and changing/restroom availability/location.*

*Provide specific information regarding practice areas, warm-up and report times.*

*Provide specific information regarding ingress-egress to stadium for performance and award ceremonies. Provide maps of all areas.*

*Provide specific information regarding director and/or staff hospitality.*

*Provide specific information regarding weather related changes*

*Provide specific information regarding directors meetings or other logistical matters.*

*Provide information for timing official*

## **2.05 GUIDES AND COORDINATORS**

*Provided specific information about the role of guides, including when and where they will meet the band (if applicable).*

At least one adult coordinator is required to be provided for each warm-up site provided. This person is responsible for keeping warm-up sites on time and informing band directors when fifteen (15) and five (5) minutes are remaining.

## **2.06 PASSES**

*Specify information regarding the number of staff, pit, and director passes that will be provided.*

A possible example might be: Each band will be issued (specify number) name badges and an additional field pass for every (specify number) students in the ensemble. Names for the field passes must be submitted at check-in.

*Specify the areas in the stadium for which the pass will permit admission.*

## **2.07 RESTRICTED AREAS**

*Specify those areas of the stadium that are restricted for spectators.*

## **2.08 VIDEO POLICY AND DIRECTOR'S VIEWING AREA**

*Specify restrictions and/or procedures regarding the videotaping of shows.*

*Specify information regarding special video areas and/or directors viewing areas.*

## **2.09 AWARDS CEREMONY**

*Specify information regarding the awards ceremony (full retreat, drum major/director retreat, etc.)*

## **2.10 PROVISIONS FOR FEEDBACK**

Everyone in North Carolina who participates in the marching activity has a role in helping to improve the activity. Completing the feedback forms will help the Marching Band Committee of the North Carolina Bandmasters Association continue to improve the process, and thereby the experience for all participants.

In the event that the NCBA Committee requires paper or electronic evaluation instruments in any given year, it is the responsibility of the Event Host, the Judges, the Participating Directors and the Chief Judge to provide these evaluations within the timeframe set by the NCBA Marching Committee Chairman. Chief Judges should follow all requirements listed in the current year's Chief Judges Manual (i.e. – distribution of checks to judges) should their be a requirement of evaluations in any given year.

## Section III: Rules & Regulations

### 3.01 ELIGIBILITY

Participating students must be currently enrolled, academically eligible, and members from the same high school or one where the members are part of a single band with a recognized joint credit program. Also eligible are students from all feeder elementary, junior high, and middle schools. Directors, staff members, and parents may assist with the set up of equipment both on and off the field, however all participants who contribute to the performance must be students (operating sound board, moving props, etc.). Directors or staff may conduct from the sideline.

### 3.02 CLASSIFICATION

Provide specific information regarding how ensembles will be grouped into classes (number of participants, school size, etc.)

Note: The committee recommends that bands be classified according to the number of wind players. It is recommended that the classification range varies by 15 or fewer performers in classes up to 60 wind players,

### 3.03 PERFORMANCE REQUIREMENTS

For timing purposes only, the performance area will be defined as the area between the goal lines and front and back sidelines. Each participating band will have 15 minutes to set-up, warm-up, perform, and exit the performance area. They must present a performance of no less than 7 minutes. Timing violations are subject to penalty (see page 7).

Each band will be allowed to set-up and warm-up anywhere in the performance area. Timing will begin at the cue of the Timing and Penalties Official. All performers, including stagehands assisting with on field set-up, must not enter the area until instructed to do so by the Timing and Penalties Official. The show host should ensure that their egress/regress provides the opportunity for each performing band to be staged so that they can immediately enter the performance area upon this cue. Performance Timing and Adjudication will stop when all equipment, members, and stagehands are clear of the performance area boundaries as defined above.

Upon visual cue of the Timing Official (at the direction of the director/drum major) or no later than three (3) minutes and 30 seconds into time, the announcer will introduce the band as follows:

“Joining us from (name of town and state, please welcome the (name of school) High School Marching Band!”(pause for audience response) “Their musical selections include the following (information provided on script sheet).

“The (name of contest) is proud to present in competition performance, Drum Major(s)(name(s) of drum major(s)) and the (name of school) High School Marching Band!

A drum major salute is no longer necessary to indicate that the band is ready to start; however if the drum major(s) are going to salute, it should occur at this time.

Performance Timing and Adjudication will begin with the first note of music or the first step by a member of the ensemble after the announcement, whichever comes first. Performance timing and Adjudication will end with the last note played or last step taken. Musical exits will be included in the performance time. Visual moves (with percussion cadence or silent) are considered part of the performance time.

Bands must completely vacate the performance area (the area between the goal lines and front and back sidelines) within the 15-minute total time. Exit time and entrance time of the two bands may overlap in order to maintain the flow of the event. Non-performers may assist in the exit process. A drum tap is recommended. (Recognizing that full cadences and “trooping of the stands” can be an important part of many shows, specific exit procedures are left to the discretion of the event host, as long as they do not exceed the 15-minute limit).

### **3.04 PERFORMANCE BOUNDARIES AND MARKINGS**

*Provide specific information regarding boundary regulations (if any) and size of pit area.* Specific boundaries must be defined. For timing purposes only, the performance area will be defined as the area between the goal lines and front and back sidelines.

The field must be a regulation high school football field and marked accordingly (every 5 yards, high school hash marks, etc.). A marker, which is visible to the performers, must be placed on at least every other yard line along the front sideline.

*Provide other specific information regarding how the field is marked (location of numbers, etc.) and location of gates (size, accessibility, etc.) for entrance and exit.*

All non-performing personnel (prop movers or holders, sound adjustment, flag runners, etc.) must not participate in anyway during the performance time. Any violation of this rule is subject to a performer violation penalty. The Chief Judge may waive this rule in cases of adverse weather conditions or where child safety is a concern.

### **3.05 PENALTIES**

Timing penalties will be assessed for:

Under 7 minute performance time:	0.1 point per 3 seconds or fraction thereof
Overtime of 15 minute total time:	0.1 point per 3 seconds or fraction thereof
Performer violation:	3 point total penalty regardless of number of infractions

### **3.06 ELECTRONICS**

All electronically produced music must be “live,” in “real time,” and be performed by a student. No prerecorded music is to be used. All electronic soundboards must be operated by students. Prerecorded music activated by an electronic soundboard is considered prerecorded music. Note: Prerecorded music is permitted before the announcement.

Narration and sound effects may be prerecorded and used without penalty.

*Specify if the host organization will provide electricity and the location of the source relative to the intersection of the front sideline and the fifty (50) yard line.*

The event host is not responsible for any interruption in the supply of electricity.

Any violation will result in a penalty (or disqualification) at the discretion of the chief judge in consultation with the event host.

### **3.07 RESTRICTIONS**

No fire, pyrotechnics, fireworks, firing of weapons, or the use of any hazardous materials that could endanger the stadium surface, participants, or spectators will be permitted.

No animals will be allowed as part of performance.

No band may perform a routine that requires the stadium lights to be turned off.

No powder and/or any material that might damage the field, leave excessive residue (paper wrappings, etc.), and/or disrupt the scheduled flow of the event will be permitted.

No band or portion of any band may use the performance area for practice during the week prior to the event.

*Provide other site specific restrictions.*

Any violation of these restrictions will result in a penalty (or disqualification) at the discretion of the chief judge in consultation with the event host.

# Article II: Adjudication Process

## Section I: Philosophy & Ethics

### 1.01 APPLYING THE NCBA VALUES IN JUDGING

Everyone is sensitive to the changing situation within the marching band activity. Some areas are fortunate to have an abundant number of bands participating. Some areas are experiencing a rapid decline in support to the music programs and programs are at risk. In all cases, money is a problem. Many are questioning competition, its purpose within the educational arena, and all want the best possible experience for their students. In order for adjudicators to do their part, the following directives must be followed.

- We encourage you to bring your varied experiences and knowledge into your job today. However, we do ask that you make sure that you keep in mind that the philosophies of our system may not match those of the system that you are most familiar. Please keep in mind the philosophies and techniques that we have discussed thus far as you perform your duties today.
- The judges' job is to support the educational experience of the students. The judge is a team-teacher, reinforcing the tenets of quality music and movement. Judging must be about helping the students to grow, and about appreciating their learning efforts.
- You are judging the NCBA Marching Band Contests. Help the bands work within the framework of what they have. This does not preclude identifying problems within the show, nor does it alter how you rank and rate based on the design or performance. If a suggestion of major rewrites for either drill or music, please understand that our bands do not have a lot of time to make these changes, but minor suggestions are welcomed. Modify your terminology - please deliver your observations in clear terms. Adjust tolerance and expectations.
- Modify your terminology - please deliver your observations in clear terms. Many band directors do not understand "judge speak" and no students understand it. Be careful to present your commentary in a method that can be played for the students.
- All judges who are familiar with the NCBA System will notice a dramatic change in the cosmetic appearance of the sheet itself. The sheet is now horizontal instead of vertical. In addition, on the bottom left are quick reference guides for you to consider when determining neighborhoods, ranking bands within neighborhoods and finally when you determine the spreads to assign a sub-caption point value to a performance. Please be sure to use these references for each band as you assign them a score. Finally the criteria has been reworded to be consistent from box to box and from sheet to sheet
- Music Judges - Equally and Constantly sample woodwinds, brass and percussion. Do not constantly talk about the instrument you are strongest in. Sample all instruments equally. Recognize and reinforce the technique behind successful musical quality of every voice in the band.
- Music Effect Judge - Focus the majority of your dialog on MUSIC. Coordination priority for YOU is percussion to winds as well as color guard and within those three sections. SOME commentary will be appropriate relative to visual staging and coordination, but DO NOT jump into the visual caption. Recognize the musical repertoire (choice of music, continuity of selections, depth/interest of arrangements, creativity, imagination, pacing of the musical program). One of our largest complaints come about music effect judges who talk too much about visual staging and coordination and/or the color guard.
- Visual Effect Judge - Focus the majority of your dialog on the band proper. However, be sure to include commentary on the color guard as it relates to a holistic examination of the performance.
- Visual Performance Judge - If you are familiar with the NCBA judging system it is important to note the change in the judging criteria and point distribution for this caption. The NCBA Marching Band committee, having heard feedback, has decided that it is appropriate to give credit for "what" the performers are doing as well as "how" well they are performing. The "what" has been given a sub-caption value of 50 points and the "how" has been given a sub-caption value of 150 points. Thereby, the greater credit still given to the performance of the student.

- Value all of our bands. Size of band does not make it more or less important. Every student must have the best possible input. Every program is vital in its importance. Competition is strong in every division; intelligent and sensitive decisions must offer the students equal opportunity to achieve.
- Judge the contest from top to bottom in your ranking. Remember that the size of band can be a challenge whether very small or very large. The problems will be different, but the challenge is still great. Do not judge just the class.
- Be careful to include all visual elements in your commentary, not just colorguard or the band-proper.
- A brief commentary should be written on every score sheet. “Comments on tape” is not sufficient. This provides the teachers with something they can post in the band room and let the students read. This has been a request of our bands. Please write legibly.

Judges should be enthusiastic about their contribution. Tone of voice creates a more impacting impression than you realize. Assume the kids will hear all tapes.

**REMEMBER - JUDGING CAN NEVER BE “ABOUT THE JUDGE,” IT  
MUST ALWAYS BE “ABOUT THE PERFORMERS”.**

They are all “your kids.” Please deal with them with that sensitivity.

## 1.02 PHILOSOPHY OF THE NCBA SCORING SYSTEM

This system is a means to encourage and reward creativity, artistry, and standards of excellence and achievement while providing a vehicle that will educate new and older band directors in such a way that they will grow to understand and evolve to the greatest level of their potential. It is our intent that this system will encourage and reward creativity, and acknowledge the tasteful and aesthetic appeal of good design through quality composition. The system acknowledges the joint efforts of designers, instructors, and performers through understanding that excellence and artistry are displayed through the design and that those same designs are recognized and credited through the artistry of performance.

This system utilizes a method of subjective evaluation that rewards the achievement of positive qualities and offers continued encouragement to strive for greater achievement. This is a positive system, rewarding successful efforts at every level, and is designed to encourage units to develop, maintain and project their own styles. Therefore, we emphasize creativity, originality, taste and excellence.

The use of a criteria-reference guide (on the back of all score sheets) will tell all units the essence of the qualities they must achieve in order to receive their projected “number-grade” goal. Scores assigned by a judge reflect the successful achievement of certain criteria and no longer equates such ideas as poor, fair, good, etc.

**The system is educational and will promote performers and directors based on successful accomplishments.**

## 1.03 JUDGES’ CODE OF ETHICS AFFILIATION

A judge will not adjudicate a contest in which a competing unit is one with which he has a formal affiliation as defined below:

- **Primary Affiliations:** Designers, instructors, management, marching members, immediate family members
- **Secondary Affiliation:** Non-Immediate family and personal relationships with any of the above-described persons could be construed to be a secondary affiliation.

**Chief Judges will not work at a contest were there is a Primary Affiliation.**

**Exceptions to the above rule may be made upon direction of the NCBA board, but only with their approval.**

*Please contact the NCBA immediately if you are aware of a possible conflict.*

#### **1.04 CONSULTATIONS**

NCBA Judges may not consult with any band within the 5 days prior to a contest he may be asked to judge.

## **Section II: Duties and Instructions**

#### **2.01 DUTIES OF THE ADJUDICATORS**

- Report to the Judge Coordinator at the time specified.
- While no specific uniform is required, judges are expected to dress in a professional manner.
- Smoking is permitted if allowed by the host Judge & facilities.
- Judges are to rank the units.

#### **2.02 GENERAL INSTRUCTIONS**

1. Judges are to rate the units by the comparative scores earned during the course of the contest.
2. Judges are to aid the units to improve through taped comments.
3. All judges are expected to maintain a dignified and impartial attitude at all times. They should refrain from discussing the performances while adjudicating the contest.
4. All judges should be apart from one another so as to avoid interfering with the other's judging process as the location will present itself.

#### **2.03 GENERAL TAPE COMMENTARY**

The tape commentary should provide accountability for evaluation, constructive criticism, and useful information that addresses how to improve. Additionally, the tenor of the commentary should be genuine helpfulness and geared for student listening.

Typically, some staff members make judgment about tape input quality based on one disagreeable comment and then ignore the substance of the remainder of the tape. Many issues arise out of the perception of attitude on the tape. Be careful with terminology: Realize that band directors listen to all the tapes and some of the terminology utilized in other arenas regarding visual evaluation needs to put in more laymen terms.

##### **Tape Commentary Priorities:**

- Comments should assist those parts of the show that are important to the scoring process.
- Comments should assist the understanding of the ranking/rating process.
- Comments should assist the instructor in improving the structure of the program or performance.
- Comments should reflect an educational approach that will reward achievement and encourage greater efforts.
- Avoid terminology that is irrelevant to the principles we are reinforcing. Clear, specific dialog is appropriate. All groups will be comfortable with terms used on the NCBA score sheets. Avoid the recitation of terms that are not easily related to what you are observing.
- Be specific in your observation of weak areas and be clear as to the problem. Be enthusiastic about training, growth and achievement.
- Offer patience and support in the development process of skills, ideas and works in progress.
- Share enthusiasm for the activity.
- Stay consistent throughout the day regardless of level of band.
- Expand awareness, particularly of electronic contribution and value.
- Suggestions for changes should be manageable.
- Balance the positive and constructive.

- Importance of the critic to the art.
- Greatest impact will be on the middle 50% of bands.
- Be open-minded to new concepts which you may not have experienced before. Discuss these concepts and learn about them in order to adjudicate them.
- The consistency of judges' observations is essential for the assured growth of all performers. Be informed and current with your caption philosophy and with the levels of learning within each class criteria. Offer support and reinforce.

Tapes will run continuously throughout the unit's presentation. The judge's comments should include basic impression as well as an analysis of problem areas. Possible suggestions to improve certain aspects of the program/performance are encouraged. Both the band director and students should benefit from the commentary. Demeaning or rude comments are unacceptable. Judges should modulate the volume of their voices so as not to interfere with other judges or with patrons viewing the show. While it is not necessary that a tape be completely filled with comments, the judge should know that the absence of any comments is not acceptable.

**Tape Guidelines:**

- Tape commentary should be student oriented
- React to the performance with substantive comments
- Identify strengths and weaknesses with reasons for the reaction..
- Use the descriptors in the criteria reference boxes in the commentary.
- Provide specific help for improvement.
- Recognize and credit achievement.
- Do not dwell on just one or two aspects of the performance, even if that is the major issue.
- There must not only be a balance of commentary based on what is to be evaluated on the sheet, but also a balance of the "what" and "how."
- Use the PQP method of criticism – Praise, Question, Polish.

**Pitfalls to Avoid:**

- Avoid too much commentary about the "how."
- Not enough commentary about the "what," especially with General Effect repertoire.
- Avoid comments that are not useful
- Avoid "tick" or transcript of errors. Evaluate, analyze, and offer solutions.
- Avoid being condescending.
- Avoid a running commentary or description.
- Avoid comparing you band to those competing.

**2.04 MANAGEMENT OF NUMBERS**

- It is the judges responsibility is to Rate and then Rank performing bands.
- Use the criteria reference system on the sheets.
- The descriptors in Boxes 1 – 4 are references to the middle of the criteria box. Bands must meet all of the criteria in Box 5 before they receive a number in that box.
- Determine which 3<sup>rd</sup> of the box the band is performing.
- Rank Achievement recognizes the simultaneous occurrence of the "What & How." That is to say, that is the sum of the written program and the performance.
- Rank the band relative to others in the event.
- Use Point spread criteria listed later in book and on judging sheet for guide.
- Use the tote sheet.
- It is important that tolerances between judges within the boxes are similar, particularly in General Effect Music.
- Develop anchor points. These are bands that for that performance, define a certain standard.
- Operate with the understanding that credit cannot be given to performers if the opportunity does not exist in the content of the program.

The NCBA has adopted these guidelines to assist the judges in determining their scoring and specifically their spreads. These guidelines are also designed to assist the band directors and staff members in understanding their score/spread.

Rating is an important aspect of proper scoring. Spreads are sometimes appropriate in order to rank within each sub-caption.

Avoid sub-caption ties when possible.

### **Point Spreads (within sub-captions)**

Objective: To obtain assistance for sub-caption spreads to prevent the “ranking only” scores. These are to be used as guidelines in all captions.

**1-3 points:** The bands were very comparable. They could perform again and the results could easily be reversed. They are close neighbors

**4-6 points:** The bands were reasonably comparable with some minor differences between them. They are still in the same neighborhood.

**7-9 points:** The bands have some definitive differences between them. They could perform again and the results would probably not change. However, they could still be distant neighbors.

**10 points +:** The bands have significant differences between them. They are not in the same neighborhood.

Avoid Using Tenth's of Points ... The sheets are adjusted to reflect tenth's in the final total score.

## **Section III: NCBA Scoring Process**

### **3.01 THE NCBA SCORING SYSTEM**

All participants and all program styles start with an equal opportunity to succeed. Scores are assigned based on criteria required in each sub-caption.

6 judges assign scores as follows:

Music Performance Ensemble (1 Judge)\*

200 points (Tone Quality and Intonation 100, Accuracy and Definition 100)

Music Performance Individual (1 Judge)\*

200 points (Woodwinds 75, Brass 75, Percussion 50)

\*The Music Performance captions are averaged for a total score

Visual Performance Ensemble (1 Judge)

200 points (Vocabulary 50, Excellence and Technique 150)

Music Effect (Music) (2 Judges)

200 points (Repertoire Effectiveness 100, Showmanship Effectiveness 100)

Visual Effect (Visual) (1 Judge)

200 points (Repertoire Effectiveness 100, Showmanship Effectiveness 100)

There will be a Timing Official who will enforce all timing, procedure, and restriction violations. This official will also document the number of performers and determine classification if contest uses number of performers for class determination. There will also be a Gate Official responsible for coordinating the entrance of all bands.

### **3.02 JUDGE LOCATIONS**

**Music Effect Judges** - located in the press box and will be stationary during the entire performance. They will utilize both a tape recorder and score sheet to provide a commentary of their evaluations. There are two judges in this caption.

**Visual Effect Judge** - located in the press box and will be stationary during the entire performance. He/she will utilize both a tape recorder and score sheet to provide a commentary of his/her evaluation. There is one judge in this caption.

**Music Performance Individual Judge** - located at field level and encouraged to move freely through and around the ensemble, keeping a reasonable distance from the performers as not to intimidate them or interfere with their performance. He/she will utilize a tape recorder to provide a commentary of his/her evaluation. There will be one judge in this caption.

**Music Performance Ensemble Judge** - located in the press box and will be stationary during the entire performance. He/she will utilize a tape recorder to provide a commentary of his/her evaluation. There will be one judge in this caption.

**Visual Performance Ensemble Judge** - located in the press box and will be stationary during the entire performance. He/she will utilize a tape recorder to provide a commentary of his/her evaluation. There will be one judge in this caption.

**Timing Official** – located on the field. They are responsible for notating performance start and stop time and exit timing. He/she will utilize a form to report information regarding timing and other relevant information and turn this into the Chief Judge for assessment of relative penalties.

**Gate Official** – located near the entry gate. They will be responsible for band entrances and starting their set-up time. In coordination with the Timing Official and Chief Judge, they will be responsible for determining the best procedure for band entrance so as to allow all bands a full set-up time yet not impede the flow of the event.

*Percussion Judge – include location and method of providing commentary if applicable. The committee recommends that these judges not be located on the field*

*Drum Major Judge – include location and method of providing commentary if applicable*

*Auxiliary Judge – include location and method of providing commentary if applicable*

### 3.03 TABULATION PROCESS AND DETERMINING AWARDS

The score assigned by the Music Performance Individual judge and the Music Performance Ensemble judge will be averaged. That score will represent 20% of the total score.

The scores assigned by the judging panel will be tabulated as follows:

Average of Music Performance Individual/Ensemble	20 points*
Visual Performance Ensemble	20 points
Visual Effect	20 points
Music Effect #1	20 points
Music Effect #2	<u>20 points</u>
<b>TOTAL POINTS</b>	<b>100 POINTS</b>

After scores are tabulated, all penalties imposed for various infractions will be deducted from the raw score to determine the final score. If two or more bands have the same final score, the higher placement will be awarded to the band with the higher General Effect total (sum of Visual Effect and two (2) Music Effect scores).

Scores from separate percussion adjudicators, auxiliary adjudicators, or drum major adjudicators will not be used in determining the raw or final score, as this would reward those areas twice (percussion contribution is considered in both music performance and music effect, drum major contribution is considered in both music performance and music effect, and auxiliary contribution is considered in both music effect and visual effect).

## Section IV: Criteria Reference System

### 4.01 INTRODUCTION

Adjudicators come from various backgrounds and geographic locations. These factors, along with regional style differences and individual opinions and preferences, will bring a broad range of experiences to the contest. While these varied experiences are important to participants, it is also important to promote consistency in the adjudication process. At all times, judges should simultaneously evaluate the content (what is being performed) and the performance (how it is being performed).

### 4.02 CRITERIA REFERENCE SYSTEM

The Criteria Reference System developed by the Marching Band Committee of the North Carolina Bandmasters Association is similar to systems used throughout the country to evaluate band performances, regardless of style, with the purpose of maintaining uniformity, objectivity, and consistency throughout an entire event. The criteria reference system of the NCBA, requires that ranking and rating be done on a sub-caption basis so that each sub-caption number is a ranking and rating in and of itself. When the totals of the sub-captions indicate a tie in the overall sheet, the judge should re-evaluate his/her sub-caption numbers to see if the tie can be broken.

A maximum score in any sub-caption is inappropriate in any contest prior to the last band to take the field in competition. It is particularly inappropriate when assigned early in any contest. It might occur in rare occasions when the judge's number discipline forces a score to escalate in the progression of a contest, but it negates completely the concept of ranking when it is applied prematurely.

It is important to restate that the five categories specify levels of achievement for each sub-caption. The numerical rating of each performance falls within the box that best describes the level of achievement **MOST OF THE TIME**. Only the top category with the highest numbers requires the performance to meet outstanding achievement for **EVERY ONE** of the criteria listed. The achievement level displayed by the performers is the focus of the adjudication system and criteria for entrance into each box on the score sheet is printed on the back of that particular sheet.

All judges will judge the entire show from obvious start to obvious conclusion.

### 4.03 APPLICATION OF THE CRITERIA REFERENCE SYSTEM

It is the intent of this system that a number grade be assigned from whichever level of achievement describes the unit's qualities most of the time. Only box 5 requires the unit to display **ALL** qualities described to earn the scores available at that level of achievement.

The criteria reference system describes five levels of achievement, which are applied to Impression, Analysis, and Comparison. These levels of achievement are described specifically in the section "SCORING SYSTEM". In order to provide uniform numerical treatment for subjective judging, judges convert subjective impression into a numerical category and ultimately refine that category to a specific score.

Box 1	Box 2	Box 3	Box 4	Box 5
Fair	Good	Excellent	Superior	Superior

Impression is best described as the judge's subjective reaction. Numerically, the function of the impression is to determine a category for any particular sub-caption. Uniformity of impression from judge to judge is not easily accomplished. The criteria reference system attempts to standardize this process. Analysis is the objective aspect of the evaluation that seeks out reasons to support or modify initial impressions. Numerically the analysis converts the impression category to a specific score within each sub-caption. Comparison requires the judge to look at the number given and compare it to other marks he/she has given in that category not only in that contest but also in earlier contests. Thus, when a judge assigns a number to an aspect of the unit's program, he/she is telling that unit how it stands on a state level.

#### **4.04 APPLYING DERIVED ACHIEVEMENT IN EXCELLENCE**

Just as each grade level enhances a curriculum that challenges the student to grow and learn new material, so too, similar challenges are placed on students in the area of marching music. Marching band is a unique learning experience which involves a demonstration of musicianship, athleticism and artistry, and must be judged with those unique qualities in mind. The judge must consider all the responsibilities in the “curriculum” when discussing the relative achievement level of the students. The judge, therefore, considers two components in the evaluation of the musical/visual performance in every scoring area. They are:

**WHAT** is being asked of the student (the program, the musical/visual composition, the variety/range of the musical or visual vocabulary of the music or the movement.)

**HOW** these aspects are being accomplished (method, technique, training, sensitivity, communication, etc.)

Unless we recognize WHAT is occurring, we are apt to be inadequate in recognizing HOW the skills are being demonstrated. In other words, we consider the curriculum and the comprehension/achievement of the curriculum as simultaneous partners. In this manner, the judge considers ALL of what is being asked of the student.

As the excellence/achievement is being assessed, Music judges will consider, among other things:

- The depth and range of the musical repertoire
- The complexity and variety of rhythms, meters, tempos
- The range of expressive sensitivities
- The movement requirements placed on the musicians
- The proximity of one player to another
- The proximity to the center of the pulse
- The physics of sound as it relates to the listening skills required of the students in order to bring focused sound to the audience and judge.

As the excellence/achievement is being assessed, Visual judges will consider, among other things:

- The range and variety of the vocabulary/composition/repertoire
- Layered responsibility of musical delivery combined with motion
- Layered responsibilities of equipment, dance, role, etc.
- Expressive components creating visual dynamics

The judge must possess sound recognition skills with full comprehension of all that is being asked of the student. This requires the judge to start by identifying what is being done, then evaluate how well it is being done as he/she responds to training, technique and expression. Care must be exercised that judges do not confuse the curriculum with the idea of demand for the sake of demand. It’s about tasteful educational challenges, which will help the students to grow. Conversely, care must be taken not to overlook the depth of the challenges placed on the student. The WHAT and HOW must be a simultaneous consideration in the judge’s mind. The judge must also be familiar with the unique arena in which these musicians perform. Weather and field conditions will vary, and the judge’s tolerance should adjust for these situations.

#### **4.05 GENERAL INFORMATION REGARDING THE JUDGING OF EFFECT**

The primary premise of general effect judging is that the judge must be prepared mentally to be entertained! Effect judges are a widely experienced and critical part of the audience, and are there to enjoy and react to the performance.

Each adjudicator will have preferences, whether they are in choice of music, manner of presentation, or style of interpretation. The effect judge in this caption will allow themselves to appreciate what is good about a given production based on what is being presented. In order to do this, effect judges must remove themselves from their own preferences and opinions and recognize and appreciate the approach others are attempting to use to reach the audience.

Entertainment can take many forms (comedy, drama, pathos, etc.) and the entire range of emotion should be considered as being valuable in programming. A production that successfully touches the audience emotionally on the deeper side of the scale should receive equal consideration with programs that consist primarily of qualities that make us feel good.

Audience reaction is one indicator of effectiveness and the judge must distinguish between genuine response to excellence of performance and the effort of hometown supporters. A genuine audience reaction to something that leaves the judge unimpressed warrants credit, for it has achieved effect. At the same time, the judge must credit those productions found to be worthwhile and well done, even though the reaction of the general audience may be sparse.

The underlying thesis is that credit must be given to that which is well prepared, performed with excellence, and evokes an emotional response.

## Section V: Scoresheet Explanations

### 5.01 MUSICAL EFFECT CAPTION

#### **Overview:**

The Music Effect sheet has two sub-captions: Repertoire Effectiveness and Showmanship Effectiveness. It is the intent of this sheet to evaluate the contribution of the three primary groupings (woodwinds, brass, percussion), as well as any other acoustic and/or electronic musical elements, when evaluating the ensembles' collective effectiveness in presenting the musical portion of the production. The adjudicator must consider the representation of the performance, the sincerity and emotion of the performance, and the relationship of all musical and visual elements toward effective presentation of the music.

In each of the two sub-captions on the sheet, the adjudicator is actually evaluating the performers and the writer(s)/teacher(s). The Repertoire Effectiveness sub-caption strongly reflects the "what" of the performance, while the Showmanship Effectiveness sub-caption, by design, reflects the "how" of the performance.

#### **Repertoire Effectiveness**

Repertoire Effectiveness credits the degree and depth to which the musicians are able to represent the elements of musicianship through the ensemble performance of the written program. Consideration is given to all skills, devices, ingredients and qualities that achieve optimum effect. Coordination of events to provide a strong audio blend and visual support for the musical presentation warrants careful evaluation. The coordination of the written program is the harmonious functioning of the musical and visual elements. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub caption credits the manner and extent to which the design team has created, coordinated and maximized an effective program. It is implicit that the written program provides the opportunity to create effect.

**Box 1** (10-15) Contribution for Enrichment is never discovered. Range of Expression is never discovered in the musical arrangement. Creativity/Imagination is never discovered. Quality Audio/Visual Blend is never discovered. Attention to Pacing / Continuity / Unity is never discovered. Evidence of Coordination/Staging is never discovered. Variety of Texture is never discovered in the musical arrangement.

**Box 2** (16-45) Contribution for Enrichment is seldom experienced. Range of Expression is seldom experienced in the musical arrangement. Creativity/Imagination is seldom experienced. Quality Audio/Visual Blend is seldom experienced. Attention to Pacing / Continuity / Unity is seldom experienced. Evidence of Coordination/Staging is seldom experienced. Variety of Texture is seldom experienced in the musical arrangement.

**Box 3** (46-75) Contribution for Enrichment is sometimes known. Range of Expression is sometimes known in the musical arrangement. Creativity/Imagination is sometimes known. Quality Audio/Visual Blend is sometimes known. Attention to Pacing / Continuity / Unity is sometimes known. Evidence of Coordination/Staging is sometimes known. Variety of Texture is sometimes known in the musical arrangement.

**Box 4** (76-95) Contribution for Enrichment is frequently understood. Range of Expression is frequently understood in the musical arrangement. Creativity/Imagination is frequently understood. Quality Audio/Visual Blend is frequently understood. Attention to Pacing / Continuity / Unity is frequently understood. Evidence of Coordination/Staging is frequently understood. Variety of Texture is frequently understood in the musical arrangement.

**Box 5** (96-100) Contribution for Enrichment is always applied. Range of Expression is always applied in the musical arrangement. Creativity/Imagination is always applied. Quality Audio/Visual Blend is always applied. Attention to Pacing / Continuity / Unity is always applied. Evidence of Coordination/Staging is always applied. Variety of Texture is always applied in the musical arrangement.

### **Showmanship Effectiveness**

Showmanship Effectiveness credits the level at which the musicians demonstrate their emotional involvement in the program, and their ability to generate the desired response from the audience. While an adequate level of proficiency is required, this caption is primarily concerned with the communication of the intensities of emotion. Showmanship is the energizing quality of the performers that generates program effectiveness unattainable through repertoire only. The showmanship contribution of the performers is that quality which makes the entire presentation greater than the sum of its parts. It is implicit that the written program provides the opportunity to create effect.

**Box 1** (10-15) Musicality/Artistry is never discovered by the performers. Emotion is never discovered in the performance. Achieved Effects are never discovered by the ensemble. Communication of Roles is never discovered by the performers. The performance never discovers Entertainment. Professionalism is never discovered by the performers. A presentation of Spirit/Intensity is never discovered. Engagement is never discovered.

**Box 2** (16-45) Musicality/Artistry is seldom experienced by the performers. Emotion is seldom experienced in the performance. Achieved Effects are seldom experienced by the ensemble. Communication of Roles is seldom experienced by the performers. The performance seldom experiences Entertainment. Professionalism is seldom experienced by the performers. A presentation of Spirit/Intensity is seldom experienced. Engagement is seldom experienced.

**Box 3** (46-75) Musicality/Artistry is sometimes known by the performers. Emotion is sometimes known in the performance. Achieved Effects are sometimes known by the ensemble. Communication of Roles is sometimes known by the performers. The performance sometimes knows Entertainment. Professionalism is sometimes known by the performers. A presentation of Spirit/Intensity is sometimes known. Engagement is sometimes known.

**Box 4** (76-95) Musicality/Artistry is frequently understood by the performers. Emotion is frequently understood in the performance. Achieved Effects are frequently understood by the ensemble. Communication of Roles is frequently understood by the performers. The performance frequently understands Entertainment. Professionalism is frequently understood by the performers. A presentation of Spirit/Intensity is frequently understood. Engagement is frequently understood.

**Box 5** (96-100) Musicality/Artistry is always applied by the performers. Emotion is always applied in the performance. Achieved Effects are always applied by the ensemble. Communication of Roles is always applied by the performers. Entertainment is always applied in the performance. Professionalism is always applied by the performers. A presentation of Spirit/Intensity is always applied. Engagement is always applied.

## **5.02 VISUAL EFFECT CAPTION**

### **Overview**

The Visual Effect sheet has two sub-captions: Repertoire Effectiveness and Showmanship Effectiveness. It is the intent of this sheet to evaluate the design team's program as performed by the performers. The adjudicator must consider that the designers include ideas, which are planned to produce effect and be coordinated. In addition, it must be considered that the design team will assist the performers with their approach to the program in order to enhance and produce showmanship. The performers need to present a readable program with a degree of execution and emotion that allows all the aspects of the program to "come to life".

In each of the two sub-captions on the sheet, the judge is actually scoring the performers and the writer(s)/teacher(s). The Repertoire Effectiveness sub-caption strongly reflects the “what” of the performance and the Showmanship effectiveness sub-caption, by design, should reflect the “how” of the performance.

### **Repertoire Effectiveness**

Repertoire Effectiveness credits the degree and depth to which the performers are able to communicate effect and visual enhancement of the music through the written program. Consideration is given to all skills, devices, ingredients and qualities that achieve optimum effect. Careful attention must be given to the coordination of events, musicians, and auxiliaries in order to bring about a strong audio blend and add visual support for the musical presentation. Coordination effectiveness of the written program is the harmonious functioning of the visual and musical elements contained in it. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub caption should credit the manner and extent to which the design team has created, coordinated, and maximized an effective program. It is implicit that the written program provides the opportunity to create effect.

**Box 1** (10-15) The visual arrangement never discovers Contribution for Enrichment / Enhancement of all elements. Quality utilization of form, movement, color, & space is never discovered in the repertoire. Clarity of focus & staging is never discovered. Visual/audio blend is never discovered. Creativity / Imagination is never discovered in the visual arrangement. Value of interpretation/musicality is never discovered in the repertoire. The visual arrangement never discovers phrasing & expression. Continuity/unity is never discovered in the repertoire. The repertoire never discovers utilization of balance, body and equipment.

**Box 2** (16-45) Contribution for Enrichment / Enhancement of all elements is seldom experienced in the visual arrangement. Quality utilization of form, movement, color, & space is seldom experienced in the repertoire. Clarity of focus & staging is seldom experienced. Visual/audio blend is seldom experienced. Creativity / Imagination is seldom experienced in the visual arrangement. Value of interpretation/musicality is seldom experienced in the repertoire. The visual arrangement seldom experiences phrasing & expression. Continuity/unity is seldom experienced in the repertoire. The repertoire seldom experiences utilization of balance, body and equipment.

**Box 3** (46-75) Contribution for Enrichment / Enhancement of all elements is sometimes known through the visual arrangement. Quality utilization of form, movement, color, & space is sometimes known through the repertoire. Clarity of focus & staging is sometimes known. Visual/audio blend is sometimes known. Creativity / Imagination is sometimes known through the visual arrangement. Value of interpretation/musicality is sometimes known in the repertoire. The visual arrangement sometimes knows phrasing & expression. Continuity/unity is sometimes known in the repertoire. Utilization of balance, body and equipment is sometimes known through the repertoire.

**Box 4** (76-95) Contribution for Enrichment / Enhancement of all elements is frequently understood through the visual arrangement. Quality utilization of form, movement, color, & space is frequently understood through the repertoire. Clarity of focus & staging is frequently understood. Visual/audio blend is frequently understood. Creativity / Imagination is frequently understood in the visual arrangement. Value of interpretation/musicality is frequently understood in the repertoire. Phrasing & expression is frequently understood in the visual arrangement. Continuity/unity is frequently understood in the repertoire. Utilization of balance, body and equipment is frequently understood through the repertoire.

**Box 5** (96-100) Contribution for Enrichment / Enhancement of all elements is always applied in the visual arrangement. Quality utilization of form, movement, color, & space is always applied through the repertoire. Clarity of focus & staging is always applied Visual/audio blend is always applied. Creativity / Imagination is always applied in the visual arrangement. Value of interpretation/musicality is always applied in the repertoire. Phrasing & expression is always applied in the visual arrangement. Continuity/unity is always applied in the repertoire. Utilization of balance, body and equipment is always applied through the repertoire.

### **Showmanship Effectiveness**

Showmanship Effectiveness credits the level at which the performers demonstrate their emotional involvement in the program, and their ability to generate the desired response from the audience. While an adequate level of proficiency is required, this caption is primarily concerned with the communication of the intensities of emotion. Showmanship is the energizing quality of the performers that generates program effectiveness unattainable through repertoire only. The showmanship contribution by the performers is that quality which makes the entire presentation greater than the sum of its parts. It is implicit that the written program provides the opportunity to create effect.

**Box 1** (10-15) Artistry / Musicality is never discovered during the performance. Communication of Roles is never discovered. The performers never discover achieved effects. The performers never discover emotion. Entertainment is never discovered. The performers never discover professionalism. Spirit/Intensity is never discovered. Engagement is never discovered in the performance.

**Box 2** (16-45) Artistry / Musicality is seldom experienced in the performance. Communication of Roles is seldom experienced. The performers seldom experience achieved effects. The performers seldom experience emotion. Entertainment is seldom experienced. The performers seldom experience professionalism. Spirit/Intensity is seldom experienced. Engagement is seldom experienced in the performance.

**Box 3** (46-75) Artistry / Musicality is sometimes known during the performance. Communication of Roles is sometimes known. The performers sometimes know achieved effects. The performers sometimes know emotion. Entertainment is sometimes known. The performers sometimes know professionalism. Spirit/Intensity is sometimes known. Engagement is sometimes known in the performance.

**Box 4** (76-95) Artistry / Musicality is frequently understood in the performance. Communication of Roles is frequently understood. The performers frequently understand achieved effects. The performers frequently understand emotion. Entertainment is frequently understood. The performers frequently understand professionalism. Spirit/Intensity is frequently understood. Engagement is frequently understood in the performance.

**Box 5** (96-100) Artistry / Musicality is always applied throughout the performance. Communication of Roles is always applied. The performers always apply achieved effects. The performers always apply emotion. Entertainment is always applied. The performers always apply professionalism. Spirit/Intensity is always applied. Engagement is always applied in the performance.

### 5.03 MUSIC PERFORMANCE INDIVIDUAL CAPTION

#### Overview

The intent of this sheet is to evaluate the performance accuracy, tone quality, intonation, and the realized musical demand placed on the performers at field level. The adjudicator must move throughout the ensemble in order to sample and evaluate all individuals in all sections (woodwind, brass, percussion) of the ensemble during the performance, keeping a reasonable distance from the performers as not to intimidate them or interfere with their performance. **Staying on the sideline or on the outer perimeter of the ensemble is not an option.** The adjudicator must strive to evaluate the majority of the ensemble the majority of the time, and should not be concerned with ensemble factors except as they occur randomly through chance positioning. The adjudicator should avoid following or zeroing in on a few individuals (strong or weak) if they are not truly representational of the ensemble.

The sheet is organized with Woodwinds at the top, Percussion in the center, and Brass at the bottom and the adjudicator must give attention to each of the three sections in approximate relative proportion to the number of performers in each section. A balanced evaluation will necessitate seeking out woodwind contribution when the section is not physically or musically prominent, as well as frequent attention to the percussion section (including front ensemble) at times other than exposed solos. The credit given should reflect the relative proficiency of each section, realizing it is possible that an ensemble may have one excellent section, one average section, and one weak section.

#### Woodwinds

**Box 1** (7-12) Completed Phrases are never discovered. Proper articulation method and style is never discovered. Rhythmic accuracy is never discovered. Quality Intonation is never discovered. Characteristic woodwind tone quality is never discovered.

**Box 2** (13-33) Completed Phrases are seldom experienced. Proper articulation method and style is seldom experienced. Rhythmic accuracy is seldom experienced. Quality Intonation is seldom experienced. Characteristic woodwind tone quality is seldom experienced.

**Box 3** (34-56) Completed Phrases are sometimes known. Proper articulation method and style is sometimes known. Rhythmic accuracy is sometimes known. Quality Intonation is sometimes known. Characteristic woodwind tone quality is sometimes known.

**Box 4** (57-71) Completed Phrases are frequently understood. Proper articulation method and style is frequently understood. Rhythmic accuracy is frequently understood. Quality Intonation is frequently understood. Characteristic woodwind tone quality is frequently understood.

**Box 5** (72-75) Completed Phrases are always applied. Proper articulation method and style is always applied. Rhythmic accuracy is always applied. Quality Intonation is always applied. Characteristic woodwind tone quality is always applied.

## **Brass**

**Box 1** (7-12) Completed Phrases are never discovered. Proper articulation method and style is never discovered. Rhythmic accuracy is never discovered. Quality Intonation is never discovered. Characteristic brass tone quality is never discovered.

**Box 2** (13-33) Completed Phrases are seldom experienced. Proper articulation method and style is seldom experienced. Rhythmic accuracy is seldom experienced. Quality Intonation is seldom experienced. Characteristic brass tone quality is seldom experienced.

**Box 3** (34-56) Completed Phrases are sometimes known. Proper articulation method and style is sometimes known. Rhythmic accuracy is sometimes known. Quality Intonation is sometimes known. Characteristic brass tone quality is sometimes known.

**Box 4** (57-71) Completed Phrases are frequently understood. Proper articulation method and style is frequently understood. Rhythmic accuracy is frequently understood. Quality Intonation is frequently understood. Characteristic brass tone quality is frequently understood.

**Box 5** (72-75) Completed Phrases are always applied. Proper articulation method and style is always applied. Rhythmic accuracy is always applied. Quality Intonation is always applied. Characteristic brass tone quality is always applied.

## **Percussion**

**Box 1** (5-7) An approach to Phrasing with regard to the entire ensemble is never discovered. A basic approach to technique is never discovered. Clarity and rhythmic accuracy is never discovered. Appropriate tuning and timbre concepts are never discovered.

**Box 2** (8-23) An approach to Phrasing with regard to the entire ensemble is seldom experienced. A basic approach to technique is seldom experienced. Clarity and rhythmic accuracy is seldom experienced. Appropriate tuning and timbre concepts are seldom experienced.

**Box 3** (24-38) An approach to Phrasing with regard to the entire ensemble is sometimes known. A basic approach to technique is sometimes known. Clarity and rhythmic accuracy is sometimes known. Appropriate tuning and timbre concepts are sometimes known.

**Box 4** (39-47) An approach to Phrasing with regard to the entire ensemble is frequently understood. A basic approach to technique is frequently understood. Clarity and rhythmic accuracy is frequently understood. Appropriate tuning and timbre concepts are frequently understood.

**Box 5** (48-50) An approach to Phrasing with regard to the entire ensemble is always applied. A basic approach to technique is always applied. Clarity and rhythmic accuracy is always applied. Appropriate tuning and timbre concepts are always applied.

## **5.04 MUSIC PERFORMANCE ENSEMBLE**

### **Overview**

The intent of this sheet is to evaluate the ensembles' musical performance based on accuracy and uniformity as perceived from the vantage point of the audience. Technical and intonation accuracy and tone quality is to be considered in light of the demand of the content and the exposure of the performers. The effectiveness of the musical performance is not to be considered. It is imperative that this adjudicator only evaluates how well the performers execute what it is that they are attempting to do musically, not how effective is the musical performance is to the audience.

The percussion section is the responsibility of all music performance adjudicators and will require specific attention. It is necessary to sample the section throughout the program as well as the specific attention required during any percussion features.

**Tone Quality and Intonation** - credits the ensembles achievement of proper tone production, which is obtained when the three major aspects of intonation, focus, and timbre are properly utilized by the segments contributing to the sonority of the total ensemble. Consideration must also be given to the appropriate dynamic contribution of the sections, choirs, and voices to the total ensemble.

**Box 1** (10-15) Characteristic tonal center and pitch accuracy is never discovered. Quality breath support and control is never discovered. Evidence of proper balance or blend is never discovered. Consistency of Timbre & Sonority is never discovered. A full range of dynamics is never discovered.

**Box 2** (16-45) Characteristic tonal center and pitch accuracy is seldom experienced. Quality breath support and control is seldom experienced. Evidence of proper balance or blend is seldom experienced. Consistency of Timbre & Sonority is seldom experienced. A full range of dynamics is seldom experienced.

**Box 3** (46-75) Characteristic tonal center and pitch accuracy is sometimes known. Quality breath support and control is sometimes known. Evidence of proper balance or blend is sometimes known. Consistency of Timbre & Sonority is sometimes known. A full range of dynamics is sometimes known.

**Box 4** (76-95) Characteristic tonal center and pitch accuracy is frequently understood. Quality breath support and control is frequently understood. Evidence of proper balance or blend is frequently understood. Consistency of Timbre & Sonority is frequently understood. A full range of dynamics is frequently understood.

**Box 5** (96-100) Characteristic tonal center and pitch accuracy is always applied. Quality breath support and control is always applied. Evidence of proper balance or blend is always applied. Consistency of Timbre & Sonority is always applied. A full range of dynamics is always applied.

**Accuracy and Definition** - credits the excellence with which the entire ensemble controls the accuracy and cohesiveness of the musical performance. Consideration is given to the clarity and correctness of rhythmic interpretation, control of ensemble pulse and tempo and the use of the proper method of enunciation relative to style and pedagogy.

**Box 1** (10-15) Evidence of Ensemble Cohesiveness is never discovered. Never is ensemble Tempo & Pulse Control discovered during the performance. Performers never discover an awareness of musical phrasing. Evidence of Rhythmic Interpretation is never discovered by the performers. Style/Idiomatic Interpretation is never discovered.

**Box 2** (16-45) Evidence of Ensemble Cohesiveness is seldom experienced. Seldom is ensemble Tempo & Pulse Control experienced during the performance. Performers seldom experience an awareness of musical phrasing. Evidence of Rhythmic Interpretation is seldom experienced by the performers. Style/Idiomatic Interpretation is seldom experienced.

**Box 3** (46-75) Evidence of Ensemble Cohesiveness is sometimes known. Sometimes the ensemble knows Tempo & Pulse Control during the performance. Performers sometimes know an awareness of musical phrasing. Evidence of Rhythmic Interpretation is sometimes known by the performers. Style/Idiomatic Interpretation is sometimes known.

**Box 4** (76-95) Evidence of Ensemble Cohesiveness is frequently understood. The ensemble frequently demonstrates an understanding of Tempo & Pulse Control during the performance. Performers frequently understand an awareness of musical phrasing. Evidence of Rhythmic Interpretation is frequently understood by the performers. Style/Idiomatic Interpretation is frequently understood.

**Box 5** (96-100) Evidence of Ensemble Cohesiveness is always applied. The ensemble always applies Tempo & Pulse Control during the performance. Performers always apply an awareness of musical phrasing. Evidence of Rhythmic Interpretation is always applied by the performers. Style/Idiomatic Interpretation is always applied.

## 5.05 VISUAL PERFORMANCE ENSEMBLE CAPTION

### Overview

The intent of this sheet is to evaluate the technical proficiency of the marchers from the vantage point of the audience. The evaluation is composed of excellence identification and demand of vocabulary on the ensemble, with the consideration of content and construction. The **effectiveness** of the performance is **not to be considered**. It is imperative that this adjudicator only evaluates how well the performers execute what it is that they are attempting to do visually, not how effective the visual performance is to the audience. Equally important is the concept of evaluating the presence of a style within the ensemble, not indicating a preference of style. Visual Performance Ensemble credits the relative ability of the performers. Based on the demand of the program, it is possible for a group to have a greater actual number of errors and receive more credit (points) than a group with fewer errors. This allows more flexibility in the instances of slight aberrations of control can be noted, with the cumulative effect of its consistent occurrence lowering the score while occasional lapses of control in extremely difficult situations (blind sets, no recovery time, etc.) can be negated to negligible significance relative to how well the difficult maneuver was performed.

**Vocabulary** – Considers the quality of Depth and layering, Range and Variety of all visual elements, Visual Structure, Phrasing, & Cohesion, Range and Variety of Skill Sets and Simultaneous Responsibilities.

**Box 1** (5-7) Depth and layering is never discovered. Range and variety of all visual elements are never discovered. Visual musicality is never discovered. Visual Structure, Phrasing, and Cohesion are never discovered in the vocabulary. Range and Variety of Skill sets are never discovered. Simultaneous responsibilities are never discovered in the vocabulary.

**Box 2** (8-23) Depth and layering is seldom experienced. Range and variety of all visual elements are seldom experienced. Visual musicality is seldom experienced. Visual Structure, Phrasing, and Cohesion are seldom experienced in the vocabulary. Range and Variety of Skill sets are seldom experienced. Simultaneous responsibilities are seldom experienced in the vocabulary.

**Box 3** (24-38) Depth and layering is sometimes known. Range and variety of all visual elements are sometimes known. Visual musicality is sometimes known. Visual Structure, Phrasing, and Cohesion are sometimes known in the vocabulary. Range and Variety of Skill sets are sometimes known. Simultaneous responsibilities are sometimes known in the vocabulary.

**Box 4** (39-47) Depth and layering is frequently understood. Range and variety of all visual elements are frequently understood. Visual musicality is frequently understood. Visual Structure, Phrasing, and Cohesion are frequently understood in the vocabulary. Range and Variety of Skill sets are frequently understood. Simultaneous responsibilities are frequently understood in the vocabulary.

**Box 5** (48-50) Depth and layering is always applied. Range and variety of all visual elements are always applied. Visual musicality is always applied. Visual Structure, Phrasing, and Cohesion are always applied in the vocabulary. Range and Variety of Skill sets are always applied. Simultaneous responsibilities are always applied in the vocabulary.

**Excellence & Technique** - credits the ability of the performers to maintain overall Timing Control, Ensemble Cohesiveness (Uniformity), Interval/Spacing, Control/Balance of Form, Recovery, Projection of Style and Understanding of Role throughout the performance.

**Box 1** (15-23) The performer never discovered quality timing control. There is never evidence of Ensemble Cohesiveness (Uniformity) experienced. The performer never discovers consistent command of interval/spacing. Control / Balance of form is never discovered by the performer. Recovery is never discovered by the performer. Projection of Style is never discovered by the performer. The performer never discovers an understanding of role.

**Box 2** (24-68) The performer seldom experiences quality timing control. Ensemble Cohesiveness (Uniformity) is seldom experienced by the performer. The performer seldom experiences consistent command of interval/spacing. Control / Balance of form is seldom experienced by the performer. Recovery is seldom experienced by the performer. Projection of Style is seldom experienced by the performer. The performer seldom experiences an understanding of role.

**Box 3** (69-113) The performer sometimes knows quality timing control. Ensemble Cohesiveness (Uniformity) is sometimes known by the performer. Consistent command of interval/spacing is sometimes known by the performer. Control / Balance of form is sometimes known by the performer. Recovery is sometimes known by the performer. Projection of Style is sometimes known by the performer. The performer sometimes knows an understanding of role.

**Box 4** (114-143) The performer frequently understands quality timing control. Ensemble Cohesiveness (Uniformity) is frequently understood by the performer. Consistent command of interval/spacing is frequently understood by the performer. Control / Balance of form is frequently understood by the performer. Recovery is frequently understood by the performer. Projection of Style is frequently understood by the performer. The performer frequently demonstrates an understanding of role.

**Box 5** (144-150) The performer always applies quality timing control. Ensemble Cohesiveness (Uniformity) is always applied by the performer. Consistent command of interval/spacing is always applied by the performer. Control / Balance of form is always applied by the performer. Recovery is always applied by the performer. Projection of Style is always applied by the performer. The performer always applies an understanding of role.

## **CONCLUSION**

In order for marching bands in the state of North Carolina to have any opportunity for continuity in their activity, certain regulations must exist. Although creativity and diversity are to be encouraged among the many marching band events throughout the state, it is important that some elements remain consistent from event to event. This “manual” is simply a place to begin and will be constantly modified and improved in order to keep pace with the constant innovations brought forth by the competitors it hopes to serve.



# VISUAL PERFORMANCE

5		Box 1	7	8	Box 2	23	24	Box 3	38	39	Box 4	47	48	Box 5	50
Vocabulary (50 Points)	<p><b>Depth and layering</b> is never discovered.</p> <p><b>Range and variety of all visual elements</b> are never discovered.</p> <p><b>Visual musicality</b> is never discovered.</p> <p><b>Visual Structure, Phrasing, and Cohesion</b> are never discovered in the vocabulary.</p> <p><b>Range and Variety of Skill sets</b> are never discovered.</p> <p><b>Simultaneous responsibilities</b> are never discovered in the vocabulary.</p>	<p><b>Depth and layering</b> is seldom experienced.</p> <p><b>Range and variety of all visual elements</b> are seldom experienced.</p> <p><b>Visual musicality</b> is seldom experienced.</p> <p><b>Visual Structure, Phrasing, and Cohesion</b> are seldom experienced in the vocabulary.</p> <p><b>Range and Variety of Skill sets</b> are seldom experienced.</p> <p><b>Simultaneous responsibilities</b> are seldom experienced in the vocabulary.</p>	<p><b>Depth and layering</b> is sometimes known.</p> <p><b>Range and variety of all visual elements</b> are sometimes known.</p> <p><b>Visual musicality</b> is sometimes known.</p> <p><b>Visual Structure, Phrasing, and Cohesion</b> are sometimes known in the vocabulary.</p> <p><b>Range and Variety of Skill sets</b> are sometimes known.</p> <p><b>Simultaneous responsibilities</b> are sometimes known in the vocabulary.</p>	<p><b>Depth and layering</b> is frequently understood.</p> <p><b>Range and variety of all visual elements</b> are frequently understood.</p> <p><b>Visual musicality</b> is frequently understood.</p> <p><b>Visual Structure, Phrasing, and Cohesion</b> are frequently understood in the vocabulary.</p> <p><b>Range and Variety of Skill sets</b> are frequently understood.</p> <p><b>Simultaneous responsibilities</b> are frequently understood in the vocabulary.</p>	<p><b>Depth and layering</b> is always applied.</p> <p><b>Range and variety of all visual elements</b> are always applied.</p> <p><b>Visual musicality</b> is always applied.</p> <p><b>Visual Structure, Phrasing, and Cohesion</b> are always applied in the vocabulary.</p> <p><b>Range and Variety of Skill sets</b> are always applied.</p> <p><b>Simultaneous responsibilities</b> are always applied in the vocabulary.</p>										
	15		Box 1	23	24	Box 2	68	69	Box 3	113	114	Box 4	143	144	Box 5
Excellence & Technique (150 Points)	<p>The performer never discovered quality <b>timing control</b>.</p> <p>There is never evidence of <b>Ensemble Cohesiveness (Uniformity)</b> experienced.</p> <p>The performer never discovers consistent command of <b>interval/spacing</b>.</p> <p><b>Control / Balance of form</b> is never discovered by the performer.</p> <p><b>Recovery</b> is never discovered by the performer.</p> <p><b>Projection of Style</b> is never discovered by the performer.</p> <p>The performer never discovers an <b>understanding of role</b>.</p>	<p>The performer seldom experiences quality <b>timing control</b>.</p> <p><b>Ensemble Cohesiveness (Uniformity)</b> is seldom experienced by the performer.</p> <p>The performer seldom experiences consistent command of <b>interval/spacing</b>.</p> <p><b>Control / Balance of form</b> is seldom experienced by the performer.</p> <p><b>Recovery</b> is seldom experienced by the performer.</p> <p><b>Projection of Style</b> is seldom experienced by the performer.</p> <p>The performer seldom experiences an <b>understanding of role</b>.</p>	<p>The performer sometimes knows quality <b>timing control</b>.</p> <p><b>Ensemble Cohesiveness (Uniformity)</b> is sometimes known by the performer.</p> <p>Consistent command of <b>interval/spacing</b> is sometimes known by the performer.</p> <p><b>Control / Balance of form</b> is sometimes known by the performer.</p> <p><b>Recovery</b> is sometimes known by the performer.</p> <p><b>Projection of Style</b> is sometimes known by the performer.</p> <p>The performer sometimes knows an <b>understanding of role</b>.</p>	<p>The performer frequently understands quality <b>timing control</b>.</p> <p><b>Ensemble Cohesiveness (Uniformity)</b> is frequently understood by the performer.</p> <p>Consistent command of <b>interval/spacing</b> is frequently understood by the performer.</p> <p><b>Control / Balance of form</b> is frequently understood by the performer.</p> <p><b>Recovery</b> is frequently understood by the performer.</p> <p><b>Projection of Style</b> is frequently understood by the performer.</p> <p>The performer frequently demonstrates an <b>understanding of role</b>.</p>	<p>The performer always applies quality <b>timing control</b>.</p> <p><b>Ensemble Cohesiveness (Uniformity)</b> is always applied by the performer.</p> <p>Consistent command of <b>interval/spacing</b> is always applied by the performer.</p> <p><b>Control / Balance of form</b> is always applied by the performer.</p> <p><b>Recovery</b> is always applied by the performer.</p> <p><b>Projection of Style</b> is always applied by the performer.</p> <p>The performer always applies an <b>understanding of role</b>.</p>										



# VISUAL EFFECT

Band \_\_\_\_\_ Class \_\_\_\_\_ Event \_\_\_\_\_ Date \_\_\_\_\_ Prelims/Finals

Visual Effect is the utilization of all elements to bring about maximum effectiveness of the visual performance. Evaluate each caption below based on the criteria reference. Performances will be evaluated with the understanding that the vocabulary and content of a program (the “what”), in combination with the performance level (the “how”), will determine the achievement level. It is impossible to consider these elements separately.

Repertoire Effectiveness	Showmanship Effectiveness
<i>Consider the quality of:</i>	<i>How successful were the performers in:</i>
Contribution for Enrichment/Enhancement of all elements, (Musician / Auxiliary)	<b>Artistry / Musicality</b>
Utilization of form, movement, color, & space	Communication of Roles (Auxiliary / Musicians)
Focus & Staging	Achieved Effects
Visual / Audio Blend	Emotion
Creativity / Imagination	Entertainment
Interpretation / Musicality	Professionalism
Phrasing & Expression	Spirit / Intensity
Continuity / Unity	Engagement
Score	Score
(100)	(100)

<b>TOTAL</b>
(Possible 200)

<b>Box 1</b>	<b>Box 2</b>			<b>Box 3</b>			<b>Box 4</b>			<b>Box 5</b>
10 to 15	16	26	36	46	56	66	76	82	89	96 to 100
Never Discovers 10 to 15 Fair	Seldom Experiences 16 to 45 Good			Sometimes Knows 46 to 75 Excellent			Frequently Understands 76 to 95 Superior			Always Applies 96 to 100 Superior

**Sub Caption Spreads (Note: Do not use tenths of points.)**

Very Comparable	Minor Differences	Definitive Differences	Significant Difference
1 to 3 points	4 to 6 points	7 to 9 points	10 and higher

Judge's Signature \_\_\_\_\_

# VISUAL EFFECT

Repertoire Effectiveness (100 Points)

<p>The visual arrangement never discovers <b>Contribution for Enrichment / Enhancement of all elements</b>.</p> <p>Quality <b>utilization of form, movement, color, &amp; space</b> is never discovered in the repertoire.</p> <p>Clarity of <b>focus &amp; staging</b> is never discovered.</p> <p><b>Visual/audio blend</b> is never discovered.</p> <p><b>Creativity / Imagination</b> is never discovered in the visual arrangement.</p> <p>Value of <b>interpretation/musicality</b> is never discovered in the repertoire.</p> <p>The visual arrangement never discovers <b>phrasing &amp; expression</b>.</p> <p><b>Continuity/unity</b> is never discovered in the repertoire.</p> <p>The repertoire never discovers <b>utilization of balance, body and equipment</b>.</p>	<p><b>Contribution for Enrichment / Enhancement of all elements</b> is seldom experienced in the visual arrangement.</p> <p>Quality <b>utilization of form, movement, color, &amp; space</b> is seldom experienced in the repertoire.</p> <p>Clarity of <b>focus &amp; staging</b> is seldom experienced.</p> <p><b>Visual/audio blend</b> is seldom experienced.</p> <p><b>Creativity / Imagination</b> is seldom experienced in the visual arrangement.</p> <p>Value of <b>interpretation/musicality</b> is seldom experienced in the repertoire.</p> <p>The visual arrangement seldom experiences <b>phrasing &amp; expression</b>.</p> <p><b>Continuity/unity</b> is seldom experienced in the repertoire.</p> <p>The repertoire seldom experiences <b>utilization of balance, body and equipment</b>.</p>	<p><b>Contribution for Enrichment / Enhancement of all elements</b> is sometimes known through the visual arrangement.</p> <p>Quality <b>utilization of form, movement, color, &amp; space</b> is sometimes known through the repertoire.</p> <p>Clarity of <b>focus &amp; staging</b> is sometimes known.</p> <p><b>Visual/audio blend</b> is sometimes known.</p> <p><b>Creativity / Imagination</b> is sometimes known through the visual arrangement.</p> <p>Value of <b>interpretation/musicality</b> is sometimes known in the repertoire.</p> <p>The visual arrangement sometimes knows <b>phrasing &amp; expression</b>.</p> <p><b>Continuity/unity</b> is sometimes known in the repertoire.</p> <p><b>Utilization of balance, body and equipment</b> is sometimes known through the repertoire.</p>	<p><b>Contribution for Enrichment / Enhancement of all elements</b> is frequently understood through the visual arrangement.</p> <p>Quality <b>utilization of form, movement, color, &amp; space</b> is frequently understood through the repertoire.</p> <p>Clarity of <b>focus &amp; staging</b> is frequently understood.</p> <p><b>Visual/audio blend</b> is frequently understood.</p> <p><b>Creativity / Imagination</b> is frequently understood in the visual arrangement.</p> <p>Value of <b>interpretation/musicality</b> is frequently understood in the repertoire.</p> <p><b>Phrasing &amp; expression</b> is frequently understood in the visual arrangement.</p> <p><b>Continuity/unity</b> is frequently understood in the repertoire.</p> <p><b>Utilization of balance, body and equipment</b> is frequently understood through the repertoire.</p>	<p><b>Contribution for Enrichment / Enhancement of all elements</b> is always applied in the visual arrangement.</p> <p>Quality <b>utilization of form, movement, color, &amp; space</b> is always applied through the repertoire.</p> <p>Clarity of <b>focus &amp; staging</b> is always applied.</p> <p><b>Visual/audio blend</b> is always applied.</p> <p><b>Creativity / Imagination</b> is always applied in the visual arrangement.</p> <p>Value of <b>interpretation/musicality</b> is always applied in the repertoire.</p> <p><b>Phrasing &amp; expression</b> is always applied in the visual arrangement.</p> <p><b>Continuity/unity</b> is always applied in the repertoire.</p> <p><b>Utilization of balance, body and equipment</b> is always applied through the repertoire.</p>
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Showmanship Effectiveness (100 Points)

<p>10      Box 1      15</p> <p><b>Artistry / Musicality</b> is never discovered during the performance.</p> <p><b>Communication of Roles</b> is never discovered.</p> <p>The performers never discover <b>achieved effects</b></p> <p>The performers never discover <b>emotion</b>.</p> <p><b>Entertainment</b> is never discovered.</p> <p>The performers never discover <b>professionalism</b>.</p> <p><b>Spirit/Intensity</b> is never discovered.</p> <p><b>Engagement</b> is never discovered in the performance.</p>	<p>16      Box 2      45</p> <p><b>Artistry / Musicality</b> is seldom experienced in the performance.</p> <p><b>Communication of Roles</b> is seldom experienced</p> <p>The performers seldom experience <b>achieved effects</b></p> <p>The performers seldom experience <b>emotion</b>.</p> <p><b>Entertainment</b> is seldom experienced.</p> <p>The performers seldom experience <b>professionalism</b>.</p> <p><b>Spirit/Intensity</b> is seldom experienced.</p> <p><b>Engagement</b> is seldom experienced in the performance.</p>	<p>46      Box 3      75</p> <p><b>Artistry / Musicality</b> is sometimes known during the performance.</p> <p><b>Communication of Roles</b> is sometimes known</p> <p>The performers sometimes know <b>achieved effects</b></p> <p>The performers sometimes know <b>emotion</b>.</p> <p><b>Entertainment</b> is sometimes known.</p> <p>The performers sometimes know <b>professionalism</b>.</p> <p><b>Spirit/Intensity</b> is sometimes known.</p> <p><b>Engagement</b> is sometimes known in the performance.</p>	<p>76      Box 4      95</p> <p><b>Artistry / Musicality</b> is frequently understood in the performance.</p> <p><b>Communication of Roles</b> is frequently understood.</p> <p>The performers frequently understand <b>achieved effects</b></p> <p>The performers frequently understand <b>emotion</b>.</p> <p><b>Entertainment</b> is frequently understood.</p> <p>The performers frequently understand <b>professionalism</b>.</p> <p><b>Spirit/Intensity</b> is frequently understood.</p> <p><b>Engagement</b> is frequently understood in the performance.</p>	<p>96      Box 5      100</p> <p><b>Artistry / Musicality</b> is always applied throughout the performance.</p> <p><b>Communication of Roles</b> is always applied.</p> <p>The performers always apply <b>achieved effects</b></p> <p>The performers always apply <b>emotion</b>.</p> <p><b>Entertainment</b> is always applied.</p> <p>The performers always apply <b>professionalism</b>.</p> <p><b>Spirit/Intensity</b> is always applied.</p> <p><b>Engagement</b> is always applied in the performance.</p>
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# Music Performance-Ensemble

Band \_\_\_\_\_ Class \_\_\_\_\_ Event \_\_\_\_\_ Date \_\_\_\_\_ Prelims/Finals

Evaluate each caption below based on the criteria reference. Performances will be evaluated with the understanding that the vocabulary and content of a program (the “what”), in combination with the performance level (the “how”), will determine the achievement level. It is impossible to consider these elements separately.

Tone Quality and Intonation	Accuracy and Definition
<i>How successful was the ensemble (winds and percussion) in:</i>	<i>How successful was the ensemble (winds and percussion) in:</i>
Centers of Tone & Pitch	Ensemble Cohesiveness
Breath support & Control	Tempo, Pulse Control
Balance & Blend	Phrasing
Consistency of Timbre & Sonority	Rhythmic Interpretation
Full Range of Dynamics	Style/Idiomatic Interpretation
Score	Score
(100)	(100)

Box 1	Box 2			Box 3			Box 4			Box 5
10 to 15	16	26	36	46	56	66	76	82	89	96 to 100
Never Discovers 10 to 15 Fair	Seldom Experiences 16 to 45 Good			Sometimes Knows 46 to 75 Excellent			Frequently Understands 76 to 95 Superior			Always Applies 96 to 100 Superior

TOTAL
(Possible 200)

Sub Caption Spreads (Note: Do not use tenths of points.)			
Very Comparable	Minor Differences	Definitive Differences	Significant Difference
1 to 3 points	4 to 6 points	7 to 9 points	10 and higher

Judge's Signature \_\_\_\_\_

# MUSIC PERFORMANCE – ENSEMBLE

Tone Quality & Intonation (100 Points)

<p>Characteristic <b>tonal center</b> and <b>pitch accuracy</b> is never discovered.</p> <p>Quality <b>breath support and control</b> is never discovered.</p> <p>Evidence of proper <b>balance</b> or <b>blend</b> is never discovered.</p> <p><b>Consistency of Timbre &amp; Sonority</b> is never discovered.</p> <p>A <b>full range of dynamics</b> is never discovered.</p>	<p>Characteristic <b>tonal center</b> and <b>pitch accuracy</b> is seldom experienced.</p> <p>Quality <b>breath support and control</b> is seldom experienced.</p> <p>Evidence of proper <b>balance</b> or <b>blend</b> is seldom experienced.</p> <p><b>Consistency of Timbre &amp; Sonority</b> is seldom experienced.</p> <p>A <b>full range of dynamics</b> is seldom experienced.</p>	<p>Characteristic <b>tonal center</b> and <b>pitch accuracy</b> is sometimes known.</p> <p>Quality <b>breath support and control</b> is sometimes known.</p> <p>Evidence of proper <b>balance</b> or <b>blend</b> is sometimes known.</p> <p><b>Consistency of Timbre &amp; Sonority</b> is sometimes known.</p> <p>A <b>full range of dynamics</b> is sometimes known.</p>	<p>Characteristic <b>tonal center</b> and <b>pitch accuracy</b> is frequently understood.</p> <p>Quality <b>breath support and control</b> is frequently understood.</p> <p>Evidence of proper <b>balance</b> or <b>blend</b> is frequently understood.</p> <p><b>Consistency of Timbre &amp; Sonority</b> is frequently understood.</p> <p>A <b>full range of dynamics</b> is frequently understood.</p>	<p>Characteristic <b>tonal center</b> and <b>pitch accuracy</b> is always applied.</p> <p>Quality <b>breath support and control</b> is always applied.</p> <p>Evidence of proper <b>balance</b> or <b>blend</b> is always applied.</p> <p><b>Consistency of Timbre &amp; Sonority</b> is always applied.</p> <p>A <b>full range of dynamics</b> is always applied.</p>
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Accuracy & Definition (100 Points)

10	Box 1	15	16	Box 2	45	46	Box 3	75	76	Box 4	95	96	Box 5	100
<p>Evidence of <b>Ensemble Cohesiveness</b> is never discovered.</p> <p>Never is ensemble <b>Tempo &amp; Pulse Control</b> discovered during the performance.</p> <p>Performers never discover an awareness of musical <b>phrasing</b>.</p> <p>Evidence of <b>Rhythmic Interpretation</b> is never discovered by the performers.</p> <p><b>Style/Idiomatic Interpretation</b> is never discovered.</p>			<p>Evidence of <b>Ensemble Cohesiveness</b> is seldom experienced.</p> <p>Seldom is ensemble <b>Tempo &amp; Pulse Control</b> experienced during the performance.</p> <p>Performers seldom experience an awareness of musical <b>phrasing</b>.</p> <p>Evidence of <b>Rhythmic Interpretation</b> is seldom experienced by the performers.</p> <p><b>Style/Idiomatic Interpretation</b> is seldom experienced.</p>			<p>Evidence of <b>Ensemble Cohesiveness</b> is sometimes known.</p> <p>Sometimes the ensemble knows <b>Tempo &amp; Pulse Control</b> during the performance.</p> <p>Performers sometimes know an awareness of musical <b>phrasing</b>.</p> <p>Evidence of <b>Rhythmic Interpretation</b> is sometimes known by the performers.</p> <p><b>Style/Idiomatic Interpretation</b> is sometimes known.</p>			<p>Evidence of <b>Ensemble Cohesiveness</b> is frequently understood.</p> <p>The ensemble frequently demonstrates an understanding of <b>Tempo &amp; Pulse Control</b> during the performance.</p> <p>Performers frequently understand an awareness of musical <b>phrasing</b>.</p> <p>Evidence of <b>Rhythmic Interpretation</b> is frequently understood by the performers.</p> <p><b>Style/Idiomatic Interpretation</b> is frequently understood.</p>			<p>Evidence of <b>Ensemble Cohesiveness</b> is always applied.</p> <p>The ensemble always applies <b>Tempo &amp; Pulse Control</b> during the performance.</p> <p>Performers always apply an awareness of musical <b>phrasing</b>.</p> <p>Evidence of <b>Rhythmic Interpretation</b> is always applied by the performers.</p> <p><b>Style/Idiomatic Interpretation</b> is always applied.</p>		



# MUSIC EFFECT #1

Band \_\_\_\_\_ Class \_\_\_\_\_ Event \_\_\_\_\_ Date \_\_\_\_\_ Prelims/Finals

Music Effect is the utilization of all elements to bring about maximum effectiveness of the musical performance. Evaluate each caption below based on the criteria reference. Performances will be evaluated with the understanding that the vocabulary and content of a program (the “what”), in combination with the performance level (the “how”), will determine the achievement level. It is impossible to consider these elements separately.

Repertoire Effectiveness	Showmanship Effectiveness
<i>Consider the quality of:</i>	<i>How successful were the performers in:</i>
Contribution for Enrichment/Enhancement of all elements (Woodwinds, Brass, Percussion)	Musicality / Artistry
Appropriate Range of Expression	Emotion
Creativity / Imagination	Achieved Effects
Audio / Visual Blend	Communication of Roles
Pacing / Continuity / Unity	Entertainment
Coordination / Staging	Professionalism
Variety of Textures	Spirit / Intensity
Score	Score
(100)	(100)

Box 1	Box 2	Box 3	Box 4	Box 5
10 to 15	16    26    36	46    56    66	76    82    89	96 to 100
Never Discovers 10 to 15 Fair	Seldom Experiences 16 to 45 Good	Sometimes Knows 46 to 75 Excellent	Frequently Understands 76 to 95 Superior	Always Applies 96 to 100 Superior

TOTAL
(Possible 200)

Sub Caption Spreads (Note: Do not use tenths of points.)			
Very Comparable 1 to 3 points	Minor Differences 4 to 6 points	Definitive Differences 7 to 9 points	Significant Difference 10 and higher

Judge's Signature \_\_\_\_\_

# MUSIC EFFECT #1

Repertoire Effectiveness (100 Points)

<p><b>Contribution for Enrichment</b> is never discovered.</p> <p><b>Range of Expression</b> is never discovered in the musical arrangement.</p> <p><b>Creativity/Imagination</b> is never discovered.</p> <p>Quality <b>Audio/Visual Blend</b> is never discovered.</p> <p>Attention to <b>Pacing / Continuity / Unity</b> is never discovered.</p> <p>Evidence of <b>Coordination/Staging</b> is never discovered.</p> <p><b>Variety of Texture</b> is never discovered in the musical arrangement.</p>	<p><b>Contribution for Enrichment</b> is seldom experienced.</p> <p><b>Range of Expression</b> is seldom experienced in the musical arrangement.</p> <p><b>Creativity/Imagination</b> is seldom experienced.</p> <p>Quality <b>Audio/Visual Blend</b> is seldom experienced.</p> <p>Attention to <b>Pacing / Continuity / Unity</b> is seldom experienced.</p> <p>Evidence of <b>Coordination/Staging</b> is seldom experienced.</p> <p><b>Variety of Texture</b> is seldom experienced in the musical arrangement.</p>	<p><b>Contribution for Enrichment</b> is sometimes known.</p> <p><b>Range of Expression</b> is sometimes known in the musical arrangement.</p> <p><b>Creativity/Imagination</b> is sometimes known.</p> <p>Quality <b>Audio/Visual Blend</b> is sometimes known.</p> <p>Attention to <b>Pacing / Continuity / Unity</b> is sometimes known.</p> <p>Evidence of <b>Coordination/Staging</b> is sometimes known.</p> <p><b>Variety of Texture</b> is sometimes known in the musical arrangement.</p>	<p><b>Contribution for Enrichment</b> is frequently understood.</p> <p><b>Range of Expression</b> is frequently understood in the musical arrangement.</p> <p><b>Creativity/Imagination</b> is frequently understood.</p> <p>Quality <b>Audio/Visual Blend</b> is frequently understood.</p> <p>Attention to <b>Pacing / Continuity / Unity</b> is frequently understood.</p> <p>Evidence of <b>Coordination/Staging</b> is frequently understood.</p> <p><b>Variety of Texture</b> is frequently understood in the musical arrangement.</p>	<p><b>Contribution for Enrichment</b> is always applied.</p> <p><b>Range of Expression</b> is always applied in the musical arrangement.</p> <p><b>Creativity/Imagination</b> is always applied.</p> <p>Quality <b>Audio/Visual Blend</b> is always applied.</p> <p>Attention to <b>Pacing / Continuity / Unity</b> is always applied.</p> <p>Evidence of <b>Coordination/Staging</b> is always applied.</p> <p><b>Variety of Texture</b> is always applied in the musical arrangement.</p>
10      Box 1      15	16      Box 2      45	46      Box 3      75	76      Box 4      95	96      Box 5      100

Showmanship Effectiveness (100 Points)

<p><b>Musicality/Artistry</b> is never discovered by the performers.</p> <p><b>Emotion</b> is never discovered in the performance.</p> <p><b>Achieved Effects</b> are never discovered by the ensemble.</p> <p><b>Communication of Roles</b> is never discovered by the performers.</p> <p>The performance never discovers <b>Entertainment</b>.</p> <p><b>Professionalism</b> is never discovered by the performers</p> <p>A presentation of <b>Spirit/Intensity</b> is never discovered.</p> <p><b>Engagement</b> is never discovered.</p>	<p><b>Musicality/Artistry</b> is seldom experienced by the performers.</p> <p><b>Emotion</b> is seldom experienced in the performance.</p> <p><b>Achieved Effects</b> are seldom experienced by the ensemble.</p> <p><b>Communication of Roles</b> is seldom experienced by the performers.</p> <p>The performance seldom experiences <b>Entertainment</b>.</p> <p><b>Professionalism</b> is seldom experienced by the performers</p> <p>A presentation of <b>Spirit/Intensity</b> is seldom experienced.</p> <p><b>Engagement</b> is seldom experienced.</p>	<p><b>Musicality/Artistry</b> is sometimes known by the performers.</p> <p><b>Emotion</b> is sometimes known in the performance.</p> <p><b>Achieved Effects</b> are sometimes known by the ensemble.</p> <p><b>Communication of Roles</b> is sometimes known by the performers.</p> <p>The performance sometimes knows <b>Entertainment</b>.</p> <p><b>Professionalism</b> is sometimes known by the performers</p> <p>A presentation of <b>Spirit/Intensity</b> is sometimes known.</p> <p><b>Engagement</b> is sometimes known.</p>	<p><b>Musicality/Artistry</b> is frequently understood by the performers.</p> <p><b>Emotion</b> is frequently understood in the performance.</p> <p><b>Achieved Effects</b> are frequently understood by the ensemble.</p> <p><b>Communication of Roles</b> is frequently understood by the performers.</p> <p>The performance frequently understands <b>Entertainment</b>.</p> <p><b>Professionalism</b> is frequently understood by the performers.</p> <p>A presentation of <b>Spirit/Intensity</b> is frequently understood.</p> <p><b>Engagement</b> is frequently understood.</p>	<p><b>Musicality/Artistry</b> is always applied by the performers.</p> <p><b>Emotion</b> is always applied in the performance.</p> <p><b>Achieved Effects</b> are always applied by the ensemble.</p> <p><b>Communication of Roles</b> is always applied by the performers.</p> <p><b>Entertainment</b> is always applied in the performance.</p> <p><b>Professionalism</b> is always applied by the performers.</p> <p>A presentation of <b>Spirit/Intensity</b> is always applied.</p> <p><b>Engagement</b> is always applied.</p>
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# MUSIC EFFECT #2

**Band** \_\_\_\_\_ **Class** \_\_\_\_\_ **Event** \_\_\_\_\_ **Date** \_\_\_\_\_ **Prelims/Finals**

Music Effect is the utilization of all elements to bring about maximum effectiveness of the musical performance. Evaluate each caption below based on the criteria reference. Performances will be evaluated with the understanding that the vocabulary and content of a program (the “what”), in combination with the performance level (the “how”), will determine the achievement level. It is impossible to consider these elements separately.

Repertoire Effectiveness	Showmanship Effectiveness
<i>Consider the quality of:</i>	<i>How successful were the performers in:</i>
Contribution for Enrichment/Enhancement of all elements (Woodwinds, Brass, Percussion)	Musicality / Artistry
Appropriate Range of Expression	Emotion
Creativity / Imagination	Achieved Effects
Audio / Visual Blend	Communication of Roles
Pacing / Continuity / Unity	Entertainment
Coordination / Staging	Professionalism
Variety of Textures	Spirit / Intensity
Score	Score
(100)	(100)

<b>Box 1</b>	<b>Box 2</b>			<b>Box 3</b>			<b>Box 4</b>			<b>Box 5</b>
10 to 15	16	26	36	46	56	66	76	82	89	96 to 100
Never Discovers 10 to 15 Fair	Seldom Experiences 16 to 45 Good			Sometimes Knows 46 to 75 Excellent			Frequently Understands 76 to 95 Superior			Always Applies 96 to 100 Superior

<b>Sub Caption Spreads (Note: Do not use tenths of points.)</b>			
Very Comparable	Minor Differences	Definitive Differences	Significant Difference
1 to 3 points	4 to 6 points	7 to 9 points	10 and higher

<b>TOTAL</b>
(Possible 200)

Judge's Signature \_\_\_\_\_

Music Effect #2

<p><b>Contribution for Enrichment</b> is never discovered.</p> <p><b>Range of Expression</b> is never discovered in the musical arrangement.</p> <p><b>Creativity/Imagination</b> is never discovered.</p> <p>Quality <b>Audio/Visual Blend</b> is never discovered.</p> <p>Attention to <b>Pacing / Continuity / Unity</b> is never discovered.</p> <p>Evidence of <b>Coordination/Staging</b> is never discovered.</p> <p><b>Variety of Texture</b> is never discovered in the musical arrangement.</p>	<p><b>Contribution for Enrichment</b> is seldom experienced.</p> <p><b>Range of Expression</b> is seldom experienced in the musical arrangement.</p> <p><b>Creativity/Imagination</b> is seldom experienced.</p> <p>Quality <b>Audio/Visual Blend</b> is seldom experienced.</p> <p>Attention to <b>Pacing / Continuity / Unity</b> is seldom experienced.</p> <p>Evidence of <b>Coordination/Staging</b> is seldom experienced.</p> <p><b>Variety of Texture</b> is seldom experienced in the musical arrangement.</p>	<p><b>Contribution for Enrichment</b> is sometimes known.</p> <p><b>Range of Expression</b> is sometimes known in the musical arrangement.</p> <p><b>Creativity/Imagination</b> is sometimes known.</p> <p>Quality <b>Audio/Visual Blend</b> is sometimes known.</p> <p>Attention to <b>Pacing / Continuity / Unity</b> is sometimes known.</p> <p>Evidence of <b>Coordination/Staging</b> is sometimes known.</p> <p><b>Variety of Texture</b> is sometimes known in the musical arrangement.</p>	<p><b>Contribution for Enrichment</b> is frequently understood.</p> <p><b>Range of Expression</b> is frequently understood in the musical arrangement.</p> <p><b>Creativity/Imagination</b> is frequently understood.</p> <p>Quality <b>Audio/Visual Blend</b> is frequently understood.</p> <p>Attention to <b>Pacing / Continuity / Unity</b> is frequently understood.</p> <p>Evidence of <b>Coordination/Staging</b> is frequently understood.</p> <p><b>Variety of Texture</b> is frequently understood in the musical arrangement.</p>	<p><b>Contribution for Enrichment</b> is always applied.</p> <p><b>Range of Expression</b> is always applied in the musical arrangement.</p> <p><b>Creativity/Imagination</b> is always applied.</p> <p>Quality <b>Audio/Visual Blend</b> is always applied.</p> <p>Attention to <b>Pacing / Continuity / Unity</b> is always applied.</p> <p>Evidence of <b>Coordination/Staging</b> is always applied.</p> <p><b>Variety of Texture</b> is always applied in the musical arrangement.</p>
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10	Box 1	15	16	Box 2	45	46	Box 3	75	76	Box 4	95	96	Box 5	100
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<p><b>Musicality/Artistry</b> is never discovered by the performers.</p> <p><b>Emotion</b> is never discovered in the performance.</p> <p><b>Achieved Effects</b> are never discovered by the ensemble.</p> <p><b>Communication of Roles</b> is never discovered by the performers.</p> <p>The performance never discovers <b>Entertainment</b>.</p> <p><b>Professionalism</b> is never discovered by the performers</p> <p>A presentation of <b>Spirit/Intensity</b> is never discovered.</p> <p><b>Engagement</b> is never discovered.</p>	<p><b>Musicality/Artistry</b> is seldom experienced by the performers.</p> <p><b>Emotion</b> is seldom experienced in the performance.</p> <p><b>Achieved Effects</b> are seldom experienced by the ensemble.</p> <p><b>Communication of Roles</b> is seldom experienced by the performers.</p> <p>The performance seldom experiences <b>Entertainment</b>.</p> <p><b>Professionalism</b> is seldom experienced by the performers</p> <p>A presentation of <b>Spirit/Intensity</b> is seldom experienced.</p> <p><b>Engagement</b> is seldom experienced.</p>	<p><b>Musicality/Artistry</b> is sometimes known by the performers.</p> <p><b>Emotion</b> is sometimes known in the performance.</p> <p><b>Achieved Effects</b> are sometimes known by the ensemble.</p> <p><b>Communication of Roles</b> is sometimes known by the performers.</p> <p>The performance sometimes knows <b>Entertainment</b>.</p> <p><b>Professionalism</b> is sometimes known by the performers</p> <p>A presentation of <b>Spirit/Intensity</b> is sometimes known.</p> <p><b>Engagement</b> is sometimes known.</p>	<p><b>Musicality/Artistry</b> is frequently understood by the performers.</p> <p><b>Emotion</b> is frequently understood in the performance.</p> <p><b>Achieved Effects</b> are frequently understood by the ensemble.</p> <p><b>Communication of Roles</b> is frequently understood by the performers.</p> <p>The performance frequently understands <b>Entertainment</b>.</p> <p><b>Professionalism</b> is frequently understood by the performers.</p> <p>A presentation of <b>Spirit/Intensity</b> is frequently understood.</p> <p><b>Engagement</b> is frequently understood.</p>	<p><b>Musicality/Artistry</b> is always applied by the performers.</p> <p><b>Emotion</b> is always applied in the performance.</p> <p><b>Achieved Effects</b> are always applied by the ensemble.</p> <p><b>Communication of Roles</b> is always applied by the performers.</p> <p><b>Entertainment</b> is always applied in the performance.</p> <p><b>Professionalism</b> is always applied by the performers.</p> <p>A presentation of <b>Spirit/Intensity</b> is always applied.</p> <p><b>Engagement</b> is always applied.</p>
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# MUSIC PERFORMANCE - INDIVIDUAL

Band \_\_\_\_\_ Class \_\_\_\_\_ Event \_\_\_\_\_ Date \_\_\_\_\_ Prelims/Finals \_\_\_\_\_

Evaluate each caption below based on the criteria reference. Performances will be evaluated with the understanding that the vocabulary and content of a program (the “what”), in combination with the performance level (the “how”), will determine the achievement level. It is impossible to consider these elements separately.

Woodwinds		Brass		Percussion	
<i>How successful were individual performers in:</i>		<i>How successful were individual performers in:</i>		<i>How successful were individual performers in:</i>	
Phrasing		Phrasing		Phrasing	
Articulation		Articulation		Technique	
Rhythmic Accuracy		Rhythmic Accuracy		Clarity / Rhythmic Accuracy	
Intonation		Intonation		Tuning / Timbre	
Tone Quality	Score	Tone Quality	Score		Score
	(75)		(75)		(50)

Box 1	Box 2	Box 3	Box 4	Box 5
Never Discovers	Seldom Experiences	Sometimes Knows	Frequently Understands	Always Applies
7 to 12	13   20   27	34   41   49	57   62   67	72 to 75
Fair (7 to 12)	Good (13 to 33)	Excellent (34 to 56)	Superior (57 to 71)	Superior (72 to 75)
Never Discovers	Seldom Experiences	Sometimes Knows	Frequently Understands	Always Applies
5 to 7	8   13   18	24   29   34	39   42   45	48 to 50
Fair (5 to 7)	Good (8 to 23)	Excellent (24 to 38)	Superior (39 to 47)	Superior (48 to 50)

Sub Caption Spreads (Note: This is a guide. Do not use tenths of points.)				
	Very Comparable	Minor Differences	Definitive Differences	Significant Difference
Woodwinds / Brass	1 to 2 points	3 to 4 points	5 to 7 points	8 and higher
Percussion	1 to 2 points	2 to 3 points	3 to 4 points	5 and higher

TOTAL
(Possible 200)

Judge's Signature \_\_\_\_\_

# MUSICAL PERFORMANCE - INDIVIDUAL

Woodwinds (75 Points)

Completed <b>Phrases</b> are never discovered.	Completed <b>Phrases</b> are seldom experienced.	Completed <b>Phrases</b> are sometimes known.	Completed <b>Phrases</b> are frequently understood.	Completed <b>Phrases</b> are always applied.
Proper <b>articulation</b> method and style is never discovered.	Proper <b>articulation</b> method and style is seldom experienced.	Proper <b>articulation</b> method and style is sometimes known.	Proper <b>articulation</b> method and style is frequently understood.	Proper <b>articulation</b> method and style is always applied.
<b>Rhythmic accuracy</b> is never discovered.	<b>Rhythmic accuracy</b> is seldom experienced.	<b>Rhythmic accuracy</b> is sometimes known.	<b>Rhythmic accuracy</b> is frequently understood.	<b>Rhythmic accuracy</b> is always applied.
Quality <b>Intonation</b> is never discovered.	Quality <b>Intonation</b> is seldom experienced.	Quality <b>Intonation</b> is sometimes known.	Quality <b>Intonation</b> is frequently understood.	Quality <b>Intonation</b> is always applied.
Characteristic woodwind <b>tone quality</b> is never discovered.	Characteristic woodwind <b>tone quality</b> is seldom experienced.	Characteristic woodwind <b>tone quality</b> is sometimes known.	Characteristic woodwind <b>tone quality</b> is frequently understood.	Characteristic woodwind <b>tone quality</b> is always applied.
7      Box 1      12	13      Box 2      33	34      Box 3      56	57      Box 4      71	72      Box 5      75

Brass (75 Points)

Completed <b>Phrases</b> are never discovered.	Completed <b>Phrases</b> are seldom experienced.	Completed <b>Phrases</b> are sometimes known.	Completed <b>Phrases</b> are frequently understood.	Completed <b>Phrases</b> are always applied.
Proper <b>articulation</b> method and style is never discovered.	Proper <b>articulation</b> method and style is seldom experienced.	Proper <b>articulation</b> method and style is sometimes known.	Proper <b>articulation</b> method and style is frequently understood.	Proper <b>articulation</b> method and style is always applied.
<b>Rhythmic accuracy</b> is never discovered.	<b>Rhythmic accuracy</b> is seldom experienced.	<b>Rhythmic accuracy</b> is sometimes known.	<b>Rhythmic accuracy</b> is frequently understood.	<b>Rhythmic accuracy</b> is always applied.
Quality <b>Intonation</b> is never discovered.	Quality <b>Intonation</b> is seldom experienced.	Quality <b>Intonation</b> is sometimes known.	Quality <b>Intonation</b> is frequently understood.	Quality <b>Intonation</b> is always applied.
Characteristic brass <b>tone quality</b> is never discovered.	Characteristic brass <b>tone quality</b> is seldom experienced.	Characteristic brass <b>tone quality</b> is sometimes known.	Characteristic brass <b>tone quality</b> is frequently understood.	Characteristic brass <b>tone quality</b> is always applied.
5      Box 1      7	8      Box 2      23	24      Box 3      38	39      Box 4      47	48      Box 5      50

Percussion (50 Points)

An approached to <b>Phrasing</b> with regard to the entire ensemble is never discovered.	An approached to <b>Phrasing</b> with regard to the entire ensemble is seldom experienced.	An approached to <b>Phrasing</b> with regard to the entire ensemble is sometimes known.	An approached to <b>Phrasing</b> with regard to the entire ensemble is frequently understood.	An approached to <b>Phrasing</b> with regard to the entire ensemble is always applied.
A basic approach to <b>technique</b> is never discovered.	A basic approach to <b>technique</b> is seldom experienced.	A basic approach to <b>technique</b> is sometimes known.	A basic approach to <b>technique</b> is frequently understood.	A basic approach to <b>technique</b> is always applied.
<b>Clarity and rhythmic accuracy</b> is never discovered.	<b>Clarity and rhythmic accuracy</b> is seldom experienced.	<b>Clarity and rhythmic accuracy</b> is sometimes known.	<b>Clarity and rhythmic accuracy</b> is frequently understood.	<b>Clarity and rhythmic accuracy</b> is always applied.
Appropriate <b>tuning and timbre</b> concepts are never discovered.	Appropriate <b>tuning and timbre</b> concepts are seldom experienced.	Appropriate <b>tuning and timbre</b> concepts are sometimes known.	Appropriate <b>tuning and timbre</b> concepts are frequently understood.	Appropriate <b>tuning and timbre</b> concepts are always applied.