

**WBA ADJUDICATION MANUAL  
&  
CONTEST RULES**

## SCORING

Each band will receive a score based on a total possible 100 points computed to the nearest tenth of a point. The score will be the total of the scores given by each of eight adjudicators less any penalty points.

The calculation of the total score for each caption is:

- (30 points) Average of: 30 Points - Music Effect & 30 Points - Visual Effect
- (30 points) Average of: 30 Points - Music Perf. – Ensemble & 30 Points - Music Perf. - Individual
- (20 points) Average of: 20 Points - Visual Perf – Ensemble & 20 Points - Visual Perf-Individual
- (10 points) Total of: 10 Points - Percussion
- (10 points) Total of: 10 Points - Auxiliary
- (100 points Total)**

The percentage of the total score for each caption is:

Music Effect	15%
Visual Effect	15%
Ensemble Music Perf.	15%
Individual Music Perf.	15%
Percussion	10%
Ensemble Visual Perf.	10%
Individual Visual Perf	10%
Auxiliary	10%

All scoring will be done on a build-up, achievement basis, utilizing an educationally- oriented, criteria referenced scale for each caption and category. Scoring is assigned based upon the upper 60 percent of the total value of each sheet.

Scoring in the Percussion and Auxiliary categories will be done by a single adjudicator in each category. Each of these categories will be scored based on a total of 100 points, computed to the nearest tenth of a point. Scoring in these categories are included in the scoring or placement of the band as a whole. Judging focus in these two captions will be to assist these sections in such a way as to augment the success of the total band program.



## ADJUDICATION

All WBA competitions will use conference-approved adjudicators. Each competition will require one adjudicator in each of the following captions and categories. They will adjudicate each band from the locations indicated:

- Music Effect..... Press Box
- Visual Effect..... Press Box
- Music Performance - Ensemble ..... Press Box

Music Performance - Individual .....	Field Level
Percussion.....	Press Box
Visual Performance - Ensemble ....	Press Box
Visual Performance - Individual ....	Field Level
Auxiliary.....	Press Box
Timing Penalty.....	Field level
Tabulator .....	Press Box or close proximity to field

Adjudicators will provide cassette tape commentary in responding to each aspect of the band's performance. Commentary will be of a constructive nature and should reinforce the learning process. It must be of direct value to both the band director and the band members.

## **THE TWO TIERED SCORING SYSTEM**

The intent of the two tiered scoring system is to create a curriculum based scoring process that will reward and encourage smaller band programs for achievement which is unique to their size and development. This concept offers all students a more equitable opportunity to compete and achieve.

The primary goal is to support development of the highest quality in music performance and visual design regardless of size. However, there are unique circumstances under which the smaller band must function. This system is based on an understanding of the impacting circumstances which influence the size and development of the band programs within these 2 levels of development. It is intended to be realistic in the expectations and in the rewards for groups in this situation. All bands in every class will be measured against the "paradigm" for that class. The "paradigm" will be that band who achieves the highest standard. Judges will call upon their experience and their exposure to all bands within each class size.

### **THE CONSIDERATIONS BEHIND THE 2-TIERED SYSTEM INCLUDE:**

- ◆ The presence/absence of quality feeder programs which impact on the musical development of students entering secondary education.
- ◆ School values and support relative to music education.
- ◆ Funding and/or Staffing
- ◆ A school schedule that offers an accessible music program to the students.
- ◆ Administrative support of the Arts
- ◆ Building a new program. Understanding the issues for those directors and students who are in the experiencing/ discovering stages of growth & development relative to establishing the disciplines and standards within the program.
- ◆ Developing esteem during this process
- ◆ Rewarding the steps taken in musical development
- ◆ Bringing value to the young program through success in competitive situations



## CONTEST AWARDS

All WBA field competitions will include the following awards which may be in the form of trophies, plaques, band oriented merchandise or prize money. These awards will be given in all five classes.

### **1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Place in Each Class.**

**Best Music in Each Class:** Music Perf (Ind) + Music Perf (Ens)

**Best Marching/Movement in Each Class:** Visual Perf (Ind) + Visual Perf (Ens)

**Best Effect in Each Class:** Music Effect + Visual Effect

**Best Percussion in Each Class:** Percussion

**Best Auxiliary in Each Class:** Auxiliary

**Sweepstakes** award to the highest scoring band in the **combined 1,2,3A** classes and to the highest scoring band in the **combined 4 & 5 A classes**. Sweepstakes recipients are removed from the regular placement within their class.

- ◆ The show sponsor will present awards as listed above.
- ◆ The scores and caption awards for all competing bands will be announced during the awards ceremony. **Scores** for caption awards will not be announced.
- ◆ In the case of a bottom-line tie between two or more bands, the tie will be broken by ranking the bands based on the winner of the combined music and visual effect scores. Should a tie still exist, the combined music performance scores will be used to break the tie. **The tabulator will be responsible for bringing the tie to the attention of the chief judge.**
- ◆ In the case of a tie in caption awards, duplicate awards will be presented.



# MARCHING BAND CHAMPIONSHIPS

This event will be run and sponsored by WBA and its membership. WBA rules and regulations will be used. It will be run separately from the rest of the season, serving as both the Class championship show for WBA as well as a combined Grand Championship contest where the 1/2/3A bands compete in joint contest and where the 4/5A bands compete in joint contest. This event is a vehicle where all bands can take part in a major championship show. The organization of the championship will be of the highest quality in every aspect. It is the intent that this event will rotate between Northern California, Central California and Southern California.

The Championship event is a two-day competition held the weekend prior to thanksgiving. There will be two competition venues; one for the 1/2/3A classes and one for the 4/5A classes. **The Saturday competition is the Class Championship.** It also serves as the basis for progressing the bands on to the combined Grand Championship to be held the following day for the top 15 bands from each site.

**Date:** The weekend prior to Thanksgiving

**Site:** Determined by WBA – rotating between Northern, Central and Southern California.

**Rules:** WBA rules

**Entry Fee:** \$250.00. No refunds after November 1. Entry Deadline is November 1 or when contest fills to its capacity.

**Application Limit:** The maximum number of 1A 2A 3A bands at the Saturday site will be forty (40) The maximum number of 4A 5A bands will be thirty-five (35). Time restraints could dictate fewer participants at any site.

**Prelims Order** Entries received by the September meeting will be determined by a draw. Entries received after the September meeting will be determined by the reverse order of Postmark. No refunds will be made after November 1.

**Combined Championship Progression:** The top three A, top three AA, the top three AAA and the next highest scoring 6 bands will move to the combined Grand Championship. The top three 4A and the top three 5A bands and the next highest scoring 9 bands will progress to the combined Grand Championship. Order of appearance will be determined by Reverse order of placement in Prelims.

**Finance:** All proceeds from the gate, programs, and souvenir sales will go to WBA.

**Video Taping:** Each band will receive a DVD of their Saturday and Sunday performance. Parents may video tape or record the event at their own discretion.

**Tickets:** Tickets for Championships will be good for both days. Price will be fixed by the Championship Committee. A Senior/child ticket will be available at a reduced cost.

Standard WBA awards will be presented to the bands in each class.

Class champion banners and Class Championship medals will also be awarded the 5 winning bands.

**Class Awards:**

All participating students will receive a Championships patch.

Standard WBA awards will be presented to the bands in each of the combined classes.

**Grand Champ Awards** Combined class champion banners (1A, 2A, 3A Champion, 4A, 5A Champion) will be issued to each of the 2 champions from the Grand Championship competitions.

Championship medals will be issued to the members of the top 3 bands in each of the combined classes (1A/2A/3A and 4A/5A )

Grand Championship patches will issued to the members of each of the bands participating in the Combined Championship competitions.

Grand Championship Finalist plaques will be issued to 4<sup>th</sup> through 15<sup>th</sup> place bands in each of the combined contests.

**Scholarships:** Each band in the Combined Championship will receive one \$200 scholarship.



# FIELD COMPETITION RULES

## FIELD BOUNDARIES

- ◆ There are no boundary line penalties. Bands may enter and exit over any boundary line. Bands may begin and end their performance anywhere on or off the competition area as long as timing requirements are met. Band members (including drum majors) may cross any boundary line at will anytime, but they may NOT enter the stands or seating area for any reason. Because of the latitude afforded with regard to boundary lines, the pit area can be any place within the competition area and will not contain any specific markings or designations.

## 1A - 2A – 3A TIMING

- ◆ 1A-2A-3A bands must be in competition for a minimum of 5 minutes and a maximum of 9 minutes. Timing will occur by the Tabulator and will begin with the first note of music or the first step of the band proper. Judging will cease at the conclusion of the band's performance.
- ◆ 1A-2A-3A bands will begin their performance in increments of a maximum of 13 minutes. This time will begin when the starter gives the signal for the band to move from the staging area to the competition area. This time includes setting up, a warm-up (optional), and vacating the competition area.
- ◆ When the band appears to be ready, the announcer will ask if the band is ready. The drum major(s) will indicate readiness through a salute or some other appropriate signal. The announcer will then tell the band to take the field in competition.

## 4A - 5A TIMING

- ◆ 4A-5A bands must be in competition for a minimum of 7 minutes and a maximum of 11 minutes. Timing will occur by the Tabulator and will begin with the first note of music or the first step of the band proper. Judging will cease at the conclusion of the band's performance.
- ◆ 4A-5A bands will begin their performance in increments of a maximum of 15 minutes. This time will begin with the starter gives the signal for the band to move from the staging area to the competition area. This time includes setting up, a warm-up (optional), and vacating the competition area.
- ◆ When the band appears to be ready, the announcer will ask if the band is ready. The drum major(s) will indicate readiness through a salute or some other appropriate signal. The announcer will then tell the band to take the field in competition.
- ◆ Bands will be prompt to the entrance gate as stated on the contest schedule. It is recommended that bands report to the gate at least one band prior to their performance.

**PENALTY: 0.1 of a point per 6 seconds or fraction thereof will be assessed for over/under time or for a contest delay.**

## DELAY OF CONTEST

- ◆ Any unit causing any unnecessary delay of contest will be assessed a penalty of 0.1 per 15 seconds (or fraction thereof) at the discretion of the chief judge.”

**PENALTY: 0.1 of a point per 15 seconds or fraction thereof will be assessed for unnecessary delay of contest.**

## PERSONNEL

- ◆ Any band member, director, paraprofessional staff member, or other noncompetitive personnel directly connected with the performance of the band who exhibits extraordinary or disruptive behavior for which there is no specific rule or penalty will be subject to appropriate penalties as discerned by the Contest Director.

**PENALTY: Violation of the above rules - 0.1 of a point to disqualification**

### Statement Regarding Noncompetitive Personnel

There will be no penalty for the use of noncompetitive personnel such as parents who need to retrieve props that are blowing away, electronics crews, and the like. It is suggested that good judgment be used when utilizing noncompetitive personnel. (Scores can be affected if the noncompetitive personnel are a hindrance to the performance.)

## GENERAL

- ◆ Members of the competing units must wear soled footwear during the entire performance.
- ◆ Bands must meet eligibility requirements as stated in the policies and procedures.
- ◆ The use of mechanized vehicles or live animals on the field will not be permitted.
- ◆ Pyrotechnics of any kind including fireworks, discharge of arms, or any hazardous materials that may cause damage, present a safety hazard, or disrupt the scheduled flow of the contest is prohibited.
- ◆ Bands will not perform lights-out routines.

**PENALTY: Disqualification**

Musical warm-up prior to the optional field warm-up must be done in an area removed from the hearing range of the stadium. **Rule of thumb:** If you can hear the competing bands, they can hear you. Be courteous to all competitors.

Directors may not contact any judge other than the timing and penalties judge at any time during the competition.

**PENALTY: Violation of the above rules = 0.1 to a maximum of disqualification**

Use of the National Colors is optional. Should a band opt to use the National Flag, the following guidelines are recommended for its use. These guidelines shall not be authority, either expressed or implied, to violate any national, state or provincial laws at variance with them.

- ◆ Bearer of the national flag, while in possession of that flag, shall never engage in dance or theatrical steps.
- ◆ The National Flag shall never be permitted to touch the ground.
- ◆ The National Flag shall always be afforded the general respect and dignity associated with our National symbol.
- ◆ The National Flag shall be guarded by at least one weapon (or simulated weapon) at all times,
- ◆ The National Flag may be posted according to proper posting procedure.

**PENALTY: 0.1 to 5.0 points will be assessed for flagrant offensive violations of these guidelines at the discretion of the contest coordinator.**

Assessment of penalties for violation of the above operational rules will be the responsibility of the Contest Chief Judge.



# ADJUDICATION MANUAL

## APPLYING WBA VALUES IN JUDGING

Today 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. For adjudicators to do their part, the following directives must be followed.

1. **ELIMINATE ALL PHILOSOPHY YOU USE FOR ANY OTHER ASSOCIATION.** This arena has entirely different priorities and while some score sheets will be similar, the philosophy behind them may be different.
2. The judges' job is to support the educational experience of the students. This is **NOT ABOUT THE ADULTS**. This is about the **PERFORMERS**. 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.
3. The season is 6 weeks long. There will not be the time for rewrites of any **SIGNIFICANT** nature. Please don't ask for them. 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. **Modify your terminology – please deliver your observations in clear terms.** Adjust tolerance and expectations.
4. **MUSIC JUDGES - EQUALLY and CONSTANTLY sample woodwinds, brass and percussion.** Move about the field and sample from side, back and within the band. Recognize and reinforce the technique behind successful musical quality of every voice in the band. **The field experience must be an extension of the classroom and fit into the process of music education.**
5. **FIELD JUDGES - stay away from the performers.** Your close proximity intimidates them and that's not the point. **NEVER** put your tape recorder in front of them for the band director to "hear" the problems. Try to be as discreet and "invisible" as you can while moving about the field in your sampling process.
6. **GE MUSIC JUDGES - Focus 80% of your dialog on MUSIC.** Coordination priority for **YOU** is percussion to winds and within those two 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/appeal of tunes, continuity of selections, depth/ interest of arrangements, creativity, imagination, pacing of the musical program). Avoid the temptation to become too focused on the Guard.
7. **Value all of our Bands.** Every student must have the best possible input. Every program is vital in its importance. Competition is strong in every class; intelligent and sensitive decisions must offer the students equal opportunity to achieve.

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

**ALWAYS 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.**

# PHILOSOPHY OF THE SCORING SYSTEM

This system is a means to encourage and reward creativity, artistry and excellence in design and performance while providing a vehicle that will educate beginners 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 will tell all units the essence of the qualities they must achieve in order to receive their projected “number-grade” goal. Numbers assigned by a judge reflect the successful achievement of certain criteria and no longer equate such ideas as poor, fair, good, etc. The system is educational and will reward performers and designers based on accomplishments.

## JUDGES’ CODE OF ETHICS

**AFFILIATION:** A judge may not adjudicate a class in which a competing unit is one with which he/she has an affiliation as defined below.

**PRIMARY AFFILIATIONS:** Designers, instructors, management, marching members.

**CONSULTATIONS:** A current WBA Judge is not permitted to give any consultation to any Band.

**CONDUCT:** No judge may display interest or preference toward any competing band he/she may judge. Judges are encouraged to give input regarding the ethical standards of the judging community. This should be handled through the Chief Judge.



## JUDGES’ CONTEST PROCEDURES

### DUTIES OF THE CONTEST CHIEF JUDGE

1. Check with the contest director on:
  - A. Runners for the judges
  - B. Whether the score sheets and tote sheets are current
2. Be sure the T & P judge has measured and marked the field.
3. Check the accommodations of the judges to insure that they have a good view, privacy, room to write,
4. Be available to the Contest Director for recommendations on penalties or problems that may occur.
5. Observe the performance of the judges relative to adjudication, behavior and ethics.
6. In the event a judge does not show up for the assigned contest, the Chief Judge will make the proper arrangements as follows:

In the event a GE judge is absent, fill that position with the most qualified person from that caption  
In the event a field judge is absent, double the score of the ensemble judge.  
In the event an ensemble judge is absent, move the field judge to Ensemble and double that score  
Always cover Auxiliary and Percussion.

### **DUTIES OF THE ADJUDICATORS**

- ◆ Report to the Chief Judge at the time specified on your assignment sheet.
- ◆ While a uniform is not required, professional attire is expected.
- ◆ Smoking is not permitted. No judge may leave without permission of the Chief Judge.

### **JUDGES' GENERAL INSTRUCTIONS**

- ◆ Judges are to rank the units.
- ◆ Judges are to rate the units by the comparative scores earned during the course of the contest.
- ◆ Judges are to aid the units to improve through taped comments and in critique.

### **JUDGES' CONDUCT**

- ◆ All judges are expected to maintain a dignified and impartial attitude at all time. They should refrain from discussing the performance while adjudicating the contest.
- ◆ Judges may not make corrections on a score sheet. If an error is made, a new sheet must be made out.
- ◆ Sheets will be returned to the judge for clarification or completion.

### **LOGISTICS AND POSITION**

- ◆ Field judges will be located on the field. They will move in such a manner that will allow them to hear/see the detail of the individual responsibilities and still hear/view the individual within the segment. They must be as discreet and invisible as possible so as not to intrude in the performance or intimidate the students.
- ◆ **Music Judges may NOT remain in a fixed position anywhere on the field, and should avoid proximity to electronic speakers that block the sound of the band.**
- ◆ Marching judges should circle the field in their sampling process
- ◆ Ensemble Judges and the G.E. Judges will be seated In the press box area.
- ◆ Auxiliary & Percussion Judges will also be seated in the press box area.
- ◆ All judges should be apart from one another so as to avoid interfering with the other's judging process.



# CASSETTE TAPE GENERAL TECHNIQUES -TAPE

## DIALOG & VERBALIZING OBSERVATIONS

This system is designed to provide the units with an all encompassing commentary and critique of their presentation as it occurs. It allows the judge to comment during both the impression and analysis of the performance. Judges will provide themselves with a portable cassette tape recorder and the sponsor will provide separate tapes for each unit to be judged. A back-up tape recorder is the responsibility of the judge. Judges must provide a supply of batteries in the event electricity is not available.

### Tape Commentary Priorities:

- ◆ Comments should assist the understanding of the ranking/rating process
- ◆ Comments should emphasize those parts of the show that are important to the scoring process.
- ◆ Comments should assist the instructor in improving the structure of the program or the 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 in this manual. 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.
- ◆ 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. 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. 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 (even at a final's contest) is not acceptable.



## 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, 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. 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 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 national level.



## THE WBA 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.
- ◆ The criteria reference system 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 levels for **EVERY ONE** of the criteria listed
- ◆ All judges will judge the entire show from obvious start to obvious conclusion.



## 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 that 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.

To clarify this concept and how it fits into the WBA philosophy, judges must understand:

**THE PRIORITY IN WBA COMPETITIONS MUST ALWAYS BE THE QUALITY OF THE SOUND AND THE MUSICAL EXCELLENCE and the QUALITY OF THE VISUAL TRAINING AND ITS ACHIEVEMENT.**

Musical selections should showcase the musical skills of the band. **Difficulty for its own sake has no place in this scoring consideration.** Furthermore, difficulty/challenge has such a varied range of consideration that it cannot become the emphasis in the judges' evaluation. For further clarity, should 3 bands demonstrate equal quality and achievement, then the judge would make separations between them considering the depth of their challenges both musically and layered on motion.

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.

**THE MUSICAL AND VISUAL STANDARDS  
IN MARCHING BAND ARE CONSTANTLY CHANGING.**

**WBA JUDGES MUST KEEP ABREAST WITH THE HIGHEST QUALITY  
IN THIS ARENA IN ORDER TO BRING THE MOST VALID ASSESSMENT TO THE  
STUDENTS IN THE CONTESTS THEY WILL ADJUDICATE.**



# EFFECT

Both Music and Visual judges will respond to like qualities with emphasis on their specific discipline. The descriptions below are presented in tandem in support of the fact that it is the partnership of the music and the visual that creates our unique art form. The two must function in tandem and in harmony to succeed. In the competitive game, there is a partnership between designers, performers and judges.

**The Designer creates the program plan, selects the music, plans events or effects, stages and coordinates the show, designs the look, props, etc.**

**The Performers bring the show to life.**

**The Effect Judge responds rewarding both designer and performers through the Effect Score Sheet**

In reviewing the program concept, the DESIGNER should answer a variety of questions which the JUDGE is sure to consider. (This is a sampling but is not limited only to these points)

- ◆ Does the program concept inspire CREATIVITY?
- ◆ Do the concept/musical choices have HIGHS AND LOWS? Does it have to?
- ◆ Does the music provide opportunity to DEVELOP an idea?
- ◆ Does the music have IMPACT & EFFECT built in?
- ◆ Does the music provide CONTRAST?
- ◆ Does the music establish the MOOD needed to guide the emotional response? Remember the emotional impact that the music will create; consider the mood that it will set relative to fulfilling the program intent.
- ◆ Does the choice of tunes tie together well and make musical sense?
- ◆ Do the performers RELATE to the concept, the music and the visual design?
- ◆ Will the audience UNDERSTAND the musical program and ENJOY it?
- ◆ Does the musical choice invite a GREAT ENDING? It Should!!!
- ◆ Do I UNDERSTAND the program premise, its meaning & function?
- ◆ Will this program SHOWCASE OUR SKILLS to our best advantage?
- ◆ Is the program ACCESSIBLE AND APPEALING; will it cause controversy; am I prepared if it does?

When the designer is satisfied with all the answers to these questions, then the vehicle for the repertoire is set.

## **THE MUSICAL and VISUAL ARRANGEMENTS OF THE PROGRAM**

Programs can tell a story, be an emotional experience of the music, or be written around a particular style. Whichever of these options (alone or in combination) are used, all must be depicted by the language of the art, to translate the concept from a mental image to reality on the field. That language is found in the quality of the musical composition. This, of course, includes all percussion as well as winds. It becomes the basis for the visual delivery and will guide the visual designer in orchestrating and arranging the visual presentation. How these elements are coordinated, staged and presented becomes an important aspect which is credited in repertoire. The designer should create an effective script of well planned musical and visual ideas that will guide the viewer through the program. The Repertoire should provide the information and development to intrigue and entertain, while unfolding the program intent.

**The 3 approaches to creating effect, Intellectual, Emotional, Aesthetic, comprise the TRIAD of effect options. These choices may be presented singly or in combination fusing 2 or 3 and creating effect variety. The simultaneous fusion of all 3 offers the strongest effect potential.**

- ◆ The intellectual aspect of effect is reflected in the range and quality of the design
- ◆ The aesthetic aspect of effect involves familiarity or intrigue which holds the audience's attention.
- ◆ The emotional effect is the planned response to stimuli that is designed, coordinated and staged for the purpose of evoking a specific, planned reaction.

It is important to stress that great effect depends significantly upon the quality, development and range of the repertoire design in order to assure its greatest success.

**Groups can successfully generate impressive isolated effects, but it is through the quality, development, and detailing of the design that these effects are woven together for the maximum full effect.**

**When, where, how and why effects occur successfully, involves:**

- ◆ The manner of presentation (How you create the effect. A musical visual blend)
- ◆ Pacing (the “when” factor of planned effects. How close, how often, how large?)
- ◆ Continuity (the development, connection and evolution of planned effects)
- ◆ Staging (where each effect is placed on the field)
- ◆ Coordination (how all elements work together to heighten the effect)
- ◆ Impact points (The beginning of important musical/visual ideas)
- ◆ Resolutions. (The completion of important musical/visual ideas)

The synergy of the music and the visual is a significant consideration in the fullest development within every planned effect. How, when and where these effects develop, the designed pathways and placement on field, the evolution of idea to idea, the level of musicality, and how each element coordinates with the others, are inherent aspects in the quality and range of the repertoire design, and will definitely elevate the effects beyond mere isolated moments. The Percussion voice is a major player in the richness and effectiveness of many musical effects. They must be a key consideration within the musical ensemble. There is no priority on any one approach to creating effect. Designers would be wise to revisit the concepts involved in the production of effect and endeavor to assimilate **all options** of the triad of effect into their shows.

Creativity and originality are the cornerstones of the diversity we encourage in this activity. In all classes, designers will take the risk of exploring new material. Without it, we would lose an important part of who we are. Originality in and of itself is not the **sole** basis for reward. It must also fulfill all the other components of producing effect. Designers should expect encouragement for their effort through verbal recognition in order to support the process on an equal basis with those designs/arrangements common to our activity.

### **THE PERFORMERS and Bringing the show to life**

When the designer has written the “Script” of the program, defined the repertoire and set the scene with decorative and colorful visual aids, it now becomes the function of the performers to bring the “show” to life. In this area we respond to the performers manifestation of:

- ◆ Communication - commitment to the musical/visual performance
- ◆ Identity, personality, character demonstrated through both music and visual display

- ◆ Musical and Visual Techniques
- ◆ Excellence

We look for and respond to the passionate and emotional investment of the performers -- the sensitive, vulnerable, excited, funny, aggressive performance qualities. These qualities transcend the pure technical excellence of any given responsibility, and layer the skill with “life”. These qualities invite the audience “in” to share the experience of the performance, make the performers accessible to the audience, and make the performance effective! In order to achieve this level of performance, the instructor must provide the performer with opportunities to demonstrate these skills, then the performers must communicate them to generate performance effectiveness.

This area involves much more than pure energy and enthusiasm. It rewards a learned skill that deserves to be recognized and credited. Without a doubt, effect that can be generated through pure excellence; we also acknowledge that a weak technical performance can be detrimental to effect. In THIS caption, however, pure excellence is only one ingredient and its importance may or may not be critical to effect. The need to understand these techniques, brings to issue the importance of the theory of derived achievement and the premise that both the “what and the how” exist simultaneously. The judge must have a simultaneous awareness of WHAT is being asked of the performers and concurrently know HOW well it is being achieved. It is impossible to separate the two components. Our accountability to the score sheet is the only real delineation that exists between the WHAT and the HOW. *Therefore, it is appropriate that each observation the judge makes relative to the design qualities should be accompanied by an observation of the degree of excellence with which it is achieved.* This will give scoring significance to the commentary.

**The blend of Repertoire, Performance and Coordination is the means to create effect.**

The Repertoire exists only when it is performed, and it is enhanced with a wonderful performance. For the performers, the opportunity to demonstrate a broad array of skills is made possible by the Repertoire. The coordination of all components into a synergistic whole provides the glue which combines the many pieces within the program.

### **THE EFFECT OF THE WELL COORDINATED REPERTOIRE & PERFORMANCE IS ENTERTAINMENT**

We owe our audiences a captivating, pleasing, diverse competitive event in many acts, offering originality, variety and **QUALITY**, through many different avenues. The primary ingredient here is **quality**. The presence of **quality** in Repertoire, performance, and coordination, will hold the audience’s attention. The triad of effect options, aesthetic appeal (recognition and accessibility) intellectual intrigue (quality/range/detail of design/arrangement, or creative new approaches) and emotional feelings (reactions) blend together to support the diversity and the quality inherent in successful programs. The quality of performance, the depth of training, and the communication of the performers, creates the connection to the audience who responds to them with admiration and appreciation.

### **THE JUDGES and REACTION**

**VERBAL OBSERVATIONS MUST BE EQUALLY DIVIDED BETWEEN THE WHAT AND THE HOW.**

Judges should recognize and credit the program as the vehicle, including musical choices, and the subsequent visual interpretation. They should understand the intent of the show, and recognize the shaping and the pacing of the format. First they should measure the “whole” program design, then measure the quality and effective development within the “whole”. The sum always has greater

significance than any one of its parts in isolation. Comments should be directed to how each aspect fits into the whole. The judge's comprehension of the concept and the intent of the program, helps in rewarding the effectiveness of the repertoire and the planned "effects" within the show.

Judges should always credit the creativity, imagination and quality of the program concept. Creativity and originality are the cornerstones of the diversity we encourage in this activity. In all classes, designers will take the risk of exploring new material. Without it, we would lose an important part of who we are. To encourage designers to take a risk and explore new ideas, we need to reinforce the support we offer for this effort, and part of this reinforcement must come through the judging process. Originality in and of itself is not the sole basis for reward. It must also fulfill all the other components of producing effect. Nonetheless, encouragement for its effort should be acknowledged through verbal recognition. Judges should not disregard these efforts or diminish their value just because they don't fall within the scope of their comfort zone of recognition. They should explore the designer's intent and learn more about the effort behind the design in order to support the process on an equal basis with those familiar approaches common to our activity.

**Judges should fully understand those qualities discussed in the preceding pages relative to the designer's process & the performers role in measuring effect if they hope to mirror the success in each program, and offer input that will aid in the group's development.**



# MUSIC EFFECT CRITERIA REFERENCE

## CLASS 1A -- 2A – 3A

### PROGRAM EFFECT

*Credit the effectiveness of the Musical Program, the creativity and originality of the program concept, and the imagination, depth and pacing of the musical design.  
Consider musical appeal, creativity, development of musical ideas and use of time.*

### PROGRAM EFFECT CRITERIA (1A-2A-3A)

**40 - 44** The program is immature and lacks understanding of musical design or composition. Concepts are uninteresting or underdeveloped. Appeal and audience intrigue do not occur. There is little or no attempt to continuity or flow of musical ideas. Design effect is minimal.

**45 - 54** The program shows some understanding of basic programming and design. Some attempts at pacing are evident. Concepts occasionally show some imagination. Occasional periods of appeal and intrigue may generate some effect. Design levels, while often weak, can still communicate the idiom.

**55 - 74** The program contains knowledge of proper fundamentals of basic programming and design. Continuity and pacing is developing, the musical program is contoured to create some effect; there are moments of effective design and audience intrigue. Concepts show an adequate level of musical presentation and are moderately appealing and effective. Mood is established and there is some variety of musical ideas, producing successful effect.

**75 - 94** The program contains a sound degree of musical design. Continuity and pacing is good and guides the audience through and ongoing, effective and interesting presentation. The musical program is contoured to create a good degree of effect. Design is consistent and strong and audience intrigue is apparent. Concepts are developed and creative, generating a good level of appeal and e. The design of the musical program is solid and produces interesting effect.

**95 - 100** The program contains a strong degree of creative design standards combining elements of creativity and variety. Continuity and pacing are constant, effective and appealing. The musical program is contoured to create a high degree of effect. Mood is well maintained and there is a depth to musical ideas which produces strong appeal and audience intrigue. The design of the musical produces strong effect.

### PERFORMANCE EFFECT

*Reward the performers for their ability to bring the show to life through all of those positive qualities of a technical and artistic nature communicated through the performance.  
Reward the emotion, expression, style and communication of the performance.*

### PERFORMANCE EFFECT CRITERIA (1A-2A-3A)

**40 - 44** Improper and insufficient training and/or lack of maturity of the performers does not allow the unit communicate through the music.

**45 - 54** Performers are occasionally aware of the skills involved in the communication of the music, and connection to the audience. However, concentration wavers and fluctuates because of technique problems. The performance is mostly lifeless and mechanical and lacks understanding and involvement.

**55 - 74** Performers are aware of the skills involved in the communication of the music. Lapses in concentration or technique can cause widely varying results; sometimes there are good levels of expression and emotional communication, while other times the musical performance may lack

involvement and seem a bit lifeless. Style is developing and offers some effective communication moments.

**75 - 94** Performers constantly display a strong awareness of, and sensitivity to the skills involved in the communication of the music. There is a consistent level of expressive and emotional communication throughout. Style is developed. Musical training and maturity is consistent.

**95 - 100** There is a strong understanding of the skills involved in the communication of the music. Expressive and emotional communication succeeds and a strong display of intensities of emotion. Style is developed.

### **COORDINATION**

*Reward the inter-relationship of all musical elements to present various musical styles and moods.  
Consider coordination of percussion to winds, and winds to winds.  
Reward the effective staging and presentation of musical voices, and  
the percussion & visual enhancement of the music.*

### **COORDINATION CRITERIA (A-AA)**

**40 - 44** There is an obvious lack of team involvement in program production. The overall product does not work together.

**45 - 54** The design team shows some awareness of blending elements to produce effect, but results are highly inconsistent. Occasionally elements may blend in impact points or resolutions of ideas, but often success may be impaired by the absence of effort on the part of one or more sections. Coordination between musical/visual sections is sporadic and yields varying results. Percussion and auxiliary occasionally enhance the program with effect.

**55 - 74** The design team has an understanding of blending musical and visual ideas to produce effect. Established concepts are used most of the time, and while not sophisticated, are still moderately effective. Impact points and resolutions of musical/visual ideas are mostly coordinated and correct. Visual staging presents musical events with moderate success. Coordination within and between musical/visual sections is correct and yields good results. Percussion and auxiliary are moderately successful in enhancing the program with effect.

**75 - 94** The design team displays a good level of attention to detail in creating an effective blend of musical and visual effects. Established and successful coordination techniques present a thorough and pleasing blend. Impact points and resolutions of musical/visual ideas are strong and effective. Visual staging heightens the impact of musical events. Coordination within and between musical/visual sections is successful throughout. Percussion and auxiliary continually enhance the program with successful coordinated effect.

**95 - 100** The design team displays a detailed and successful blend of musical and visual effects. Impact points, resolutions of musical/visual ideas and visual staging consistently elevates the effect of the program through a successful blend of all elements. Coordination within and between musical/visual sections is excellent. Design team efforts are always successful. Percussion and Auxiliary are impressive in the enhancement of the program with maximized coordinated effort.

# MUSIC EFFECT CRITERIA REFERENCE

## (CLASS 4A & 5A)

### PROGRAM EFFECT

Credit the effectiveness of the Musical Program,  
the creativity and originality of the program concept,  
and the imagination, depth and pacing of the musical design.  
Consider musical appeal, creativity, development of musical ideas and use of time.

### PROGRAM EFFECT CRITERIA (4A-5A)

**40 - 44** The program is immature and lacks understanding of musical design or composition. Concepts are uninteresting or underdeveloped. Appeal and audience intrigue do not occur. There is little or no attempt at continuity or flow of musical ideas. Design effect is minimal.

**45 - 54** The program shows some understanding of musical design and composition. Some attempts at pacing are evident. Concepts occasionally show some imagination. Occasional periods of appeal and intrigue may generate some effect. Design levels, while often weak, can still communicate the idiom.

**55 - 74** The program contains knowledge of proper fundamentals of musical design. Continuity and pacing is moderately successful, the musical program is contoured to create a good degree of effect; there are moments of unique design and audience intrigue. Program concepts, while not sophisticated, show an adequate level of creativity and are moderately appealing and effective. Mood is consistently established and there is moderate variety of musical ideas, producing good effect. The design of the musical program is good and produces moderate effect.

**75 - 94** The program contains a high degree of musical design. Continuity and pacing is well developed, and guide the audience through an ongoing, effective and appealing presentation. The musical program is well contoured to create a strong degree of effect. Design is consistent and strong, and audience intrigue is high. Concepts are well developed and creative, generating a strong level of appeal and effect. Mood is consistently sustained and there is a wide variety of musical ideas yielding consistently effective response. The design of the musical program is excellent and produces strong effect.

**95 - 100** The program contains an unparalleled profusion of creative design standards combining elements of originality, creativity and variety. Continuity and pacing are superior, in a standard-setting, effective and appealing presentation. The musical program is superbly contoured to create a maximum degree of effect. Mood is fully maintained and there is a standard setting approach to musical ideas which produces optimum appeal and audience intrigue. The design of the musical program sets new artistic standards and produces full effect.

### PERFORMANCE EFFECT

*Reward the performers for their ability to bring the show to life  
through all of those positive qualities of a technical and artistic nature  
that are communicated through the performance.  
Reward the emotion, expression, style and communication of the performance.*

### PERFORMANCE EFFECT CRITERIA (4A-5A)

**40 - 44** Improper and insufficient training and/or lack of maturity of the performers does not allow the unit to communicate through the music.

**45 - 54** Performers display some awareness of the skills involved in the communication of the music, and occasionally connect to the audience. However, concentration wavers and fluctuates because of technique

problems. The performance is mostly lifeless and mechanical and lacks developed understanding and involvement.

**56 - 74** Performers are aware of the skills involved in the communication of the music. Lapses in concentration or technique can cause widely varying results; sometimes there are good levels of expression and emotional communication, while other times the musical performance may lack involvement and seem a bit lifeless. Style is definitely developing and offers some effective communication moments.

**75 - 94** Performers constantly display a strong awareness of, and sensitivity to the skills involved in the communication of the music. There is a high level of expressive and emotional communication throughout. Style is well developed. Musical training and maturity is good.

**95 - 100** There is superlative understanding of the skills involved in the communication of the music. Expressive and emotional communication sets new standards through superb skills and the most brilliant display of intensities of emotion and artistry. Style is fully developed.

### **COORDINATION**

*Reward the inter-relationship of all musical elements to present various musical styles and moods. Consider coordination of percussion to winds, and winds to winds. Reward the effective staging and presentation of musical voices, and the percussion & visual enhancement of the music.*

#### **COORDINATION CRITERIA (4A-5A)**

**40 - 44** There is an obvious lack of team involvement in program production. The overall product does not work together.

**45 - 54** The design team shows some awareness of blending elements to produce effect, but results are highly inconsistent. Occasionally elements may blend in impact points or resolutions of ideas, but often success may be impaired by the absence of effort on the part of one or more sections. Coordination between musical sections is sporadic and yields varying results. Percussion and Auxiliary enhancement is occasionally successful in enhancing the program with effect.

**55 - 74** The design team has a correct understanding of blending musical and visual elements to produce effect. Established concepts are used most of the time, and while not sophisticated, are still moderately effective. Impact points and resolutions of musical/visual ideas are mostly coordinated and correct. Visual staging presents musical events with moderate success. Coordination within and between musical sections is correct and yields good results. Percussion and auxiliary are moderately successful in the enhancement of the program with some good coordinated effect.

**75 - 94** The design team displays a constant level of attention to detail in creating a harmonious blend of musical and visual effects. Established and successful coordination concepts mingle with some new ideas to present a thorough and pleasing blend. Impact points and resolutions of musical/visual ideas are strong and detailed. Visual staging heightens the impact of musical events. Coordination within and between musical sections is well detailed and strong throughout. Percussion and Auxiliary continually enhance the program with successful coordinated effect.

**95 - 100** The design team displays a fully detailed, imaginative and successful blend of musical and visual effects. Impact points, resolutions of musical/visual ideas and visual staging constantly elevates the effect of the program through the most detailed blend of all elements. Coordination within and between musical sections is superior. Percussion and Auxiliary sections are standard setting in enhancing the program, fully elevating the coordinated effect. Team efforts set new standards.

## VISUAL EFFECT CRITERIA REFERENCE (CLASS 1A - 2A – 3A)

### PROGRAM EFFECT

*Credit the effectiveness of the Visual Program,  
the creativity and originality of the program concept,  
the imagination, and the depth and pacing of the visual design.  
Consider appeal, creativity, development of visual ideas and use of time.*

### PROGRAM EFFECT CRITERIA (A-AA)

**40 - 44** The program is immature and lacks understanding of design. Concepts are uninteresting or underdeveloped. Appeal and audience intrigue do not occur. There is little or no attempt at continuity or flow of visual ideas. Design effect is minimal.

**45 - 54** The program shows some understanding of basic programming and design. Some attempts at pacing are evident. Concepts occasionally show some imagination. Occasional periods of appeal and intrigue may generate some effect. Occasional visual musicality will enhance the program through motion of the musicians and through the auxiliary.

**55 - 74** The program contains knowledge of proper fundamentals of basic programming and design. Continuity and pacing is developing. There are moments of effective design and audience intrigue. Concepts, show an adequate level of musical presentation and are moderately appealing and effective. The visual design shows some imagination. Mood is established and there is some variety of visual ideas, at a basic level, producing successful effect. Visual musicality is occasionally demonstrated through drill/motion, and auxiliary section, whose contribution brings enrichment and support to the band program. Auxiliary and drill/staging concepts, while not complex, can still reflect the basic aspects of phrasing, tempo, meter and dynamics.

**75 - 94** The program contains a sound degree of design showing some imagination. Continuity and pacing is good, and guides the audience through an ongoing, effective and appealing presentation. Design is consistent and appropriate for the development level of the performers, and audience intrigue is maintained. Concepts are developed and creative, generating a good level of appeal and effect. Mood is sustained and there is a good variety of visual ideas yielding effective response. Visual musicality elevates the music through drill/motion and auxiliary sections, whose contributions through movement, equipment & character adds depth and fulfillment to the band program. Auxiliary and drill/staging concepts show interest and variety in reflecting phrasing, and dynamics.

**95 - 100** The program contains a strong degree of design standards, combining elements of creativity and variety. Continuity and pacing are constant, effective and appealing. Mood is fully maintained and there is a successful approach to visual ideas which produces a strong level appeal and audience intrigue. The design of the visual program produces full effect. Visual musicality shows depth through drill/motion and auxiliary sections. Auxiliary consistently enhances the program through a good range of movement, equipment and character.

## PERFORMANCE EFFECT

*Reward the performers for their ability to bring the show to life through all of those positive qualities of a technical and artistic nature that are communicated through the performance.  
Reward the emotion, expression, style and communication of the performance.*

### PERFORMANCE EFFECT CRITERIA (1A-2A—3A)

**40 - 44** Improper and insufficient training and/or lack of maturity of the performers does not allow the unit to communicate through the music or the visual.

**45 - 54** Performers occasionally display some awareness of the skills involved in the communication of the music and the visual, and occasionally connect to the audience. However, concentration wavers and fluctuates because of technique problems. The performance is mostly lifeless and mechanical and lacks developed understanding and involvement.

**55 - 74** Performers are aware of the skills involved in the communication of the music and the visual. Lapses in concentration or technique can cause widely varying results; sometimes there are good levels of expression and emotional communication, while other times the performance may lack involvement and seem a bit life-less. Style is developing and offers some effective communication moments.

**75 - 94** Performers constantly display an awareness of, and sensitivity to the skills involved in the communication of the music and the visual. There is a consistent and successful level of expressive and emotional communication. Style is developed. Training and maturity is good.

**95 - 100** There is strong understanding of the skills involved in the communication of the music and the visual. Expressive and emotional communication succeeds and the communicates a good display of intensities of emotion. Style is developed.

## COORDINATION

*Reward the inter-relationship of all visual elements to present various styles and moods.  
Consider coordination of visual to music and between visual elements.  
Reward the effective staging and presentation of musical voices  
and the percussion & visual enhancement of the music.*

### COORDINATION CRITERIA (A-2A-3A)

**40 - 44** There is an obvious lack of team involvement in program production. The overall product does not work together.

**45 - 54** The design team shows some awareness of blending elements to produce effect, but results are highly inconsistent. Occasionally elements may blend in impact points or resolutions of ideas, but often success may be impaired by the absence of success on the part of one or more sections. Coordination between musical/visual sections is sporadic and yields varying results. Percussion and auxiliary occasionally enhance the program with effect.

**55 - 74** The design team has an understanding of blending musical and visual elements to produce effect. Established concepts are used most of the time, and while not sophisticated, are still moderately effective. Impact points and resolutions of musical/visual ideas are mostly coordinated and correct. Visual staging presents musical events with moderate success. Coordination within and between musical/visual sections is correct and yields moderate effect. Percussion and Auxiliary are moderately successful in enhancing the program with effect.

**75 - 94** The design team displays a good level of attention to detail in creating an effective blend of musical and visual effects. Established and successful coordination techniques present a thorough and pleasing blend. Impact points and resolutions of musical/visual ideas are strong and effective. Visual staging heightens the impact of musical events. Coordination within and between musical/visual sections

is successful. throughout. Percussion and Auxiliary continually enhance the program with successful coordinated effect.

**95 - 100** The design team displays a detailed, and successful blend of musical and visual effects. Impact points, resolutions of musical/visual ideas and visual staging consistently elevates the effect of the program through a successful blend of all elements. Coordination within and between musical/visual sections is excellent. Design team efforts are always successful. Percussion and Auxiliary are impressive in the enhancement of the program with maximized coordinated effect.

## **VISUAL EFFECT CRITERIA REFERENCE (CLASS 4A -5A)**

### **PROGRAM EFFECT**

*Credit the effectiveness of the Visual Program,  
the creativity and originality of the program concept,  
the imagination, and the depth and pacing of the visual design.  
Consider appeal, creativity, development of visual ideas and use of time.*

### **PROGRAM EFFECT CRITERIA (4A - 5A)**

**40 - 44** The program is immature and lacks understanding of design. Concepts are uninteresting or underdeveloped. Appeal and audience intrigue do not occur. There is little or no attempt at continuity or flow of visual ideas. Design effect is minimal.

**45 - 54** The program shows some understanding of design. Some attempts at pacing are evident. Concepts occasionally show some imagination. Occasional periods of appeal and intrigue may generate some effect. Design levels, while often weak, can still generate some effect. Occasional visual musicality will enhance the program through motion of the musicians and through the auxiliary.

**55 - 74** The program contains knowledge of proper fundamentals of design. Continuity and pacing is moderately successful; there are moments of unique design and audience intrigue. Concepts, while not sophisticated, show an adequate level of creativity and are moderately appealing and effective. Mood is consistently established and there is moderate variety of visual ideas, producing good effect. Visual musicality is demonstrated through drill/motion, and auxiliary section, whose contribution brings enrichment and support to the band program. Auxiliary and drill/staging concepts, while not complex, can still reflect the basic aspects of phrasing, tempo, meter and dynamics.

**75 - 94** The program contains a high degree of design showing imagination and creativity. Continuity and pacing is well developed, and guides the audience through an ongoing, effective and appealing presentation. Design is consistent and strong, and audience intrigue is high. Concepts are well developed and creative, generating a strong level of appeal and effect. Mood is consistently sustained and there is a wide variety of visual ideas yielding consistently effective response. Visual musicality constantly elevates the music through drill/motion and auxiliary sections, whose contributions through movement, equipment & character adds depth and fulfillment to the band program. Auxiliary and drill/staging concepts show interest and variety in reflecting phrasing, multiple lines, meter, tempo and dynamics.

**95 - 100** The program contains an unparalleled profusion of creative design standards, combining elements of originality, creativity and variety. Continuity and pacing are superior, in a standard-setting, effective and appealing presentation. Mood is fully maintained and there is a standard-setting approach to visual ideas which produces optimum appeal and audience intrigue. The design of the visual program sets new artistic standards and produces full effect. Visual musicality shows depth and sophistication through drill/motion and auxiliary sections involving every aspect of the musical program. Auxiliary fully enhances the program through a complex and sophisticated range of movement, equipment and character.

## **PERFORMANCE EFFECT**

*Reward the performers for their ability to bring the show to life through all of those positive qualities of a technical and artistic nature which are communicated through the performance.  
Reward the emotion, expression, style and communication of the performance.*

### **PERFORMANCE EFFECT CRITERIA (4A-5A)**

**40 - 44** Improper and insufficient training and/or lack of maturity of the performers does not allow the unit to communicate through the music.

**45 - 54** Performers display some awareness of the skills involved in the communication of the music, and occasionally connect to the audience. However, concentration wavers and fluctuates because of technique problems. The performance is mostly lifeless and mechanical and lacks developed understanding and involvement.

**55 - 74** Performers are aware of the skills involved in the communication of the music. Lapses in concentration or technique can cause widely varying results; sometimes there are good levels of expression and emotional communication, while other times the musical performance may lack involvement and seem a bit lifeless. Style is definitely developing and offers some effective communication moments.

**75 - 94** Performers constantly display a strong awareness of, and sensitivity to the skills involved in the communication of the music. There is a high level of expressive and emotional communication throughout. Style is well developed. Musical training and maturity is good.

**95 - 100** There is superlative understanding of the skills involved in the communication of the music. Expressive and emotional communication sets new standards through superb skills and the most brilliant display of intensities of emotion and artistry. Style is fully developed.

## **COORDINATION**

*Reward the inter-relationship of all visual elements to present various styles and moods.  
Consider coordination of visual to music and between visual elements.  
Reward the effective staging and presentation of musical voices and the percussion & visual enhancement of the music.*

### **COORDINATION CRITERIA (4A-5A)**

**40 - 44** There is an obvious lack of team involvement in program production. The overall product does not work together.

**45 - 54** The design team shows some awareness of blending elements to produce effect, but results are highly inconsistent. Occasionally elements may blend in impact points or resolutions of ideas, but often success may be impaired by the absence of effort on the part of one or more sections. Coordination between musical/visual sections is sporadic and yields varying results. Percussion and auxiliary occasionally enhance the program with effect.

**55 - 74** The design team has a correct understanding of blending musical and visual elements to produce effect. Established concepts are used most of the time, and while not sophisticated, are still moderately effective. Impact points and resolutions of musical/visual ideas are mostly coordinated and correct. Visual staging presents musical events with moderate success. Coordination within and between musical/visual sections is correct and yields good results. Percussion and Auxiliary are moderately successful in enhancing the program with effect.

**75 - 94** The design team displays a constant level of attention to detail in creating a harmonious blend of musical and visual effects. Established and successful coordination concepts mingle with some new ideas to present a thorough and pleasing blend. Impact points and resolutions of musical/visual ideas are strong and detailed. Visual staging heightens the impact of musical events. Coordination within and between

musical/visual sections is well detailed and strong throughout. Percussion and Auxiliary continually enhance the program with successful coordinated effect.

**95 - 100** The design team displays a fully detailed, imaginative and successful blend of musical and visual effects. Impact points, resolutions of musical/visual ideas and visual staging constantly elevates the effect of the program through the most detailed blend of all elements. Coordination within and between musical/visual sections is superior. Team efforts set new standards. Percussion and Auxiliary are standard setting in the enhancement of the program with maximized coordinated effect.



## MUSIC PERFORMANCE INDIVIDUAL & ENSEMBLE

### **The Five Requisites of a Successful Musical Performance**

TBA Journal March 2003 by William D. Revelli

*In preparing to judge, and in preparing any ensemble for performance, it seems appropriate to be reminded of the words of one of the icons of scholastic music education – the honored William Revelli.*

#### **Tone, Intonation, Rhythm, Technical Proficiency & Interpretation:**

In my education of the many bands and orchestras that I conduct and adjudicate annually, I find myself asking the questions: “What are the elements that make the difference in the performances and ratings of the ensembles, and what factors finally determine the quality of the performances?” There was a time, and not so long ago, when our school bands and orchestras were deficient in at least three of the aforementioned elements. Today, due to improved musicianship, training, state and national clinics, festivals and contests, videotapes and other sources, our school ensembles show considerable improvement in some areas of performance standards, particularly in the element of technical proficiency, facility, range and fluency where much progress is evident.

However, the elements of tone quality, intonation and interpretation remain the most deficient as they did in the past. While technical facility, dexterity, range and fluency are primarily mental and mechanical control accomplishments, the ability for one to produce a beautiful, refined, sensuous tone with purity of intonation at all dynamic levels, is and always will be a mental, auditory, physical and inner-self reaction which can only be accomplished when the performer can actually hear, see and feel the tone before it is produced, or at least when it is an actual sound.

Good tone quality is the result of correct fundamental preparation and requires the correct mental, auditory conception of beauty and tone; plus the ability to perceive the color, quality and image of the tone to be produced. It is amazing how effectively this phase of the students’ development can be realized; yet it remains perhaps the most deficient of the five essential elements of performance.

Rhythmical accuracy, like technical proficiency, has shown much improvement among our young musicians in recent years. Methods of teaching this element have come far as the composer’s polyrhythms and demands upon the young musician. Undoubtedly, America’s jazz, stage and marching bands have contributed to this advancement also. Rhythmical accuracy will depend upon the performers’ ability

accurately to distribute the notes within the beat. This is the basis of rhythmical accuracy and can only be perfected through the slow motion process; i.e. a 16th note is but a fast whole note, whereas a whole note is but a slow 16th note.

Subdivision is the key to rhythmical accuracy. “Never play a rapid passage in tempo until you have mastered it in slow motion.” Technique: This element is the musician’s vocabulary; just as an orator should possess an extensive vocabulary, so must the musician possess a fluent, facile, controlled technique, but never at a sacrifice of the accomplishment to be able to produce a million unmeaning notes with inferior tone quality, impure intonation, and distorted rhythm; better to play but a few beautiful tones with pure intonation in precise rhythm and meaningful interpretation. “Better one perfect apple than a bushel of spoiled ones”. Interpretation is of course the element that musically separates the “music makers” from the “note getters.” It is here where the conductor is no longer the teacher, but rather the re-creator. This is the time when the conductor uses his baton as a painter uses his brushes and brings to life the musical painting, the time when he and his ensemble recreate the composer’s score and he inspires and leads his musicians to musical heights they have never known, to places they have never been nor seen, and may never experience again. It is the moment we all eagerly await, for it represents the culmination of many hours of preparation, numerous rehearsals, score study, individual and group practice and, now, the performance

## **FOCUS ON THE FIELD AND ENSEMBLE MUSIC SHEETS**

The intent behind these two score sheets is to measure and credit the training, technique, method and quality of those musical skills which are inherent in the music education of the performer. These sheets fully belong to the performers and should relate to them in a manner that will assist their growth. The judge’s observations should offer recognition of what the student is achieving, the level to which it is being achieved, and suggestions for improvement that will assist the student in the enrichment of his/her performance level.

Each year it is important to focus our attention to the importance of what each score sheet is designed to credit within the marching band process. As we begin, please remember that our recognition and credit must be given to the education of the students while at the same time supporting the basic tenets taught in the classroom.

### **Understand the application of the concept of “demand as inherent” within the context of the music scoring.**

- **You are judging musical achievement first and foremost.** Your priority is the quality of sound and the musicianship of the individuals on the field and within the ensemble upstairs.
- Once you have established the “neighborhoods” of bands who are close competitors, then within the comparison process, content can be a consideration in sorting that particular neighborhood into an accurate ranking. For example, you feel that 3 bands are just about equal in the musical qualities your score sheet focuses on; within the comparison process, you can then bring in the content consideration as a means of making suitable scoring separations.
- You cannot assess content accurately until the end of each show. You are incorrect if you try to place a level of demand on a phrase, segment or individual tune. Only at the conclusion of the performance can you fully measure the **cumulative range** of the musical and physical challenges placed upon the students. At that point, you can ask yourself which of the bands within the competitive neighborhood challenged their students more, and which band **ACHIEVED** those challenges the most successfully.

The judge will measure the achievement of the student considering the level of the curriculum the student is demonstrating. The sheets provide the students with an assessment of their individual skills as well as their group skills from an ensemble point of view. This is achieved through the placement of the judges - one on the field, one in the press box. The combination of the two evaluations will yield a measure of the development and achievement of the musicians.

The **INDIVIDUAL MUSIC JUDGE** evaluates the degree of training and development of each individual with a specific reference to the unique qualities of each wind and percussion instrument. Many of the same qualities measured by the Ensemble judge are also measured by the Individual music judge at a field level. It is this proximity to the performers that will bring another measure of music education to the total evaluation of these qualities. The judge should remember that the additional requirements of marching bands performing outdoors, in a larger than normal concert situation, and while in motion, calls for additional training and new or revised musical procedures. **All instruments must be evaluated on an equals basis.** This sensitivity should be carried into the evaluative process. There are three specific areas of music achievement which are measured on this sheet

The **METHOD AND TIMING sub-caption** credits all those qualities and techniques involving method and timing of winds and percussion. This includes note accuracy, attacks and releases, clarity and uniformity of articulation of all winds & percussion. The students will be credited with uniformity of enunciation and tongue technique and the quality of rhythmic interpretation and the control of tempo and pulse. Derived achievement is considered in assessing skills here.

The **TONE QUALITY AND INTONATION sub-caption** **Tone quality:** Rich dark wind instrument sound containing many overtones, best modeled in orchestral, symphonic and jazz wind instrumental settings. (Tone production and concept deal heavily with proper embouchure formation and air control, mouthpiece and equipment choice.) Non-melodic percussion technique should elicit resonant tone appropriate for its musical context; simile melodic percussion. (Both percussion categories deal heavily with correct implement choice and proper manual technique.) Adjudication should be focused on rewarding achievement in the production of these characteristic instrumental sounds as well as providing possible solutions in manual technique, embouchure formation and equipment choice.

**Intonation:** The demonstration of beatless tuning on unison pitches and intervallic and harmonic tuning and balance. To achieve this intonation the tone quality described above is prerequisite. Adjudication should be focused on rewarding achievement in attaining beatless tuning and harmonic/intervallic resonance as well as providing possible solutions for ear training, mechanical adjustment and pitch tendencies of specific instruments.

The **MUSICIANSHIP sub-caption** grades the performers for how well the entire ensemble expresses the art of music collectively. Here we respond to the aesthetic sensitivity and the awareness with the idiom being performed. The field judge will evaluate the individual and how he/she contributes to the entire ensemble, demonstrating proper phrasing and expression, uniformity of idiomatic interpretation of all winds and percussion. The art involved in displaying musicianship requires aesthetic sensitivity and a deep knowledge and familiarity with the idiom being performed.

# INDIVIDUAL MUSIC PERFORMANCE

## CRITERIA REFERENCE (CLASS 1A - 2A - 3A)

### METHOD and TIMING

Credit all qualities and techniques involving method and timing of winds and percussion including note accuracy, attacks, releases, clarity and uniformity of articulation.

Credit uniformity of enunciation and tongue technique, stick control, arm and wrist techniques for percussion and the quality of rhythmic interpretation and control of tempo and pulse.

### METHOD and TIMING CRITERIA (A-AA)

**40 - 44** Immature or beginning players with relatively little training.

**45 - 54** Airflow is disturbed during articulated passages to the point of tonal distortion or interruption. Mechanical dexterity is taxed and rarely coordinated with aperture movement or implement control. Proper tongue placement is ignored. Proper stick control, wrist placement is inconsistent and lacks uniformity. Players apply inconsistent articulations using mouthpiece pressure to produce sound, especially at upper extremes of range or volume. There is little sense of tempo and pulse control, although simultaneity often seems accidental. Players exhibit many individual problems in rhythmic interpretations. Rapid passages lack togetherness. Recovery from loss of pulse center takes significant time and is rarely complete at phrase endings. Concentration is poor.

**55 - 74** There is a more uniform approach to proper articulation, style and method. Upper extremes of volume and range give an indication of underdeveloped embouchure musculature. Airflow is disturbed by improper tongue placement and timing. Manual dexterity shows moderate achievement of proper stick control, wrist placement and hand placement by percussion, with respect to accuracy. Players exhibit better awareness of pulse and tempo, although anticipation hesitation and over extension of phrases occur. Rhythmic interpretation is improving.

**75 - 94** There is good control of articulated passages with good clarity and good embouchure musculature or proper stick control, wrist placement and hand placement. Players are still taxed at upper extremes of range and volume for winds, and speed for percussion. Focus is consistent. Airflow is sometimes inhibited by tongue placement and style. There is occasional anticipation at the beginning of phrases and individual lapses at their ends, but overall there is some simultaneity. Players seem confident and in control of rhythm and tempo for longer periods. Lapses are infrequent and although apparent, interfere little with the success of the performance. Concentration is strong.

**95 - 100** Players exhibit a well developed approach to articulation, style and technique. Embouchure musculature or implement control is strong, properly set and maintained. Focus is good in articulated passages, and airflow is maintained with consistent effort. Manual dexterity is strong and well coordinated. Clarity is obvious. The musicians exhibit solid control of all aspects of rhythm, tempo and pulse. Sectional phrases begin and end together, and players interpret rhythms correctly. Lapses are rare. Concentration is excellent.

### TONE QUALITY and INTONATION

*Credit the ensemble for the skills demonstrated in the production of sound.*

*Credit the consistency of timbre/sonority, tuning of wind & percussion, melodic and harmonic intonation and muscle control as it relates to tone production.*

*Credit breath support, embouchure, forearm and wrist technique.*

## **TONE QUALITY and INTONATION CRITERIA (1A-2A-3A)**

**40 - 44** Players are beginning or immature with little training.

**45 - 54** Players are unaware of tonal centers. Focus is lacking. Percussion membranes are not tuned or balanced. Timpani intonation is rarely correct, and keyboards have serious problems in technique. Concentration is poor. Breath support for winds is poor and air passage is restricted. Colors vary widely. Uniformity of timbre is seldom achieved. Instruments are not tuned. Section, segment and individual differences in pitch are obvious and remain uncorrected.

is improving.

**55 - 74** There is a better approach to proper tone production, especially in sustained quiet passages. Players are often over-taxed beyond their ability to control quality and timbre in range and volume extremities. In percussion, membranes are often inconsistently tuned and balanced. Keyboard tone quality achievement is moderate. Wind players are developing breath support, but some timbres are still harsh or pinched. Color is better within segments. Instruments may not be carefully tuned.

**75 - 94** There is good tone production throughout. Lapses are infrequent, although large interval skips may some-times challenge the players. Tuning of percussion membranes is better. Keyboard tone quality is usually good, but might still be challenged by improper pitch selection or technique. Breath support and characteristic timbre is generally unimpaired. This quality could be compromised in upper range and volume. Instruments have been tuned, but some individual and section errors are obvious.

**95 - 100** Players achieve excellent control and well developed concepts of tone production. In percussion, membranes are balanced and in tune. Tuning of percussion membranes is mostly correct. Keyboard tone quality is good. Implement control is well maintained. Breath support is inherently understood and maintained. There is good control of air flow for winds and tonal focus is mostly correct. Timbre is uniform throughout and characteristic of a good sound. Instruments are consistently in tune, tonal focus is excellent and characteristic wind or percussion timbre is clear and without distortion.

### **MUSICIANSHIP**

*Credit qualities of phrasing, expression, style and idiomatic interpretation  
of all winds and percussion.*

*Recognize and credit involvement of the individual players.*

## **MUSICIANSHIP CRITERIA (A-AA)**

**40 - 44** There is no meaningful musical though or expressive playing.

**45 - 54** There is little attempt at phrasing or expressing the melodic line: the sound is rigid and uncomfortable. There is little attempt to alter dynamics. Phrasing is rarely uniform and mechanical. There is no achievement of style or idiom.

**55 - 74** There is occasional achievement of meaningful and uniform musical expression with occasional attempt at dynamic and rhythmic shading. There is still mechanical and non-uniform playing with lapses in style and a rigid attempt at the idiom. Phrasing and expressive skills are moderate.

**75 - 94** Expressive musical achievement is moderate with moderate expression. Phrasing is moderate and sensitive with good awareness of style and involvement. Musical passages are well shaped. Tempo, rhythm, dynamics, phrasing, accents and timbre combine most of the time to produce good musical interpretation.

**95 - 100** The players mostly achieve a clear, meaningful and expressive shaping of musical passages. There is proper and uniform stress, and well defined playing throughout. The interpretation is correct throughout. Tempo, rhythm, dynamics, phrasing, accents and timbre are well displayed by the performers.

# INDIVIDUAL MUSIC PERFORMANCE

## CRITERIA REFERENCE (CLASS 4A & 5A)

### METHOD and TIMING

*Credit all qualities and techniques involving method and timing of winds and percussion including note accuracy, attacks, releases, clarity and uniformity of articulation.*

*Credit uniformity of enunciation and tongue technique, stick control, arm and wrist techniques for percussion and the quality of rhythmic interpretation and control of tempo and pulse.*

### METHOD and TIMING CRITERIA (4A-5A)

**40 - 44** There are immature or beginning players with relatively little training.

**45 - 54** Airflow is often disturbed during articulated passages to the point of tonal distortion or interruption. Mechanical dexterity is often taxed and rarely coordinated with aperture movement or implement control. Proper tongue placement is often ignored. Proper stick control, wrist placement and hand placement is inconsistent and lack uniformity. Players tend toward inconsistent articulations using mouthpiece pressure to produce sound, especially at upper extremes of range or volume. There is some sense of tempo and pulse control, although simultaneity often seems accidental. Players exhibit many individual problems in rhythmic interpretations. Rapid passages often lack togetherness. Recovery from loss of pulse center takes significant time and is rarely complete at phrase endings. Concentration is weak.

**55 - 74** There is consistent approach to proper articulation, style and method. Upper extremes of volume and range give an indication of underdeveloped embouchure musculature. Airflow may still be disturbed by improper tongue placement and timing. Manual dexterity shows moderate achievement of proper stick control, wrist placement and hand placement by percussion, with respect to accuracy. Players exhibit a good awareness of pulse and tempo, although anticipation, hesitation and over extension of phrases may still occur. Rhythmic interpretation is generally good.

**75 - 94** There is excellent control of articulated passages with good clarity and well developed embouchure musculature or proper stick control, wrist placement and hand placement. Players may still be taxed at upper extremes of range and volume for winds, and speed for percussion. Focus is usually good. Airflow is constant but sometimes is inhibited by tongue placement and style. There is strong control of overall pulse and mostly uniform interpretation of rhythmic patterns. There may be occasional anticipation at the beginning of phrases and individual lapses at their ends, but overall there is good simultaneity. Players seem confident and in control of rhythm and tempo most of the time. Lapses are infrequent and generally minor and rarely interfere with the success of the performance. Concentration is strong.

**95 - 100** Players exhibit a highly developed approach to articulation, style and technique. Embouchure musculature or implement control is mature, properly set and maintained. Focus is rarely lost in articulated passages, and airflow is maintained with maximum control. Manual dexterity is exemplary and well coordinated. Clarity is obvious and characteristic of the finest playing. The musicians exhibit solid and complete control of all aspects of rhythm, tempo and pulse. Sectional phrases begin and end uniformly, and all players interpret rhythms correctly and together. Lapses are rare and minor. Concentration is superior.

## **TONE QUALITY and INTONATION**

*Reward the performers for their ability to bring the show to life through all of those positive qualities of a technical and artistic nature which are communicated through the performance. Reward the emotion, expression, style and communication of the performance.*

### **TONE QUALITY and INTONATION CRITERIA (4A-5A)**

**40 - 44** Players are beginning or immature with little training.

**45 - 54** Players seem unaware of tonal centers. Focus is lacking most of the time Percussion membranes are not carefully tuned or balanced. Timpani intonation is rarely correct, and keyboards have serious problems in technique. Concentration is weak. Breath support for winds is poor and air passage is often restricted. Colors vary within segments. Uniformity of timbre is rarely achieved. Instruments are not carefully tuned.

Section, segment and individual differences in pitch are obvious, and remain uncorrected.

**55 - 74** There is a consistent approach to proper tone production, especially in sustained quiet passages. Players may be over-taxed beyond their ability to control quality and timbre in range and volume extremities. In percussion, membranes may still be inconsistently tuned and balanced. Keyboard tone quality achievement is moderate. Wind players are developing breath support, but some timbres may still be harsh or pinched. Color is moderately uniform within segments. Instruments have been tuned, but some individual and section errors are obvious.

**75 - 94** There is excellent tone production throughout. Lapses are infrequent, although large interval skips may sometimes challenge the players. Tuning of percussion membranes is mostly correct. Keyboard tone quality is usually quite successful, but might still be challenged by improper pitch selection. Breath support and characteristic timbre is generally unimpaired and unobliterated. This quality could be compromised in upper range and volume. Instruments are consistently in tune, tonal focus is excellent and characteristic wind or percussion timbre is clear and without distortion.

**95 - 100** Players achieve the best possible control and the most highly developed concept of tone production. In percussion, membranes are consistently balanced and in tune. Tuning of percussion membranes is always correct. Keyboard tone quality is fully successful. Implement control is always maintained. Breath support is inherently understood and always maintained. There is maximum control of air flow for winds and tonal focus is rarely lost. Timbre is uniform throughout and characteristic of the best sound. Instruments are always in tune, and when pitch inconsistencies occur, they are quickly corrected. Flaws, if any, are rare and if they occur are often caused by environment difficulties. Concentration is superior.

## **MUSICIANSHIP**

*Credit qualities of phrasing, expression, style and idiomatic interpretation of all winds and percussion. Recognize and credit involvement of the individual players*

### **MUSICIANSHIP CRITERIA (AAA-AAAA)**

**40 - 44** There is no meaningful musical thought or expressive playing.

**45 - 54** There is an occasional achievement at phrasing or expressing the melodic line; the sound is often rigid and uncomfortable. There is an occasional attempt to alter dynamics. Phrasing is rarely uniform and mostly mechanical. There is no achievement of style or idiom.

**55 - 74** There is a moderate achievement of meaningful and uniform musical expression with a growing attempt at dynamic and rhythmic shading. There may still be mechanical and non-uniform playing with lapses in style and a rigid attempt at the idiom. Phrasing and expressive skills are developing.

**75 - 94** Expressive musical achievement is strong with uniform and subtle gradations. Phrasing is mostly uniform and often sensitive with a tasteful and idiomatic display of style and involvement. Musical

passages are properly shaped. Tempo, rhythm, dynamics, phrasing, accents and timbre combine most of the time, to produce a sound and musical interpretation.

**95 - 100** The players achieve a clear, meaningful and expressive shaping of musical passages. There is proper and uniform stress, natural, well defined and sensitive playing throughout. The interpretation is valid, tasteful and idiomatically correct throughout. Tempo, rhythm, dynamics, phrasing, accents and timbre all combine to display a stylistically impressive musical experience.

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## **ENSEMBLE MUSIC PERFORMANCE CRITERIA REFERENCE (CLASS 1A & 2A 3A)**

### **BALANCE and TIMING**

*Credit the successful balance of all winds and percussion and the ensemble blend and cohesiveness. Recognize the simultaneity of events at the judge's focal point. Consider tempo, pulse control and rhythmic interpretation as well as clarity and uniformity of articulations Demand is inherent in consideration of achievement*

### **BALANCE and TIMING CRITERIA (1A-2A-3A)**

**40 - 44** No attempt has been made to achieve balance, nor does the maturity level of the performers allow it. There is no response to direction. There is an inability to play together.

**45 - 54** There is a general weakness in winds and percussion in techniques involving proper balance. There are few moments when moderate balance is achieved. Achievement is limited due to timbre differences caused by poor tone production. As there is little sense of tempo and pulse control, simultaneity seems coincidental. There are individual problems in rhythmic interpretations and rapid passages which often lack togetherness. In spread formations, recovery from loss of pulse takes much time and is rarely complete at phrase endings. Concentration is poor.

**55 - 74** Winds and percussion are somewhat successful in achieving proper balance. Obvious lapses may occur due to design problems, individual carelessness or timbre differences caused by poor tone production. Recovery is difficult. Players display an awareness of pulse and tempo. Concentration is better, although anticipation, hesitation and over extension of phrases occurs. Spread formation causes pulse difficulties and simultaneity is in question. there is a moderate level of achievement in ensemble cohesiveness.

**75 - 94** Winds and percussion are moderately successful in achieving proper balance. Lapses are infrequent and generally minor. There is a good control of pulse and uniform interpretation of rhythmic patterns. There may be occasional anticipation at beginnings of phrases and individual lapses at their ends, but simultaneity is good. Spread formations may still challenge the musicians, but recovery is apparent. Concentration is good and players are confident and mostly in control of rhythm and tempo.

**95 - 100** Wind and percussion players demonstrate excellent achievement of proper balance throughout the performance. Flaws are occasional and rarely interfere with the success of the performance. The musicians demonstrate control of all aspects of rhythm, tempo and pulse. They are mature and confident in tempo subdivisions, and sound arrives at the focal point together. Concentration is excellent.

## **TONE QUALITY and INTONATION**

*Credit the consistency of timbre/sonority, tuning of instruments, melodic and harmonic intonation and muscle control as it relates to tone production. Recognize breath support, embouchure, forearm, wrist, etc. in evaluating all winds and percussion. Recognize the demands placed on the musicians in your consideration of achievement.*

### **TONE QUALITY and INTONATION CRITERIA (1A-2A-3A)**

**40 - 44** Players are beginning or immature with little training.

**45 - 54** Players are unaware of tonal centers. Focus is lacking. Percussion membranes are not tuned or balanced. Timpani intonation is rarely correct, and keyboards have serious problems in technique. Concentration is poor. Breath support for winds is poor and air passage is restricted. Colors vary widely. Uniformity of timbre is seldom achieved. Instruments are not tuned. Section, segment and individual differences in pitch are obvious and remain uncorrected.

**55 - 74** There is a better approach to proper tone production, especially in sustained quiet passages. Players are often over-taxed beyond their ability to control quality and timbre in range and volume extremities. In percussion, membranes are often inconsistently tuned and balanced. Keyboard tone quality achievement is moderate. Wind players are developing breath support, but some timbres are still harsh or pinched. Color is better within segments. Instruments may not be carefully tuned.

**75 - 94** There is good tone production throughout. Lapses are infrequent, although large interval skips may sometimes challenge the players. Tuning of percussion membranes is better. Keyboard tone quality is usually good, but might still be challenged by improper pitch selection or technique. Breath support and characteristic timbre is generally unimpaired. This quality could be compromised in upper range and volume. Instruments have been tuned, but some individual and section errors are obvious.

**95 - 100** Players achieve excellent control and well developed concepts of tone production. In percussion, membranes are balanced and in tune. Tuning of percussion membranes is mostly correct. Keyboard tone quality is good. Implement control is well maintained. Breath support is inherently understood and maintained. There is good control of air flow for winds and tonal focus is mostly correct. Timbre is uniform throughout and characteristic of a good sound. Instruments are consistently in tune, tonal focus is excellent and characteristic wind or percussion timbre is clear and without distortion.

## **MUSICIANSHIP**

*Credit qualities of phrasing, expression, style and idiomatic interpretation of all winds and percussion. Recognize and credit involvement of the individual players. Demand is inherent in the derived achievement score.*

### **MUSICIANSHIP CRITERIA (A-AA)**

**40 - 44** There is no meaningful musical thought or expressive playing.

**45 - 54** Winds and percussion rarely achieve consistent phrasing or expressing the melodic line; the sound is rigid and uncomfortable. There is little attempt to alter dynamics. Phrasing is rarely uniform and mostly mechanical. There is no achievement of style or idiom.

**55 - 74** Winds and percussion demonstrate occasional achievement of meaningful and uniform musical expression with an attempt at dynamic and rhythmic shading. There is mechanical and non-uniform playing with lapses in style and a rigid attempt at the idiom. Phrasing and expressive skills are developing with occasional success.

**75 - 94** Winds and percussion demonstrate better achievement of quality and uniform musical expression. Phrasing is mostly uniform and sensitive with a good awareness of style and involvement. Musical passages are well shaped. Tempo, rhythm, dynamics, phrasing, accents and timbre combine most of the time to produce good musical quality.

**95 - 100** Wind and percussion mostly achieve a clear, meaningful and expressive shaping of musical passages. The interpretation is valid, tasteful and correct. Tempo, rhythm, dynamics, phrasing, accents and timbre are well displayed by the performers.

## **ENSEMBLE MUSIC PERFORMANCE ENSEMBLE CRITERIA REFERENCE (CLASS 4A & 5A)**

### **BALANCE and TIMING**

*Credit the successful balance of all winds and percussion and the ensemble blend and cohesiveness.*

*Recognize the simultaneity of events at the judge's focal point.*

*Consider tempo, pulse control and rhythmic interpretation as well as clarity and uniformity of articulations*

### **BALANCE and TIMING CRITERIA (AAA-AAAA)**

**40 - 44** No attempt has been made to achieve balance, nor does the maturity level of the players allow it. There is no response to direction. There is a general inability to play together.

**45 - 54** Overall there is a general weakness in winds and percussion in techniques involving proper balance. There are occasional moments when moderate balance is achieved. Achievement is limited due to Timbre differences caused by poor tone production. While there is a sense of tempo and pulse control, simultaneity seems coincidental. There are individual problems in rhythmic interpretations and rapid passages which often lack togetherness. In spread formations, recovery from loss of pulse takes much time, and is rarely complete at phrase endings. Concentration lacks focus.

**55 - 74** Winds and percussion are moderately success in achieving proper balance. Obvious lapses may occur due to design problems, individual carelessness or timbre differences caused by poor tone production. Recovery is sometimes difficult. Players display a good awareness of pulse and tempo. Concentration is good, although anticipation, hesitation and over extension of phrases may occur. Spread formation causes pulse difficulties and simultaneity is sometimes in question. There is a moderate level of achievement in ensemble cohesiveness.

**75 - 94** Winds and percussion consistently achieve proper balance. Lapses are infrequent and generally minor. There is an excellent control of pulse and uniform interpretation of rhythmic patterns. There may be occasional anticipation at beginnings of phrases and individual lapses at their ends, but overall the simultaneity is sound. Spread formations may still challenge the musicians, but recovery is good. Concentration rarely falters, and players are confident and in excellent control of rhythm and tempo most of the time.

**95 - 100** Winds and percussion demonstrate superlative achievement of proper balance throughout the performance. Flaws, if any, are minute and do not interfere with the success of the performance. The musicians demonstrate complete control of all aspects of rhythm, tempo and pulse. They are mature and confident in tempo subdivisions, and sound arrives at the focal point with solidity and control. Concentration is superior.

## **TONE QUALITY and INTONATION**

*Credit the consistency of timbre/sonority, tuning of instruments, melodic and harmonic intonation and muscle control as it relates to tone production.*

*Recognize breath support, embouchure, forearm, wrist, etc. in evaluating all winds and percussion.*

### **TONE QUALITY and INTONATION CRITERIA (4A-5A)**

**40 - 44** Players are beginning or immature with little training.

**45 - 54** Players seem unaware of tonal centers. Focus is lacking most of the time Percussion membranes are not carefully tuned or balanced. Timpani intonation is rarely correct, and keyboards have serious problems in technique. Concentration is weak. Breath support for winds is poor and air passage is often restricted. Colors vary within segments. Uniformity of timbre is rarely achieved. Instruments are not carefully tuned. Section, segment and individual differences in pitch are obvious, and remain uncorrected.

**55 - 74** There is a consistent approach to proper tone production, especially in sustained quiet passages. Players may be over-taxed beyond their ability to control quality and timbre in range and volume extremities. In percussion, membranes may still be inconsistently tuned and balanced. Keyboard tone quality achievement is moderate. Wind players are developing breath support, but some timbres may still be harsh or pinched. Color is moderately uniform within segments. Instruments have been tuned, but some individual and section errors are obvious.

**75 - 94** There is excellent tone production throughout. Lapses are infrequent, although large interval skips may sometimes challenge the players. Tuning of percussion membranes is mostly correct. Keyboard tone quality is usually quite successful, but might still be challenged by improper pitch selection. Breath support and characteristic timbre is generally unimpaired and unobliterated. This quality could be compromised in upper range and volume. Instruments are consistently in tune, tonal focus is excellent and characteristic wind or percussion timbre is clear and without distortion.

**95 - 100** Players achieve the best possible control and the most highly developed concept of tone production. In percussion, membranes are consistently balanced and in tune. Tuning of percussion membranes is always correct. Keyboard tone quality is fully successful. Implement control is always maintained. Breath support is inherently understood and always maintained. There is maximum control of air flow for winds and tonal focus is rarely lost. Timbre is uniform throughout and characteristic of the best sound. Instruments are always in tune, and when pitch inconsistencies occur, they are quickly corrected. Flaws, if any, are rare and if they occur are often caused by environment difficulties. Concentration is superior.

## **MUSICIANSHIP**

*Credit qualities of phrasing, expression, style and idiomatic interpretation of all winds and percussion.*

*Recognize and credit involvement of the individual players.*

### **MUSICIANSHIP CRITERIA (4A-5A)**

**40 - 44** There is no meaningful musical thought or expressive playing.

**45 - 54** Winds and percussion occasionally achieve consistent phrasing or expressing the melodic line; the sound is often rigid and uncomfortable. There is an occasional attempt to alter dynamics. Phrasing is rarely uniform and mostly mechanical. There is no achievement of style or idiom.

**55 - 74** Winds and percussion demonstrate a moderate achievement of meaningful and uniform musical expression with a growing attempt at dynamic and rhythmic shading. There is some mechanical and non-uniform playing with lapses in style and a rigid attempt at the idiom. Phrasing and expressive skills are developing with moderate success.

**75 - 94** Winds and percussion demonstrate a strong achievement of quality and uniform musical expression with subtle gradations. Phrasing is mostly uniform and often sensitive with a tasteful and idiomatic display of style and involvement. Musical passages are properly shaped. Tempo, rhythm,

dynamics, phrasing, accents and timbre combine most of the time, to produce a sound sense of musical quality.

**95 - 100** Winds and percussion players achieve a clear, meaningful and expressive shaping of musical passages. There is proper and uniform stress, natural, well defined and sensitive playing throughout. The interpretation is valid, tasteful and idiomatically correct throughout. Tempo, rhythm, dynamics, phrasing, accents and timbre all combine to display a stylistically impressive musical experience.



## PERCUSSION ADJUDICATION PHILOSOPHY

While the scoring system in and of itself does not separate the various musical segments or sections for independent evaluation, we do recognize the unique and important qualities of percussive music in the success of the overall marching band sound.

In no way do we intend to isolate their efforts from the band programs. It is intended that judge specialists in the field of percussion music focus input to this section geared toward the better development and greater success of the **TOTAL MUSIC PROGRAM**.

The dialog from the judge should be directed to avenues that will aid the percussion section in the **SUPPORT AND ENHANCEMENT** of the musical efforts of the band. This dialog may include such aspects as balance with the winds, staging, **WRITING** for the percussive voices and all aspects of technique as well as how to enrich musical effect.

The percussion judge's input *should NOT conflict* with commentary that will come from the GE music judge; rather this should be a voice that will reinforce all aspects of good musical programming and performance with specialized focus on percussion. With this concept in mind, percussion sections, regardless of their size, can be aided toward the maximum achievement available to them within the context of their musical roles in the band. Suitability, taste and excellence remain the basis for our approach to this caption.

It is important that percussion adjudicators accept the growing use of electronics as a viable and important part of the percussion ensemble. The judge must be current in all of the electronic techniques employed today and bring a broad understanding of this option to the evaluation of WBA marching bands.



# PERCUSSION CRITERIA REFERENCE

## (CLASS 1A--2A—3A)

### REPERTOIRE

*Credit the creative design quality and depth of the enhancement and interpretation of the percussion music as an integral part of the whole musical package.*

*Consider the percussion contribution through time, as well as the variety and depth of the musical qualities in support of the music ensemble performance.*

*Consideration should be given to the use of all percussion elements presented.*

### REPERTOIRE CRITERIA (A-AA)

**12 - 14** The percussion section has no relevance to the musical ensemble. Writing does not compliment or enhance the music.

**15 - 18** The percussion section is seldom competent through the design quality of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time rarely maintains a good impact on the musical repertoire. The variety and depth of the musical demand rarely supports the music ensemble's performance. The percussion elements presented seldom achieve quality in their involvement.

**19 - 23** The percussion section is occasionally competent through the design quality of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time occasionally maintains a good impact on the musical repertoire. The variety and depth of the musical demand occasionally supports the music ensemble's performance. Percussion elements presented are occasionally attempting to achieve quality in their involvement.

**24 - 27** The percussion section is usually competent through the creative design quality and depth of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time usually maintains a good impact on the musical repertoire. The variety and depth of the musical demand usually supports the music ensemble's performance. All percussion elements presented are of moderately good quality in their involvement.

**28 - 30** The percussion section is always very competent through the creative design quality and depth of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time maintains a strong impact on the musical repertoire. The variety and depth of the musical demand frequently supports the music ensemble's performance. All percussion elements presented are of good quality in their involvement.

### PERFORMANCE

*Reward the performers for their technical and appropriate expressive achievement.*

*Consider precision, tempo control, blend and balance, musicianship, and tuning.*

*Grade the overall quality all voices with regard to style, content, and clarity.*

### PERFORMANCE CRITERIA (A-AA)

**16 - 19** Students lack training and understanding of percussion responsibilities

**20 - 23** Performers do not yet demonstrate a level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, and tuning are not demonstrated. The overall quality of all voices with regard to style, demand, and clarity is not achieved, and the students show no understanding of these musical skills.

**24 - 29** Performers occasionally demonstrate a level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, and tuning are seldom demonstrated. The overall quality of all voices with regard to style, demand, and clarity is rarely achieved, and the students show an immature understanding of these musical skills.

**30 - 35** Performers demonstrate a growing, good level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, and tuning are moderately demonstrated. The overall quality of all voices with regard to style, demand, and clarity is moderately achieved, and the students show a growing understanding of these musical skills.

**36 - 40** Performers demonstrate a well developed level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, and tuning are very strong. The overall quality all voices with regard to style, demand, and clarity is obvious, and the students show a good understanding of these musical skills.

#### **EFFECT**

*Credit the ability of the percussion to generate effect throughout the show as an ensemble as well as part of the total band performance.*

*Consider effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship.*

#### **EFFECT CRITERIA (1A-2A)**

**12 - 14** The percussion section generates no effect.

**15 - 18** The percussion performers rarely generate effect. The percussion effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship is rarely present or is not understood.

**19 - 23** The percussion performers occasionally generate some effect (for HS marching band) throughout the show as an ensemble as well as part of the total band performance. The percussion effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship is immature and is only occasionally successful.

**24 - 27** The percussion performers usually generate moderately successful effect (for HS marching band) throughout the show as an ensemble as well as part of the total band performance. The percussion effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship is developing and is moderately successful.

**28 - 30** The percussion performers always generate highly successful effect (for HS marching band) throughout the show as an ensemble as well as part of the total band performance. The percussion effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship is well developed and successful.

## **PERCUSSION CRITERIA REFERENCE (CLASS 4A & 5A)**

#### **REPERTOIRE**

*Credit the creative design quality and depth of the enhancement and interpretation of the percussion music as an integral part of the whole musical package.*

*Consider the percussion contribution through time, as well as the variety and depth of the musical demand in support of the music ensemble performance.*

*Consideration should be given to the use of all percussion elements presented.*

#### **REPERTOIRE CRITERIA (4A-5A)**

**12 - 14** The percussion section is seldom competent through the design quality of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time rarely maintains a good impact on the musical repertoire. The variety and depth

of the musical demand rarely supports the music ensemble's performance. The percussion elements presented seldom achieve quality in their involvement.

**15 - 18** The percussion section is occasionally competent through the design quality of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time occasionally maintains a good impact on the musical repertoire. The variety and depth of the musical demand occasionally supports the music ensemble's performance. Percussion elements presented are occasionally attempting to achieve quality in their involvement.

**19 - 23** The percussion section is usually competent through the creative design quality and depth of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time usually maintains a good impact on the musical repertoire. The variety and depth of the musical demand usually supports the music ensemble's performance. All percussion elements presented are of moderately good quality in their involvement.

**24 - 27** The percussion section is always very competent through the creative design quality and depth of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time maintains a strong impact on the musical repertoire. The variety and depth of the musical demand frequently supports the music ensemble's performance. All percussion elements presented are of good quality in their involvement.

**28 - 30** The percussion section sets the highest standards for HS marching bands through the creative design quality and depth of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time maintains a creative and imaginative scoring. The variety and depth of the musical demand constantly supports the music ensemble performance. All percussion elements presented are of the highest quality in their involvement.

#### **PERFORMANCE**

*Reward the performers for their technical and appropriate expressive achievement.*

*Consider precision, tempo control, blend and balance, musicianship, and tuning.*

*Grade the overall quality all voices with regard to style, content, and clarity.*

#### **PERFORMANCE CRITERIA (4A-5A)**

**16 - 19** Performers do not demonstrate a level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, and tuning are not demonstrated. The overall quality of all voices with regard to style, demand, and clarity is not achieved, and the students show no understanding of these musical skills.

**20 - 23** Performers occasionally demonstrate a level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, and tuning are seldom demonstrated. The overall quality of all voices with regard to style, demand, and clarity is rarely achieved, and the students show an immature understanding of these musical skills.

**24 - 29** Performers demonstrate a growing, good level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, and tuning are moderately demonstrated. The overall quality of all voices with regard to style, demand, and clarity is moderately achieved, and the students show a growing understanding of these musical skills.

**30 - 35** Performers demonstrate a well developed level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, and tuning are very strong. The overall quality all voices with regard to style, demand, and clarity is obvious, and the students show a good understanding of these musical skills.

**36 - 40** Performers demonstrate the highest level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, and tuning are always superior. The overall quality all voices with regard to style, demand, and clarity sets new standards.

## EFFECT

*Credit the ability of the percussion to generate effect throughout the show as an ensemble as well as part of the total band performance. Consider effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship.*

### EFFECT CRITERIA (4A-5A)

**12 - 14** The percussion performers never generate effect. The percussion effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship is not present or is not understood.

**15 - 18** The percussion performers occasionally generate some effect (for HS marching band) throughout the show as an ensemble as well as part of the total band performance. The percussion effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship is immature and is only occasionally successful.

**19 - 23** The percussion performers usually generate moderately successful effect (for HS marching band) throughout the show as an ensemble as well as part of the total band performance. The percussion effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship is developing and is moderately successful.

**24 - 27** The percussion performers always generate highly successful effect (for HS marching band) throughout the show as an ensemble as well as part of the total band performance. The percussion effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship is well developed and successful.

**28 - 30** The percussion performers generate standard setting effect (for HS marching band) throughout the show as an ensemble as well as part of the total band performance. The percussion effect through musical and visual design, appropriate intensity, continuity, professionalism, and showmanship sets new standards.



## VISUAL PERFORMANCE INDIVIDUAL & ENSEMBLE

The intent behind these two visual sheets is to measure the training and achievement of both the individuals and the ensemble. Unlike the music sheets, these two sheets focus on both the What and the How in clearly accountable sub-captions. The Ensemble sheet credits Composition and Excellence while the Individual sheet credits Vocabulary and Excellence. Excellence is 50% of this score sheet and deserves a balanced commentary relative to its equal partnership in arriving at a score. In order for the judge to appreciate the fullest **achievement** of the written composition/vocabulary, it's important to understand the various techniques required to achieve the design. The need to understand these techniques, brings to issue the importance of the theory of derived achievement and the premise that both the "what and the how" exist simultaneously. The judge must have a simultaneous awareness of **WHAT** is being asked of the performers and concurrently know **HOW** well it is being achieved. It is impossible to separate the two components. Our accountability to the score sheet is the only real delineation that exists between the WHAT and the HOW.

**Therefore, it is appropriate that each observation the judge makes relative to the design qualities should be accompanied by an observation of the degree of excellence with which it is achieved. This will give scoring significance to the commentary.**

The Ensemble judge should remember that he/she will be measuring excellence from a different reference than the Individual excellence judge. The two perspectives (upstairs and downstairs) offer the kind of focus that addresses achievement at two different yet equally important levels. The Individual judge is restricted to the sampling of individuals and small segments and how training and excellence relates to that consideration. The Ensemble Judge's vantage point offers a broad viewing which presents to the eye the overall look of all performers.

### **GUIDELINES FOR INDIVIDUAL VISUAL EXCELLENCE**

Movement training involves specific development of muscles, bones, flexibility, agility, motor skills, dynamic efforts, spatial awareness and individual coordination. Only the POSITION and FOCUS of the field judge invites the up-close scrutiny of this training and the techniques the performers will demonstrate. Recognize and reward the demonstration of training and technique behind each move. Analyze the training and skill of the INDIVIDUAL performer or small group; credit what is written and how it is performed. NOTE: References should be specific when discussing development of drill, freeform or staging. When referring to MOVEMENT this will include options of individual traveling, dancing, shaping or marching and is based on principles of centering, alignment, balance, etc.

### **ACHIEVEMENT AT AN INDIVIDUAL LEVEL IS JUDGED BASED ON VOCABULARY AND EXCELLENCE.**

#### **VOCABULARY**

*Credit here all TECHNICAL QUALITIES: The range and variety of methods/techniques and physical capabilities needed to complete any given move.*

*Credit all EXPRESSIVE QUALITIES: The range and combination of the 4 major efforts of Space, Time, Weight, Flow which constitute all expressive dynamic qualities. These written components provide dynamic gradations in EVERY movement/equipment effort.*

### **MOVEMENT VOCABULARY FALLS INTO THE FOLLOWING GENERAL CATEGORIES:**

**EXCELLENCE** credits the articulate achievement (training) of all movement qualities, **BOTH TECHNICAL AND EXPRESSIVE**, recognized through the vocabulary of motion through drill, movement, body and equipment, with equal emphasis on all types of movement design. Qualities you will evaluate here are common within every style of movement/equipment design. No ONE effort or style carries greater or lesser potential for success.

**The following principles are the basis for evaluating and crediting individual movement achievement.**

- ◆ Marching principles relative to drill/traveling
- ◆ Movement Principles
- ◆ Technique
- ◆ Uniformity
- ◆ Timing
- ◆ Equipment Principles
- ◆ Effort qualities (Space/time/weight/flow)

**Each of the following principles requires understanding a method of achievement. The uniform development of these qualities is what we want to show in movement.**

## INDIVIDUAL PRINCIPLES RELATIVE TO FORM

Performers should understand and demonstrate training in the following form responsibilities if applicable to the vocabulary choice:

- ◆ **STARTS & STOPS:** The accurate beginning and concluding of any traveling pattern into a form.
- ◆ **METHOD OF BUILD:** This involves the footwork, pathway and positioning of the individual moving into or maintaining the accuracy of the form. This will influence such responsibilities as dress, interval, distance and cover.
- ◆ **STEP SIZE CONTROL:** This is the demonstration of varying sizes of steps in pedestrian mode as well as in jazz runs, running or any other variation involved in the traveling responsibilities. Accuracy here will influence dress in lines or distance in any straight or curved line.
- ◆ **ORIENTATION:** The projection of the body to the desired facing within any form or set and can influence on the look of alignment, dress or cover.
- ◆ **PIVOT EXECUTION:** The uniformity of foot placement method, technique and timing on the turn both at the start and completion of the turn.
- ◆ **IN STEP:** Maintaining visual pulse/rhythm which gives the group the look of precision and consistency.

## MOVEMENT PRINCIPLES INDIVIDUAL BODY TRAINING & SKILL DEVELOPMENT

Performers should understand and display training in the following movement principles:

- ◆ **CENTERING:** Maintaining a sense of the body center holds the performer together in motion. It allows free and graceful movement. It is the ability to hold and organize oneself around one's own physical body center (pelvis).
- ◆ **GRAVITY:** This is the force that holds the performer down on the earth. The performer must learn to work with gravity to his/her advantage because it can otherwise inhibit movement.
- ◆ **BALANCE:** This aspect helps the performer to work with gravity and is MORE than the ability to stand on one leg. The performer must maintain an inner balance of the whole body. It is a tension of mutual support among all the body parts that brings the whole together in a new way.
- ◆ **POSTURE/ALIGNMENT:** This is closely linked with centering, gravity and balance and will improve automatically as the performer develops the first three elements. It is important to change the perception of the body for there is a wide discrepancy between what FEELS GOOD and what LOOKS RIGHT.
- ◆ **GESTURE:** This involves using the body as an instrument to communicate feelings and ideas in patterns of movement. Principles of flexion, extension and rotation apply here. Gesture applies principally to arms, legs, head or to isolated body areas while **POSTURAL** changes involve the full torso in shaping changes.
- ◆ **MOVING THROUGH SPACE:** This is an awareness of the space around you, your kinesphere and the pathways you will use in traveling and the area in which patterns can be created and executed. **Sometimes it is not the destination but the motion itself which is important.** Such motion emphasizes change and
- ◆ allows freedom of interpretation and concentration on the **ACT OF MOVING** rather than on the result of reaching a specific destination.
- ◆ **WEIGHT FORCE AND MUSCULAR DEVELOPMENT/CONTROL.** The means whereby quality changes can occur within any movement effort.

- ◆ **INITIATION OF MOVEMENT.** Knowing where each effort begins within the body. (i.e. an arm gesture begins in the center of the back, a kick is an action that initiates within the hip socket, etc.)
- ◆ **ARTICULATION.** The definition and achievement of each individual aspect involved in any move or effort. Of major importance here is the definition and articulation of feet while traveling, in turns, and as part of the line relative to the leg.

### **PRINCIPLES OF EXPRESSIVE TRAINING**

**Dynamic effort qualities exist in combination with every technical move. These dynamics are:**

- ◆ **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. There are six spatial tendencies: up, down, high, middle, low, in place.
- ◆ **TIME:** Changes in the quality of time in movement rely on ranging from sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed speed.
- ◆ **WEIGHT:** Changes in the quality of the body weight ranging from light or soft through heavy or strong.
- ◆ **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension; Movement moves from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The “going with the flow” of equipment movement we call free; the restriction of the equipment flow we call bound.
- ◆ **BREATH** is crucial to movement not only to bring more oxygen to the body but also to give movement fluency and harmony. In movement it is not only the physical function of breathing that is important to achieve technical accuracy, but also its use as AN EXPRESSIVE TOOL as part of the language of movement that conveys meaning. The word breath is used to denote the specific quality of movement. One done with a “sense of breath” moves with freedom and harmony. A phrase of movement “with breath” has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is. A phrase “without breath” looks stiff and mechanical (no breathing space). Breathing in harmony with your steps gives a sense of calmness and fluency. Release of breath Changes the look of the body as the tension is relaxed and movement becomes more free. If the performer holds his/her breath the movement looks impaired. Breath impacts both technically and expressively.

**RHYTHM (the combination of weight and time)** has an influence on expression because it is the pulse or beat of movement and is paramount in creating dynamics. Movement may occur as a direct response to a basic recurrent beat or rhythmic pattern in music, the chief purpose being the translations of rhythms and dynamics into physical action.

**Expression is the dynamics of movement. It is a defined technique of communication; it is the manner or impetus behind the movement function.**

The nature of movement results in the release of energy through a muscular response to an inner or outer stimulus. The response produces a visual result in time and space. There are changes which occur in the body ranging from inner tensions which are felt by the performer and which vary the expression of the carriage to more obvious changes affecting the shape of the body. Movement is a language of expressive gestures through which non-verbal communication is achieved by the manner and impetus behind each function. **Gradations of space, time, weight and flow create visual dynamics** relative to the reflection of music, attitude, or character behind the movement. Effort (or quality) changes are the means whereby these dynamics are manifested in the body; the impetus of the individual in imparting these dynamics makes the expression clear.

## THE THEORY OF DERIVED ACHIEVEMENT

The judge **MUST** take into account vocabulary challenges when assessing excellence. The broader the vocabulary the broader the opportunity for enhanced achievement. Vocabulary too can be influenced by the degree of achievement of the individual(s). Derived achievement is the technical and expressive excellence within the range, extent and variety of the vocabulary.



# VISUAL PERFORMANCE INDIVIDUAL CRITERIA REFERENCE (CLASS 1A - 2A – 3A)

## VOCABULARY

*Analyze and credit the RANGE (depth & scope) of possibilities in drill/staging, movement, equipment, dance, etc. Variations and blends of technical and expressive components EXPAND the range of the vocabulary*

### VOCABULARY CRITERIA (1A-2A-3A)

**40 - 44** The visual vocabulary generally lacks readability. It is limited or not compatible to the individuals' skills.

**45 - 54** The visual vocabulary of drill/staging/body/equipment may be limited, repetitious or presented only as a single effort. Phrasing is usually short. Expressive techniques relative to dynamics are occasionally included and sporadically enhance the technical skills. Incompletion of the show may place the unit at scoring risk. Vocabulary is occasionally compatible to the individual's skills.

**55 - 74** The visual vocabulary of drill/staging/body/equipment contains a moderate degree of variety. There is a logical progression of marching/movement responsibilities. While not excessive, the vocabulary seems achievable by the students and is usually compatible to the individual's skills. Training is evident. A moderate dynamic vocabulary enhances technical skills. Vocabulary seems compatible to the individual's training. While the show may still be a work in progress, there is adequate material to challenge the performers in their development.

**75 - 94** The visual vocabulary of drill/staging/body/equipment is continuous and logical. Phrases are longer. There is a developing level of versatility. A growing number of responsibilities are apparent in areas of orientation, tempos, and methods of build. A broader range of expressive dynamics provide a growing enhancement of technical skills. Vocabulary is mostly compatible to the individual's skills, and training is clearly adequate to support good achievement.

**95 - 100** The visual vocabulary is broad in drill/staging/body/equipment, involving ongoing responsibilities. Phrases are long and challenge the performer with varied combinations of movement responsibilities. A significant number of responsibilities are apparent in areas of orientation, tempos, and methods of build. A broad range of expressive dynamics provide the optimum enhancement of the technical skills. Vocabulary is fully compatible to individual's skills, and training supports full achievement.

## EXCELLENCE

*Reward the TRAINING which establishes the skills needed to achieve the vocabulary. Credit the technical and expressive qualities demonstrated by the performers.*

### EXCELLENCE CRITERIA (1A-2A-3A)

**40 - 44** Individuals show no training in body principles. There is no uniformity in responsibilities of drill or staging. Breaks are constant. Skills are poorly achieved. Recovery is nonexistent. Concentration is weak. There is no adherence to style.

**45 - 54** Individuals show some sense of alignment in upper and lower body. Principles are occasionally demonstrated. There is occasional consistency of body line both in posture and gesture. Occasionally individuals reflect an understanding of moving from set to set. There are moments when movement involves dynamic gradations; this may be more achieved in the auxiliary than in the band proper. Some individuals are more expressive than others. There is some uniformity in individual responsibilities as relates to drill or staging. Breaks and flaws are still frequent. Recovery is rarely attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Adherence to style is occasionally demonstrated. The training process is in a developing stage.

**55 - 74** Individuals achieve a more consistent degree of alignment in the upper and lower body. Body line is sporadically defined and uniform. Principles are understood but may vary from individual to individual or relative to the effort required. There is more consistency in the ease with which individuals move from set to set. There are some periods of time when dynamic gradations are achieved. The movement characteristics are taking on greater clarity and offer the individual moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in individual responsibilities of drill/staging. Breaks and flaws still occur but recovery is evident. Concentration and stamina are developing and are moderately achieved. Method and techniques reflect an average degree of physical and mental development. Adherence to style is developing and is usually evident and consistent. The training process is at a moderate level.

**75 - 94** Individuals maintain a good sense of alignment both in the upper and lower body. Movement Principles are becoming more consistent. Postural and gestural line is often defined and consistent. A good level of skill is demonstrated by individuals moving from set to set. Movement dynamics are growing more consistent and stronger in understanding and application. Movement characteristics are becoming more clear and the individual shows a good understanding in enhancing the skill with dynamic efforts. There is a noticeable level of consistency in individual responsibilities relative to drill/staging. Breaks and flaws are infrequent and recovery is evident. Concentration and stamina are usually displayed. Achievement is ongoing. Methods and techniques reflect a good degree of physical and mental development. Adherence to style is consistently evident. Training is evident.

**95 - 100** Individuals maintain a strong development of centering, balance, weight force and alignment in movement responsibilities. Body line is defined and consistent. Individuals move from set to set with clarity. Breath is working in support of all moves. A broad range of effort qualities and dynamics is demonstrated. Movement characteristics are defined and the individuals show a strong understanding of breath and control of muscle, enhancing every effort. Individuals display consistent uniformity in individual responsibilities relative to drill or staging. Breaks and flaws are at a minimum and recovery is quickly achieved. Concentration and skills are always displayed. There is a good level of dynamics elevating the performance to a higher level. Methods and techniques reflect sound physical and mental development. The blend of movement and equipment provide an impressive opportunity for achievement. Adherence to style is good. Training is strong.

# VISUAL PERFORMANCE INDIVIDUAL CRITERIA REFERENCE (CLASS 4A & 5A)

## VOCABULARY

*Analyze and credit the RANGE (depth & scope) of possibilities in drill/staging, movement, equipment, dance, etc.*

*Variations and blends of technical and expressive components EXPAND the range of the vocabulary.*

### VOCABULARY CRITERIA (4A-5A)

**40 - 44** The visual vocabulary generally lacks readability. It is limited or not compatible to the individuals' skills. Movement dynamics are not written.

**45 - 54** The visual vocabulary of drill/staging/body/equipment may be limited, repetitious or presented only as a single effort. Phrasing is usually short. Expressive techniques relative to dynamics are occasionally included and sporadically enhance the technical skills. Vocabulary is occasionally compatible to the individual's skills.

**55 - 74** The visual vocabulary of drill/staging/body/equipment contains a moderate degree of variety. Phrases are lengthening. There is occasional versatility. A moderate dynamic vocabulary enhances technical skills.

Vocabulary is usually compatible to the individual's skills.

**75 - 94** The visual vocabulary of drill/staging/body/equipment is broad and varied. Phrases are longer and have more complex combinations. There is a significant level of versatility. A broad range of expressive dynamics provide an ongoing enhancement of technical skills. Vocabulary is mostly compatible to the individual's skills.

**95 - 100** The visual vocabulary sets standards in variety and versatility involving ongoing responsibilities. Phrases are long and challenge the performer with complex and varied combinations of movement responsibilities. The fullest range of expressive dynamics provide the optimum enhancement of the technical skills. Vocabulary is fully compatible to individual's skills.

## EXCELLENCE

*Reward the TRAINING which establishes the skills needed to achieve the vocabulary. Credit the technical and expressive qualities demonstrated by the performers.*

### EXCELLENCE CRITERIA (AAA-AAAA)

**40 - 44** Individuals show no training in body principles. Effort qualities are neither written or understood. There is no uniformity in responsibilities of drill or staging Breaks are constant. There is no knowledge of breath, muscle tension, flexion or rotation. Skills are poorly achieved. Recovery is nonexistent. Concentration is weak. There is no adherence to style.

**45 - 54** Individuals show some sense of alignment in upper and lower body. Principles are occasionally demonstrated. There is occasional consistency of body line both in posture and gesture. Occasionally individuals reflect an understanding of moving through space. There are moments when movement involves dynamic gradations of space, time, weight and flow. Some individuals are more expressive than others. Knowledge of breath, muscle, tension, flexion and rotation is minimal. There is some uniformity in individual responsibilities as relates to drill or staging. Breaks and flaws are still frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Adherence to style is occasionally demonstrated. The training process is in a developing stage.

**55 - 74** Individuals achieve a more consist degree of alignment in the upper and lower body. Body line is sporadically defined and uniform. Principles are understood but may vary from individual to individual or relative to the effort required. There is more consistency in the ease with which individuals move through space. Knowledge of muscle, tension, flexion, rotation and breath is more understood and applied. There are longer periods of time when dynamic gradations of space, time, weight and flow are achieved. The movement characteristics are taking on greater clarity and offer the individual moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in individual responsibilities of drill/staging. Breaks and flaws still occur but recovery is evident. Concentration and stamina are developing and are moderately achieved. Method and techniques reflect an average degree of physical and mental development. Adherence to style is developing and is usually evident and consistent. The training process is at a moderate level.

**75 - 94** Individuals maintain a highly developed sense of alignment both in the upper and lower body. Movement Principles are consistent. Postural and gestural line is defined and consistent. A strong level of skill is demonstrated by individuals in moving through space. Muscle, flexion, tension, rotation and breath is consistently working in support of moves. Movement dynamics are consistent and strong in understanding and application. Movement characteristics are very clear and the individual shows a strong understanding in enhancing the skill with dynamic efforts. There is a high level of consistency in individual responsibilities relative to drill/staging. Breaks and flaws are infrequent and recovery is evident and quick. Concentration and stamina are constantly displayed. Achievement is sustained and ongoing. Methods and techniques reflect a high degree of physical and mental development. Adherence to style is consistently evident. Training is evident & strong.

**95 - 100** Individuals maintain a superior development of centering, balance, weight force and alignment in full body movement showing an understanding of the connections between all body parts. Body line is always defined and consistent. Individuals always move through space with clarity and ease. Breath is constantly working in support of all moves. The fullest range of effort qualities and dynamics is demonstrated with ease moving through sophisticated gradations of space time, weight and flow. A full understanding of breath and control of muscle, tension, flexion and rotation enhance every effort. Individuals display superior uniformity in individual responsibilities relative to drill or staging. Breaks and flaws are virtually non-existent and recovery is effortless. Concentration and skills are demonstrated in a superior manner. There are optimum dynamics elevating the performance to a new level. Methods and techniques reflect the highest degree of physical and mental development. The blend of movement and equipment provide an inseparable and standard setting dynamic and expressive display. Adherence to style is superb. Training is standard setting, There is a crystallization of all efforts.



## **VISUAL PERFORMANCE - ENSEMBLE**

### **COMPOSITION**

**This caption credits the quality of the COMPOSITION through the design and arrangement of Form, movement and equipment to create kinetic or static design. Based on the audio structure, it utilizes the elements of line, form, shape, balance, direction, texture, weight, motion, etc. Consider these elements as they relate to staging, movement and equipment.**

Not only do we respond to the quality of the actual visual composition for its own value, but also to its ability to place musicians on the field in the act of mixing and manipulating sound. The visual design functions to work in partnership with the musical delivery. In addition to the placement of the musicians, it creates a stage and a story for the ‘VISUAL MUSICIANS’ or auxiliary. These performers will offer varied reflections of the music through the manipulation of equipment, dance and drama. The blend of the

two elevates the visual composition to the level of an original design. On this scoresheet, within the COMPOSITION sub-caption, the judge credits the composing process involving both horizontal and vertical arrangement of all the design elements.

**COMPOSITION:** The skill of composing, arranging and orchestration within the Visual Design or plan. **MOTION** combines the design elements changing static art to moving design or choreography. **One must understand motion, its aesthetics and function**, to apply design principles validly to the changing shapes we measure THROUGH EQUIPMENT, MOVEMENT and DRILL/STAGING PHRASES. Motion reflects space, time, flow and path. **Choices of motion will alter and enhance design efforts and are design choices as well.**

**ORCHESTRATION:** The logical progression of ideas as well as the **layering or combination of design options** to enhance the intent and unity of a composition. It includes the visual representation and/or enhancement of the audio and is reflected horizontally and vertically.

- ◆ **HORIZONTAL orchestration** is the visual arrangement through time, running from the first count of the show to the last. Within this, consider the evolution of each idea from one to the other, the quality of design within the ongoing development of the visual plan. Consider the conceptualization, (when and where) evolution, transitions, seams, phrasing and prop changes.
- ◆ **VERTICAL orchestration** involves the design and layering of equipment and movement, and reflects the range of possibilities within the audio. Consider the design and characteristics (specific pieces, choices and usage) of equipment & movement, staging, dramatic role, (if appropriate) detail, nuance and dynamic effort qualities.

#### **EXCELLENCE SUB CAPTION**

This sub-caption grades the overall look of the unit with regard to style, clarity, balance, etc. Expression is an integral part of excellence and displays visual sensitivity to interpretation. Grade the achievement of the performers for their accurate, clear and cohesive response in displaying the required Ensemble skills. The theory of derived achievement is considered within this sub-caption.

**ENSEMBLE CONTROL:** The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time and form. Credit here the following achievements:

- ◆ Accuracy & definition of drill sets.
- ◆ Accuracy & definition of freeform/staging.
- ◆ Accuracy & definition of both technical and expressive equipment and body moves

**TIMING:** The precise, accurate display of unison effort intended to be done uniformly. The sequential or inter-related timing involved in phrase sharing between 2 or more performers.

**TECHNIQUE:** The ability of the ensemble to maintain a consistent, defined method of accomplishment in the handling of **any** responsibility. A variety of techniques may be used and the method should be consistent and well defined. **New techniques are being developed constantly and will involve how each performer relates to each other performer within the whole.** This important consideration requires a thorough understanding of how elements of design are achieved by the performers, and is far greater than mere accuracy of sets or timing of equipment. Artistic and expressive skills include the achievement of roles, nuances, details; the ensemble demonstration of dynamic effort changes of space, time, weight and flow.

**ORIENTATION:** The ability of the ensemble to control direction, spatial relationships and position in equipment/movement/drill/staging so as to display the compositional intent in the most accurate manner.

In viewing freeform, keep in mind that the traveling path is neither ACCIDENTAL NOR RANDOM. Learn to see and comment on correct or incorrect spacing in this option as well as linear shapes.

## **DIRECTIVES IN EVALUATING VISUAL COMPOSITION**

Judging Composition involves looking at the skill of composing, arranging and orchestration. The judge must be aware of the important aspects of the composing process involving horizontal and vertical orchestration. As a part of the horizontal composing, the designer conceptualizes the placement of musical features and where each voice should be on the field. This conceptualization also includes placement and involvement of the auxiliary and their use of body and equipment. This includes planning WHEN the each of these events will occur. Such planning gives relevance and value within the larger plan of the whole design. **The choice of when and where musical events, equipment or movement will appear is an important part of the design plan and elevates their contributions beyond mere random existence of these parts.** As part of the vertical composing process, the designer chooses not only which pieces of equipment will be orchestrated, or which type of movement will occur, **but also creates specific characteristics for both equipment and movement.** These characteristics might be important to the music, (voices, dynamics, etc.) or the character of the performers, or they might be designed to create expressive dynamics. They might also be a part of recurring motifs which lend depth and interest to the design. These choices within the horizontal (conceptualization) and within the vertical (characteristics) orchestration are part of the planning process and are more than just **random** occurrence. These choices should be specifically discussed as they are recognized. **In this way, existence, placement, choice and detailing of the musical events, placement of voices, involvement of equipment or movement (alone or in combination) becomes an issue of quality within the composing process. Judges should be aware of the importance of the motion that combines each effort, and how that choice of motion through path and speed impacts on the design. In staging or drill we call this “transition”. In equipment or body combinations, we call this “phrasing”. It involves not only the combining of moves, but the specific choices of how they are connected. Elements of line, shape, asymmetry, dimension, balance, emphasis, etc. when applied to the creation of patterns or the orchestration of, props, provides a unique opportunity to create design. Choices of direction, plane and speed connect the lines and shapes, create contrast and dimension, and contribute to the inherent depth of the design moment. The absence of design flaw does not assure superior composition.** Recognize the difference between thin or sparsely written design and more complex sophisticated efforts. Do not allow the eye to over-react just because the work is easier to follow. **Measure and credit the PRESENCE of design quality & depth. The number of individuals within a design is not the issue.** The imaginative and varied use of design components is always the priority, together with the successful placement and manipulation of the musical voices. **In reading the composition, FOCUS on the entire stage; absorb all that the designer places there. Eliminate OLD rules calling for a single focal point. Design EMPHASIS can move from individuals to a series of events to ensemble statements. Accept and appreciate choices where multiple events can occur simultaneously; recognize when the emphasis is on individuals, and do not fail to notice a secondary emphasis or a non-emphasis when that is the choice. All elements function as a part of the whole. The visual composition is a symphony of varied designs challenging the viewer in a whole new way. Follow the totality of what you view, absorb all that is presented, instinctively, recognize design principles. Read design as you would read a manuscript. You absorb best when the words flow before your eyes in a smooth and fluid reading style. Develop this style in order to read, appreciate and comprehend the language of the visual design.**



# VISUAL PERFORMANCE

## ENSEMBLE CRITERIA REFERENCE

### (CLASS 1A - 2A - 3A)

#### COMPOSITION

*Credit the quality and depth of the composing, design and orchestration of staging, movement, equipment, and character (if appropriate). Consider the reflection of the audio & artistic qualities.*

#### COMPOSITION CRITERIA (1A-2A-3A)

**40 - 44** The visual arrangement generally lacks readability. The visual design has little relation to the music. Artistic effort is lacking. There is no unity. Inadequate understanding of program design.

**45 - 54** The visual arrangement occasionally displays an awareness of the fundamentals of design in drill/staging movement or equipment. The visual occasionally relates to the music, most often relative to the basic melody. A need for unification of ideas is obvious. Orchestration of movement or equipment on drill/staging is infrequent. Design elements are singly presented. Incomplete composition might limit scoring potential.

**55 - 74** The visual arrangement displays knowledge of the fundamentals of design and logic in drill/staging, equipment, and movement. Ideas mostly flow logically from one to another, and the placement of planned events shows a good basic understanding of design development through time. Musical voices are occasionally staged for the best presentation of sound. Motion is intelligently used to change the visual presentation with logic and continuity. Use of design elements within drill or staging, reflects the basic structure of the music. Dynamic visual changes are occasionally included. There is a beginning layer of artistic effort. The unity of design elements may be questionable or incomplete. There is some orchestration of the equipment and movement on drill or staging; however, elements are often still presented at a halt. The principles of design are basically correct for this level. The composing process shows an understanding of how to blend the basic elements to create a pleasing whole. The work may still be in progress, but the basic design ideas are clear.

**75 - 94** The visual arrangement displays a good knowledge of the fundamentals of design and logic in drill/staging, equipment, and movement, and incorporates some more challenging design options bringing greater depth to the composition. Ideas flow logically from one to another, and the placement of planned events shows a stronger understanding of continuity and development through time. Musical voices are usually staged for the best presentation of sound. Motion is more frequently employed to change the visual presentation with logic and continuity. Use of design elements within drill or staging, equipment, and body, fully reflects the basic musical structure, and explores dimensionality in reflection of the musical lines. Dynamic effort changes are apparent. Characteristics and artistic efforts elevate the composition beyond mere pictures. Unity connects the design. Staging and orchestration of equipment & movement shows a growing quality to the design, bringing a new challenge to the performers. Design is correct for this level, written to the achievement level of the performers. The composing process shows a good understanding of the fundamentals of design for this level of development.

**95 - 100** The arrangement displays a successful blend of design techniques in drill/staging, equipment, and movement. Ideas always flow well from one to another and the placement of planned equipment or movement events always show a full understanding of continuity and development through time. Musical voices are always staged for the best presentation of sound. Motion is always appropriately applied to change the visual presentation with logic and continuity. Use of design elements within drill or staging equipment/body, consistently reflects the music, with greater dimensionality in the equipment & movement composing techniques. There is an ongoing display of artistic effort. Visual dynamic effort changes are consistently demonstrated. Characteristics define the details of the composition. The unity of

elements shows good understanding of design connection. Staging and orchestration of equipment & movement on drill/staging occurs more frequently showing a growing fusion of triad options. The composition is correct and shows depth for this level.

### **EXCELLENCE**

*Reward the performers for their technical and expressive achievement. Grade the overall look of the unit with regard to style & clarity.*

#### **EXCELLENCE CRITERIA (1A-2A-3A)**

**40 - 44** The ensemble is inadequately trained to demonstrate the required principles involving space, line or time. Effort qualities are beyond their development or not understood.. There is no uniformity in responsibilities of aspects of drill, drill/staging and orientation. Breaks are constant. Skills are poorly achieved. Recovery is nonexistent. Concentration is weak. There is no adherence to style. They are unprepared.

**45 - 54** The ensemble shows some understanding of the principles involving space, line and time. Occasionally individuals reflect an understanding of moving from set to set. There is some uniformity in drill, staging and orientation. Breaks and flaws are still frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Adherence to style is still sporadic.

**55 - 74** The ensemble achieves a more consistent demonstration of the principles involving space, line and time. There is growing consistency in the ease with which individuals move from set to set. There are some periods of time when the ensemble achieves dynamic gradations of space, time, weight and flow. The ensemble responsibilities are taking on clarity. Fairly good uniformity exists in ensemble responsibilities of drill, form and orientation. Characteristics of equipment and movement are developing. Breaks and flaws still occur but recovery is attempted. Concentration and stamina are developing. Method and techniques reflect an growing degree of physical and mental development. Adherence to style is developing.

**75 - 94** The ensemble maintains a good understanding of principles involving space, line and time. A consistent level of skill is demonstrated by the ensemble moving from set to set. Visual dynamics are consistent in understanding and application. There is a good level of consistency in all responsibilities relative to drill, staging and orientation. Characteristics of equipment and movement are clear and the ensemble shows a good understanding in enhancing the skill with dynamic efforts. Breaks and flaws are infrequent and recovery is evident. Concentration and stamina are displayed. Achievement is sustained and ongoing. Ensemble methods and techniques reflect a good degree of physical and mental development. Adherence to style is evident.

**95 - 100** The ensemble maintains a strong development of advanced principles involving space, line and time. The ensemble moves through space with clarity and ease. A broad range of effort qualities and dynamics is demonstrated, moving through gradations of space time, weight and flow. The ensemble displays strong uniformity in responsibilities relative to drill, staging and orientation. The characteristics of equipment and movement are solid and the ensemble shows a strong understanding in enhancing the skills with dynamic efforts. Breaks and flaws are very infrequent and recovery is immediate. Concentration and stamina are demonstrated in a strong manner. There are ongoing dynamics elevating the performance to a new level. Ensemble methods and techniques reflect a high degree of physical and mental development. Adherence to style is excellent.

# VISUAL PERFORMANCE ENSEMBLE CRITERIA REFERENCE (CLASS 4A & 5A)

## COMPOSITION

*Credit the quality and depth of the composing, design and orchestration of staging, movement, equipment, and character (if appropriate). Consider the reflection of the audio & artistic qualities.*

### COMPOSITION CRITERIA (AAA-AAAA)

**40 - 44** The arrangement generally lacks readability. The design has little relation to the music. Artistic effort is lacking. There is no unity. Inadequate understanding of program design.

**45 - 54** The arrangement occasionally displays an awareness of fundamentals of design in drill/staging, body, equipment, & occasionally relates to the sound, most often relative to the basic melody. Artistic effort is rarely part of the composition & is neither written nor achieved. Dynamic effort changes are usually not seen. A need for unification of ideas is obvious. Horizontal construction lacks a sense of continuity and development of idea to idea. There may be a strong sense of incompleteness in the program. Either the composing process or the components within the design may be weak.

**55 - 74** The visual arrangement displays knowledge of the fundamentals of design and logic in equipment, movement, drill/staging. Use of design elements is of moderate quality and the composition itself presents only the basic sound track structure. There is sporadic artistic effort which on occasion elevates the compositional worth. Visual dynamic effort changes enhance the reflection of the musical structure. There is some attention being given to detail and nuance. The unity of design elements may be questionable or incomplete. Staging, orchestration and design is mostly correct but lacks depth or development. Horizontal construction shows a good sense of logic and continuity from one designed thought to the next. The composing process is correct and the components within the design are sound.

**75 - 94** The visual arrangement often displays a high degree of design and logic in. Use of design elements is of high quality with only occasional flaws. The composition, literal or abstract, frequently explores the inner structure of the music providing the performer with a strong vehicle for artistic effort which is often employed to elevate the composition beyond mere pictures. Strong dynamic effort qualities enhance the reflection of the musical structure. Detail and nuance are consistently displayed. A strong sense of unity elevates the design. Staging, orchestration and design of equipment & movement show an excellent sense of depth. Horizontal construction involves a strong sense of logic, continuity and creativity from one designed thought to the next. The composing process and the components within the design are well developed and strong.

**95 - 100** The visual arrangement constantly displays the highest level of sophisticated design. There is superior use of the design elements of line, shape, size, value, color, direction, texture, weight and motion. The design, either literal or abstract, constantly reflects and enhances the music. There is a great depth and wide scope of artistic effort. Dynamic effort changes fully elevate the reflection of the musical structure. Attention to detail and nuance is standard setting. The constant demonstration of these qualities elevates the design to its highest value. The unity of elements shows superior design skills. Staging, orchestration and design of equipment/body sets new standards. Horizontal construction is standard setting in terms of the logic, continuity and creativity weaving a series of creative ideas into a seamless whole. The composing process and the components within the design are superior.

## EXCELLENCE

*Reward the performers for their technical and expressive achievement. Grade the overall look of the unit with regard to style & clarity.*

### EXCELLENCE CRITERIA (4A-5A)

**40 - 44** The ensemble is inadequately trained to demonstrate the required principles involving space, line or time. Effort qualities are beyond their development or not understood.. There is no uniformity in responsibilities of aspects of drill, drill/staging and orientation. Breaks are constant. Skills are poorly achieved. Recovery is nonexistent. Concentration is weak. There is no adherence to style. They are unprepared.

**45 - 54** The ensemble shows some understanding of the principles involving space, line and time. Occasionally individuals reflect an understanding of moving through space. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is some uniformity in drill, staging and orientation. Breaks and flaws are frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Adherence to style is occasionally demonstrated.

**55 - 74** The ensemble achieves a more consist demonstration of the principles involving space, line and time. There is growing consistency in the ease with which individuals move through space. There are longer periods of time when the ensemble achieves dynamic gradations of space, time, weight and flow. The ensemble responsibilities are taking on greater clarity offering moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities of drill, form and orientation. Characteristics of equipment and movement are developing. Breaks and flaws still occur but recovery is evident. Concentration and stamina are developing and are moderately achieved. Method and techniques reflect an good degree of physical and mental development. Adherence to style is developing and is usually evident and consistent.

**75 - 94** The ensemble maintains a highly-developed sense of advanced principles involving space, line and time. A consistent level of skill is demonstrated by the ensemble in moving through space. Visual dynamics are consistent and strong in understanding and application. There is a high level of consistency in all responsibilities relative to drill, staging and orientation. Characteristics of equipment and movement are very clear and the ensemble shows a strong understanding in enhancing the skill with dynamic efforts. Breaks and flaws are infrequent and recovery is evident and quick. Concentration and stamina are constantly displayed. Achievement is sustained and ongoing. Ensemble methods and techniques reflect a high degree of physical and mental development. Adherence to style is consistently evident.

**95 - 100** The ensemble maintains a superior development of advanced principles involving space, line and time. The ensemble always moves through space with clarity and ease. The fullest range of effort qualities and dynamics is demonstrated with ease moving through sophisticated gradations of space time, weight and flow. The ensemble displays superior uniformity in responsibilities relative to drill, staging and orientation. The characteristics of equipment and movement are standard setting and the ensemble shows a superior understanding in enhancing the skills with dynamic efforts. Breaks and flaws are virtually non-existent and recovery is effortless. Concentration and stamina are demonstrated in a superior manner. There are optimum dynamics elevating the performance to a new level. Ensemble methods and techniques reflect the highest degree of physical and mental development. Adherence to style is superb. There is a crystallization of all efforts.



# AUXILIARY ADJUDICATION PHILOSOPHY

The auxiliary section of the Marching Band is considered to be the visual musicians. Through their special contribution, they create a visual reflection of the music and provide a unique enrichment to the total program. This section may tell a story through body, equipment or drama, or create a support to the program in a myriad of ways and combinations. At all times, their primary role is to support, enrich and enhance the total show. Through the qualities of drill/equipment/movement, they will reflect phrasing, meter, tempo, dynamics and style in a partnership with the music, that enriches the audience's comprehension of the program. At most times this section will function throughout the show as a specific section, however, should the wind or performers change roles and contribute to the visual design through drama, choreography or equipment efforts, their contribution joins with the auxiliary for evaluation and credit. Their skills and challenges will parallel the same developmental curriculum one would expect of the musicians in their learning development.

## **COMPOSITION (The written book)**

Within the Composition sub-caption, the judge will measure and grade the written qualities of the visual presentation. **This will combine all aspects germane to this section -- effect, depth and quality and composing of the written work, and the vocabulary through equipment/body/drill or staging.** This will include visual musicality, staging, equipment, movement, drama, characterization or any other special effects produced by these performers. Originality, creativity and imagination are always considerations in measuring design. An important consideration in this sub-caption relates to Musicality. Credit phrasing, meter, time, expressive qualities and dynamic range. The judge should consider the horizontal orchestration of the auxiliary within the total program, and the vertical (layered) orchestration within the program. Essentially, this includes when, where and how the Auxiliary is involved in the total visual design. Detail, nuance, motif and equipment/movement characteristics will be considered as part of the vertical orchestration. The range and variety of the equipment and movement contributions are an important consideration in this caption as the judge responds to skills and techniques which are identifying qualities within this section. Introduction or change of props should be a part of the designed plan and should include pleasing, logical transitions in and out of sets for this purpose.

## **EXCELLENCE**

The excellence sub-caption will respond to all techniques involved in performance. This will include technical achievement, expressive achievement and communication. Consider dramatic mood changes, variations of roles, and visual dynamics/intensities involving effort quality changes of space, time, weight and flow. The principle of derived achievement is applied in this sub-caption. The dialog from the judge should be directed to avenues that will aid the auxiliary section in the

**SUPPORT AND ENHANCEMENT** of the band program. This dialog may include such aspects as staging, **WRITING** for the equipment or movement, and all aspects of technique as well as how to enrich visual effect. The auxiliary judge's input should NOT conflict with the commentary that will come from the GE visual judge. Rather, this should be a voice that will reinforce all aspects of good coordination and performance with specialized focus on the visual musicians. With this concept in mind, auxiliary sections, regardless of their size, can be aided toward the maximum achievement available to them. Suitability, taste and excellence remain the basis for our approach to this caption.



# AUXILIARY CRITERIA REFERENCE

## (CLASS 1A - 2A - 3A)

### COMPOSITION

*Credit the quality and depth of the composing, design and orchestration of staging, movement, equipment, and character (if appropriate).*

*Credit the effect generated by this section*

*Credit the variety and depth of the equipment/movement vocabulary.*

*Credit the reflection of the audio and artistic qualities.*

*Credit how successful the auxiliary is in bringing the band show to life.*

### COMPOSITION CRITERIA (A-AA)

**20 - 24** The staging and design of equipment and body is either completely unreadable or has no relationship to the music.

**25 - 30** The auxiliary section is occasionally staged appropriately to augment and support the design of the band program. Effect generated by this section is at a beginning level, with some coordinated success. Visual musicality is reflected at a basic level, usually attempting to following the melodic or rhythmic line. Dynamic expressive qualities are often not written. Equipment and/or choreography writing is sporadic and occasionally successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering is occasionally successful, but transitions or developmental areas may be weak. Vocabulary of equipment and/or body is at a beginning level and does not offer a great deal of variety..

**31 - 36** The auxiliary section is usually staged appropriately to augment and support the design of the band program. Effect generated by this section is at an moderate level, with some good coordinated success. Visual musicality is reflected at an intermediate level, following the melodic or rhythmic line. A moderate degree of dynamic expressive qualities are written. .Equipment and choreography is more often successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering is basically correct and successful, but transitions or developmental areas may still be a challenge in design. Characteristics of the program are moderately included in the design and support the character, music or personality of the program. Vocabulary of equipment and/or body is at an intermediate level and offers moderate variety and some versatility.

**37 - 44** The auxiliary section is staged appropriately to augment and support the design of the band program. Effect generated by this section is consistent, with ongoing coordinated success. Visual musicality is reflected consistently and occasionally may following multiple musical lines. A good degree of dynamic expressive qualities are written. .Equipment and choreography is successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering is well planed yielding success. Characteristics of the program are developing well within the design and support the character, music or personality of the program. Transitions or developmental areas maintain a growing sense of design. Vocabulary of equipment and body offers a good range of variety and versatility.

**45 - 50** The auxiliary section is creative. There is consistent quality in staging, and the section successfully supports and enhances the design of the band program. Effect generated by this section is well developed and successful. Visual musicality is consistently reflected often following multiple musical lines. A good degree of dynamic expressive qualities are written. Equipment and choreography is successful in creating effect through quality techniques. The composing process in terms of horizontal planning through time and vertical layering is correct yielding good success. Characteristics of the program are detailed elevating the design quality through the reflection of the character, music or personality of the program. Transitions or developmental areas are always correct in design. Vocabulary of equipment and body contains a broad range of variety and versatility.

## EXCELLENCE

*Reward the performers for their technical, expressive and effective achievement.*

*Credit the communication skills of the performers as well as the overall look of the unit with regard to style & clarity.*

### EXCELLENCE CRITERIA (A-AA)

**20 - 24** The ensemble is inadequately trained to demonstrate the required principles involving space, line or time. Effort qualities are beyond their development or not understood.. There is no uniformity in responsibilities of aspects of drill, form and orientation. Breaks are constant. Skills are poorly achieved. Recovery is nonexistent. Concentration is weak. There is no adherence to style. Absence of these techniques negates the ability to communicate through performance. They are unprepared.

**25 - 30** The ensemble shows some understanding of the principles involving space, line and time. Occasionally individuals reflect an understanding of moving through space. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is some uniformity in drill, form and orientation. Breaks and flaws are frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Lack of confidence impairs the performers' ability to create effect through the communication of roles or qualities of performance. Adherence to style is occasionally demonstrated.

**31 - 36** The ensemble achieves a more consist demonstration of the principles involving space, line and time. There is growing consistency in the ability of the performers and how they move through space. There are longer periods of time when the ensemble achieves some dynamic gradations of space, time, weight and flow. The ensemble responsibilities are taking on greater clarity offering some opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities of drill, form and orientation. Characteristics of equipment and movement are developing. Breaks and flaws still occur but recovery is growing. Concentration and stamina are developing and are increasingly achieved. Growing confidence motivates the performers to create effect through the communication of roles or qualities of performance. Method and techniques reflect a growing degree of physical and mental development. Adherence to style is developing and is becoming evident and consistent.

**37 - 44** The ensemble maintains a good sense of intermediate principles involving space, line and time. A consistent level of skill is demonstrated by the ensemble in moving through space. Visual dynamics are consistent in understanding and application. There is a good level of consistency in all responsibilities relative to drill, form and orientation. Characteristics of equipment and movement are clearer and the ensemble shows a good understanding in enhancing the skill with dynamic efforts. Breaks and flaws are infrequent and recovery is evident. Concentration and stamina are consistently displayed. Achievement is sustained and ongoing. A good sense of confidence motivates the performers to create ongoing effect through the communication of roles or qualities of performance most of the time. Methods and techniques reflect a good degree of physical and mental development. Adherence to style is now consistently evident.

**45 - 50** The ensemble maintains a strong development of advanced principles involving space, line and time. The ensemble moves through space with clarity and ease. A full range of effort qualities and dynamics is demonstrated with ease moving through gradations of space time, weight and flow. The ensemble displays strong uniformity in responsibilities relative to drill, form and orientation. The characteristics of equipment and movement are well defined and the ensemble shows a strong understanding in enhancing the skills with dynamic efforts. Breaks and flaws are few, and recovery is achieved well. Concentration and stamina are demonstrated throughout. There are constant dynamics elevating the performance. A developed level of confidence motivates the performers to create maximum effect through the communication of roles and qualities of performance. Methods and techniques reflect a high degree of physical and mental development. Adherence to style is excellent.

# AUXILIARY CRITERIA REFERENCE

## (CLASS 4A & 5A)

### COMPOSITION

*Credit the quality and depth of the composing, design and orchestration of staging, movement, equipment, and character (if appropriate).*

*Credit the effect generated by this section*

*Credit the variety and depth of the equipment/movement vocabulary.*

*Credit the reflection of the audio and artistic qualities.*

*Credit how successful the auxiliary is in bringing the band show to life.*

### COMPOSITION CRITERIA (AAA-AAAA)

**20 - 24** The staging and design of equipment and body is either completely unreadable or has no relationship to the music.

**25 - 30** The auxiliary section is occasionally staged appropriately to augment and support the design of the band program. Effect generated by this section is at a beginning level, with some coordinated success. Visual musicality is reflected at a basic level, usually attempting to following the melodic or rhythmic line. Dynamic expressive qualities are often not written. Equipment and/or choreography writing is sporadic and occasionally successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering is occasionally successful, but transitions or developmental areas may be weak. Vocabulary of equipment and/or body is at a beginning level and does not offer a great deal of variety..

**31 - 36** The auxiliary section is usually staged appropriately to augment and support the design of the band program. Effect generated by this section is at an intermediate level, with good coordinated success. Visual musicality is reflected at an intermediate level, following the melodic or rhythmic line. A moderate degree of dynamic expressive qualities are written. Equipment and choreography is often successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering is often successful, but transitions or developmental areas may still be a challenge in design. Characteristics of the program are moderately included in the design and support the character, music or personality of the program. Vocabulary of equipment and/or body is at an intermediate level and offers moderate variety and some versatility.

**37 - 44** The auxiliary section is always staged appropriately to augment and support the design of the band program. Effect generated by this section is consistent and strong, with ongoing coordinated success. Visual musicality is reflected at an advanced level, following multiple musical lines. A broad degree of dynamic expressive qualities are written. Equipment and choreography is highly successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering is well planned yielding strong success. Characteristics of the program are well detailed within the design and consistently support the character, music or personality of the program. Transitions or developmental areas maintain quality design. Vocabulary of equipment and body is at an advanced level and offers a broad range of variety and versatility.

**45 - 50** The auxiliary section is innovative and creative. There are new standards in staging and the section fully supports and enhances the design of the band program. Effect generated by this section is fully developed with sophisticated and detailed coordinated success. Visual musicality is fully reflected at an advanced level, following multiple musical lines and including nuance and sophisticated reflection of musical understanding. A full degree of dynamic expressive qualities are written. Equipment and choreography is always successful in creating effect through creative and standard setting techniques. The composing process in terms of horizontal planning through time and vertical layering is maximized yielding total success. Characteristics of the program are fully detailed elevating the design quality through the reflection of the character, music or personality of the program. Transitions or developmental

areas are superior in design. Vocabulary of equipment and body sets new standards with the broadest range of variety and versatility.

## **EXCELLENCE**

*Reward the performers for their technical, expressive and effective achievement.  
Credit the communication skills of the performers as well as the overall look of the unit with regard to style & clarity.*

### **EXCELLENCE CRITERIA (AAA-AAAA)**

**20 - 24** The ensemble is inadequately trained to demonstrate the required principles involving space, line or time. Effort qualities are beyond their development or not understood.. There is no uniformity in responsibilities of aspects of drill, form and orientation. Breaks are constant. Skills are poorly achieved. Recovery is nonexistent. Concentration is weak. There is no adherence to style. Absence of these techniques negates the ability to communicate through performance. They are unprepared.

**25 - 30** The ensemble shows some understanding of the principles involving space, line and time. Occasionally individuals reflect an understanding of moving through space. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is some uniformity in drill, form and orientation. Breaks and flaws are frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Lack of confidence impairs the performers' ability to create effect through the communication of roles or qualities of performance. Adherence to style is occasionally demonstrated.

**31 - 36** The ensemble achieves a more consist demonstration of the principles involving space, line and time. There is growing consistency in the ease with which individuals move through space. There are longer periods of time when the ensemble achieves dynamic gradations of space, time, weight and flow. The ensemble responsibilities are taking on greater clarity offering moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities of drill, form and orientation. Characteristics of equipment and movement are developing. Breaks and flaws still occur but recovery is evident. Concentration and stamina are developing and are moderately achieved. Growing confidence motivates the performers to create effect through the communication of roles or qualities of performance. Method and techniques reflect an good degree of physical and mental development. Adherence to style is developing and is usually evident and consistent.

**37 - 44** The ensemble maintains a highly-developed sense of advanced principles involving space, line and time. A consistent level of skill is demonstrated by the ensemble in moving through space. Visual dynamics are consistent and strong in understanding and application. There is a high level of consistency in all responsibilities relative to drill, form and orientation. Characteristics of equipment and movement are very clear and the ensemble shows a strong understanding in enhancing the skill with dynamic efforts. Breaks and flaws are infrequent and recovery is evident and quick. Concentration and stamina are constantly displayed. Achievement is sustained and ongoing. A strong sense of confidence motivates the performers to create ongoing effect through the communication of roles or qualities of performance most of the time. Methods and techniques reflect a high degree of physical and mental development. Adherence to style is consistently evident.

**45 - 50** The ensemble maintains a superior development of advanced principles involving space, line and time. The ensemble always moves through space with clarity and ease. The fullest range of effort qualities and dynamics is demonstrated with ease moving through sophisticated gradations of space time, weight and flow. The ensemble displays superior uniformity in responsibilities relative to drill, form and orientation. The characteristics of equipment and movement are standard setting and the ensemble shows a superior understanding in enhancing the skills with dynamic efforts. Breaks and flaws are virtually non-existent and recovery is effortless. Concentration and stamina are demonstrated in a superior manner. There are optimum dynamics elevating the performance to a new level. A fully developed level of confidence motivates the performers to create maximum effect through the communication of roles and

qualities of performance throughout. Methods and techniques reflect the highest degree of physical and mental development. Adherence to style is superb. There is a crystallization of all efforts.

