

WVBA

WESTERN BAND ASSOCIATION

HANDBOOK

CONSTITUTION

BY LAWS

FIELD COMPETITION POLICIES & PROCEDURES

FIELD COMPETITION RULES

FIELD COMPETITION ADJUDICATION MANUAL

CONCERT BAND FESTIVAL HANDBOOK

Revised August, 2000

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TABLE OF CONTENTS

Table of Contents	i
2000-2001 Officers	v
Previous Participating Bands	vi
SECTION 1: CONSITUTION & BYLAWS	1-1
Mission Statement	1-2
Constitution	1-3
By Laws	1-4
SECTION 2: FIELD COMPETITION POLICIES & PROCEDURES	2-1
Eligibility	2-2
Fees	2-2
Applucation Deadlines	2-2
Refunds	2-2
Classification	2-2
Electronics	2-3
Sanctioned Contests Procedures	2-3
Scoring	2-3
WBA Scoring Worksheet	2-4
Adjudication	2-5
Two Tiered Scoring System	2-5
Awards	2-6
Video Taping	2-6
Western Band Association Marching Band Championships	2-7
SECTION 3: FIELD COMPETITION RULES	3-1
Field Boundaries	3-2
A-AA Timing	3-2
AAA-AAAA Timing	3-2
Personnel	3-2
General	3-3
SECTION 4: FIELD COMPETITION ADJUDICATION MANUAL	4-1
Applying the WBA Values in Judging	4-2
Philosophy of the Scoring System	4-3
Judges' Code of Ethics	4-3
Judges' Contests Procedures	4-3
Duties of the Adjudicators	4-4
Judges' General Instructions	4-4
Judges' Conduct	4-4
Logistics and Position	4-4
Cassette Tape General Techniques - Tape Dialogue & Verbalization Observations	4-5
Application of the Criteria Reference System	4-5

The WBA Scoring System	4-6
Applying Derived Achievement in Excellence	4-7
SECTION 5: EFFECT	5-1
Effect	5-2
Study of Effect	5-2
The Design Team and Creating the Program	5-2
Design of Program Concept or Idea	5-2
Musical and Visual Arrangements of the Program	5-3
The Performers and Bringing the Show to Life	5-4
The Effect of the Well Coordinated Repertoire & Performance is Entertainment	5-5
The Judges and Reaction	5-5
Repertoire Principles	5-6
Performance Principles	5-6
Adjudication Sheet - Musical Effect (A-AA)	5-7
Music Effect Criteria Reference (A-AA)	5-8
Adjudication Sheet - Musical Effect (AAA-AAAA)	5-10
Music Effect Criteria Reference (AAA-AAAA)	5-11
Adjudication Sheet - Visual Effect (A-AA)	5-13
Visual Effect Criteria Reference (A-AA)	5-14
Adjudication Sheet - Visual Effect (AAA-AAAA)	5-16
Visual Effect Criteria Reference (AAA-AAAA)	5-17
SECTION 6: MUSIC	6-1
Music Performance - Individual & Ensemble	6-2
Adjudication Sheet - Musical Performance - Individual (A-AA)	6-3
Music Performance - Individual Criteria Reference (A-AA)	6-4
Adjudication Sheet - Musical Performance - Individual (AAA-AAAA)	6-6
Music Performance - Individual Criteria Reference (AAA-AAAA)	6-7
Adjudication Sheet - Musical Performance - Ensemble (A-AA)	6-9
Music Performance - Ensemble Criteria Reference (A-AA)	6-10
Adjudication Sheet - Musical Performance - Ensemble (AAA-AAAA)	6-12
Music Performance - Ensemble Criteria Reference (AAA-AAAA)	6-13
SECTION 7: PERCUSSION	7-1
Percussion Adjudication	7-2
Adjudication Sheet - Percussion (A-AA)	7-3
Percussion Criteria Reference (A-AA)	7-4
Adjudication Sheet - Percussion (AAA-AAAA)	7-6
Percussion Criteria Reference (AAA-AAAA)	7-7
SECTION 8: VISUAL	8-1
Visual Performance - Individual & Ensemble	8-2
Guidelines for Individual Visual Excellence	8-2
Vocabulary	8-2
Excellence	8-3
Individual Principles Relative to Form	8-3

Movement Principles - Individual Body Training & Skill Development	8-3
Principles of Expressive Training	8-4
The Theory of Derived Achievement	8-5
Adjudication Sheet - Visual Performance - Individual (A-AA)	8-6
Visual Performance - Individual Criteria Reference (A-AA)	8-7
Adjudication Sheet - Visual Performance - Individual (AAA-AAAA)	8-9
Visual Performance - Individual Criteria Reference (AAA-AAAA)	8-10
Visual Performance - Ensemble	8-12
Directives in Evaluating Visual Composition	8-13
Adjudication Sheet - Visual Performance - Ensemble (A-AA)	8-14
Visual Performance - Ensemble Criteria Reference (A-AA)	8-15
Adjudication Sheet - Visual Performance - Ensemble (AAA-AAAA)	8-17
Visual Performance - Ensemble Criteria Reference (AAA-AAAA)	8-18
SECTION 9: AUXILIARY	9-1
Auxiliary Adjudication	9-2
Adjudication Sheet - Auxiliary (A-AA)	9-3
Auxiliary Criteria Reference (A-AA)	9-4
Adjudication Sheet - Auxiliary (AAA-AAAA)	9-6
Auxiliary Criteria Reference (AAA-AAAA)	9-7
SECTION 10: CONCERT BAND FESTIVAL POLICIES & PROCEDURES	10-1
General Information	10-2
Eligibility	10-2
MENC / CMEA / CBDA Membership	10-2
Fees	10-2
Deadline	10-2
Timing	10-2
Adjudicator Scores	10-2
Performance Schedule	10-2
Percussion Equipment	10-2
Declarations	10-3
Supervision	10-3
Copyright Compliance	10-3
Sight Reading	10-3
Suggested Timeline	10-4
Clinics	10-4
Awards	10-4
Protest Procedure	10-4
SECTION 11: CONCERT BAND JUDGES COORDINATOR	11-1
Judges Coordinator	11-2
Adjudicators	11-2
Receive from Festival Coordinator	11-2
Receive from School Directors	11-2
Adjudication	11-2
Festivals	11-2

Philosophical Foundation	11-2
Adjudicator Comments	11-3
Adjudicator Ratings	11-3
Concert Performance Standards	11-4
Sight Reading Performance Standards	11-4
Final Ratings Table	11-6
SECTION 12: CONCERT BAND ADJUDICATION SHEETS & CRITERIA REFERENCE	12-1
Adjudication Sheet - Concert Band Festival (All Classes)	12-2
Concert Band Criteria Reference (All Classes)	12-3

WESTERN BAND ASSOCIATION

2000-2001 OFFICERS & COORDINATORS

PRESIDENT

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PREVIOUS PARTICIPATING BANDS

Aliso Niguel HS Band	28000 Terrace View Dr.	Aliso Viejo, CA	92656	(949) 831-5590 x2005
Alta Loma High School	8880 Baseline	Alta Loma, CA	91701-5504	(909) 989-5511
Amador Valley HS Band	1155 Santa Rita Rd.	Pleasanton, CA	94566	(510) 846-2818
Arlington HS Band	2951 Jackson St.	Riverside, CA	92503	(909) 788-7261
Arroyo Grande High School	495 Valley Rd	Arroyo Grande, CA	93420	(805) 473-4230
Arroyo HS Band	15701 Lorenzo Ave.	San Lorenzo, CA	94580	(510) 317-4000 x4170
Arvin HS Band	900 Varsity Ave.	Arvin, CA	93203	(661) 854-5561 x65
Atascadero HS Band	1 High School Hill	Atascadero, CA	93422	(805) 462-4212
Atwater HS Band	2201 Fruitland Ave.	Atwater, CA	95301	(209) 357-6026
Ayala HS Band	14255 Peyton Dr.	Chino Hills, CA	91709	(909) 627-3584 x2212
Beyer HS Band	1717 Sylvan Ave.	Modesto, CA	95355	(209) 576-4354
Bishop Montgomery HS Band	5430 Torrance Blvd.	Torrance, CA	90503	(310) 540-2021
Brea Olinda HS Band	789 N. Wildcat Way	Brea, CA	92821	(714) 990-7518
Buchanan HS Band	1560 N. Minnewawa	Clovis, CA	93611	(559) 327-3225
Buena HS Band	5670 Telegraph Rd.	Ventura, CA	93003	(805) 641-5100 x 301
Bullard HS Band	5445 N. Palm Ave.	Fresno, CA	93704	(559) 451-4354
Canyon Springs HS Band	23100 Cougar Canyon Dr.	Moreno Valley, CA	92557	(909) 485-5759
Capistrano Valley HS Band	26301 Via Escolar	Mission Viejo, CA	92642	(909) 485-5759
Cathedral City HS Band	69250 Dinah Shore Rd.	Cathedral City, CA	92234	(760) 770-0162
Centennial HS Band	8601 Hageman Rd.	Bakersfield, CA	93312	(805) 588-8601
Central HS Band	3535 N. Cornelia Ave.	Fresno, CA	93722	(559) 276-0280 x2085
Central Valley HS Band	South 821 Sullivan	Veradale, WA	99037	(509) 922-6819
Century City HS Band	1401 S. Grand	Santa Ana, CA	90707	(714) 568-7000
Ceres HS Band	P.O. Box 307	Ceres, CA	95307	(209) 538-0130 x352
Cerritos HS Band	12500 E. 183rd	Cerritos, CA	90703	(562) 926-5566 x6243
Chino HS Band	5472 Park Place	Chino, CA	91710	(909) 627-7351 x3681
Cimarron-Memorial HS Band	2301 N. Teneya Way	Las Vegas, NV	89128	(702) 799-4400
Clairemont High School Band	4150 Ute Drive	San Diego, CA	92117	(858) 273-0201 x4505
Clark HS Band	4291 Pennwood Ave.	Las Vegas, NV	89102	(702) 799-5800
Clayton Valley HS Band	1101 Alberta Way	Concord, CA	94521	(925) 682-7476
Clovis East HS Band	4300 N. DeWolf	Clovis, CA	93611	
Clovis HS Band	1055 Fowler Ave.	Clovis, CA	93611	(559) 299-7211 x465 S
Clovis West HS Band	1070 E. Teague Ave.	Fresno, CA	93720	(559) 439-9343
Corcoran HS Band	1100 Letts Ave.	Corcoran, CA	93212	(59) 992-5061 X215 S
Costa Mesa HS Band	2650 Fairview Rd.	Costa Mesa, CA	92626	(714) 424-8725
CSUF Marching Band	2381 E. Keats, Mail Stop #77	Fresno, CA	93740-8024	
Del Oro HS Band	3301 Taylor Rd.	Loomis, CA	95650	(916) 652-7243 x130
Delano HS Band	1331 Cecil Ave.	Delano, CA	93215	(805) 725-4000
Desert Vista HS Band	16440 S. 32nd St.	Phoenix, AZ	85044	(480) 706-7900 x1119
Diamond Bar HS Band	21400 E. Pathfinder Rd.	Diamond Bar, CA	91765	(909) 899-2042
Dos Pueblos HS Band	7266 Alameda	Goleta, CA	93117	(805) 968-2541 x222
Dublin HS Band	8151 Village Parkway	Dublin, CA	94566	(510) 833-3352
El Camino HS Band	400 Rancho Del Oro Drive	Oceanside, CA	92057	(760) 757-7095
El Modena HS Band	3920 Spring St.	Orange, CA	92669	(714) 997-6341
El Toro HS Band	25255 Toledo Way	Lake Forest, CA	92630	(949) 586-6333 x6162
Estancia HS Band	2323 Placentia Ave.	Costa Mesa, CA	92626	
Etiwanda HS Band	13500 Victoria Dr.	Etiwanda, CA	91739	(909) 899-2042
Exeter HS Band	820 San Juan Dr.	Exeter, CA	93221	(559) 592-2127 x391
Folsom HS Band	715 Riley St.	Folsom, CA	95630	(916) 985-3644
Foothill HS Band	501 Park Dr.	Bakersfield, CA	93306	(661) 366-4491 x65
Fountain Valley HS Band	17816 Bushard	Fountain Valley, CA	92708	(714) 962-3301 x272
Fremont HS Band	1279 Sunnyvale Saratoga	Sunnyvale, CA	94087	(408) 249-1688
Fruitland HS Band	501 S. Iowa Ave.	Fruitland, ID	83619	
Garces Memorial HS Band	2800 Loma Linda Dr.	Bakersfield, CA	93305	(805) 327-2578 x145
Gilbert HS Band	1101 E. Elliot Rd.	Gilbert, AZ	85296	(480) 497-0177

Gilroy HS Band	750 W. 10th St.	Gilroy, CA	95020	(408) 847-2424 x2287
Golden Valley HS Band	P.O. Box 2188	Merced, CA	95344	(209) 385-8067
Golden West HS Band	1717 McAuliff	Visalia, CA	93291	(559) 730-7818
Grace Davis HS Band	1200 W. Rumble Rd.	Modesto, CA	95350	(209) 576-4531
Grants Pass HS Band	522 N. E. Olive St.	Grant's Pass, OR	97526	(541) 474-5710 x 218
Grossmont HS Band	1100 Murray Drive	La Mesa, CA	91942	(619) 644-8100 x351
Hanford HS Band	120 E. Grangeville Blvd.	Hanford, CA	93230	(559) 582-440 x3255
Hanford West HS Band	1150 W. Lacey Blvd.	Hanford, CA	93230	(559) 583-0157 Ext. 3393
Hawthorne HS Band	41 5th St. #E	Hermosa Beach, CA	90254	(310) 263-4402
Hayward HS Band	1633 East Ave.	Hayward, CA	94541	(510) 582-0102
Helix HS Band	7323 University Ave.	La Mesa, CA	91941	(619) 446-4193
Highland HS Band	39055 25th St. West	Palmdale, CA	93551	(661) 538-0304 x348
Homestead HS Band	21370 Homestead Rd.	Cupertino, CA	95014	(408) 522-2541
Hoover HS Band	5550 N First St.	Fresno, CA	93710	(559) 451-4040
Huntington Beach HS Band	1905 Main Street	Huntington Beach, CA	92648	(714) 536-2514 x252
Independence HS Band	1776 Educational Park Dr.	San Jose, CA	95116	(408) 729-3911
Indio HS Band	81-750 Avenue 46	Indio, CA	92201	(760) 775-3550
James Logan HS Band	1800 H Street	Union City, CA	94587	(510) 471-2520 x5221
Johansen HS Band	641 Norseman Dr.	Modesto, CA	95357	(209) 576-4959
John Burroughs HS Band	1920 W. Clark Ave.	Burbank, CA	91506	(818) 558-4777 x400
John F. Kennedy HS Band	8281 Walker	La Palma, CA	90623	(714) 220-4142
John F. Kennedy HS Band	6715 Gloria Dr.	Sacramento, CA	95831	(916) 427-2263
John North HS Band	1550 Third St.	Riverside, CA	92391	(909) 788-7328
Junipero Serra HS Band	5156 Santo Rd.	San Diego, CA	92124	(819) 468-8342 x261
Katella HS Band	2200 E. Wagner Ave.	Anaheim, CA	92806	(714) 999-3628
La Quinta HS Band	10372 McFadden	Westminster, CA	92683	(714) 839-5644
La Quinta HS Band	79-255 Westwood Ho Dr.	La Quinta, CA	92253	(760) 772-4150
Laguna Beach HS Band	625 Park Ave.	Laguna Beach, CA	92651	(949) 497-7750
Laguna Hills HS Band	25401 Paseo De Valencia	Laguna Hills, CA	92653	(949) 770-5447
Lancaster HS Band	44701 32nd St. West	Lancaster, CA	93536	(661) 726-7646 x 406
Las Vegas HS Band	6500 E. Sahara	Las Vegas, NV	89122	(702) 799-0180 x225
Leigh HS Band	5210 Leigh Ave.	San Jose, CA	95124	(408) 377-3743
Lemoore Union HS Band	101 E. Bush St.	Lemoore, CA	93245	(559) 924-6600 x367
Liberty Union HS Band	850 2nd St.	Brentwood, CA	94513	(510) 634-3521
Live Oak HS Band	1505 E. Main	Morgan Hill, CA	95037	(408) 779-8370
Lompoc HS Band	525 College	Lompoc, CA	93436	(805) 736-8742
Long Beach Polytechnic HS Band	1600 Atlantic Ave.	Long Beach, CA	90813	(562) 591-0581 x5129
Los Amigos HS Band	1656 Newhope RSt.	Fountain Valley, CA	92708	(714) 663-6141
Los Angeles HS Band	4650 W. Olympic Blvd.	Los Angeles, CA	90019	(323) 937-3210 x248
Los Baños HS Band	1966 S. 11th Street	Los Baños, CA	93635	(209) 826-6033
Los Gatos HS Band	20 High School Ct.	Los Gatos, CA	95030	(408) 354-2730
Madera HS Band	26433 Ave. 13	Madera, CA	93637	(559) 675-4577
Madison HS Band	4833 Doliva Dr.	San Diego, CA	92117	(619) 278-6070
Magnolia HS Band	2450 W. Ball Rd.	Anaheim, CA	92804	(714) 220-4219
Manteca HS Band	450 E. Yosemite Ave.	Manteca, CA	95336	(209) 835-3160
Mater Dei HS Band	1202 W. Edinger Ave.	Santa Ana, CA	92707	(714) 957-3784
Merced HS Band	PO Box 2167	Merced, CA	95340	(209) 385-6480
Milpitas HS Band	1285 Esculea Pkwy	Milpitas, CA	95035	(408) 845-5543
Mission Viejo HS Band	25025 Chrisanta Dr.	Mission Viejo, CA	92691	(949) 472-2263
Modesto HS Band	1st & H St.	Modesto, CA	95351	(209) 576-4427
Montgomery HS Band	3250 Palm Ave.	San Diego, CA	92154	(619) 429-7554
Moorpark HS Band	4500 N. Tierra Rejada	Moorpark, CA	93021	(805) 378-6388
Moreau Catholic HS Band	27170 Mission Blvd.	Hayward, CA	94544	(510) 881-4339
Moreno Valley HS band	23300 Cottonwood Ave.	Moreno Valley, CA	92553	(909) 697-4300
Mt. Miguel HS Band	1800 Sweetwater Rd.	Spring Valley, CA	91977	(619) 644-8400
Mt. Pleasant HS Band	1750 S. White Rd.	San Jose, CA	95127	(408) 251-7820
Mt. Whitney HS Band	900 S. Conyer St.	Visalia, CA	93277	(559) 730-7602
Nogales HS Band	401 S. Nogales St.	Puente, CA	91744	(626) 965-3437 x134
Norte Vista HS Band	6585 Crest Ave.	Riverside, CA	92503	(909) 351-9391

North Salinas HS Band	55 Kip Dr.	Salinas, CA	93906	(831) 753-4230
Oak Grove HS Band	285 Blossom Hill Rd.	San Jose, CA	95123	(408) 225-9332 x4169
Oakdale HS Band	739 W. G St.	Oakdale, CA	95361	(209) 847-3007
Oakmont/Woodcreek HS Band	1710 Cirby Way	Roseville, CA	95661	(916) 282-3781
Ocean View HS Band	17071 Gothard St.	Huntington Beach, CA	92643	(714) 848-0656
Oceanside HS Band	Seagaze Drive & Horne St.	Oceanside, CA	92054	(760) 722-8203
Oliviero, George	2123A Overlook Dr.	Walnut Creek, CA	94596	
Orange HS Band	525 Shaffer St.	Orange, CA	92867	(714) 997-6235
Orestimba HS Band	707 Hardin Rd.	Newman, CA	95360	(209) 862-2916
Overfelt HS Band	1835 Cunningham	San Jose, CA	95122	(408) 259-0540
Pacifica HS Band	6851 Lampson Ave.	Garden Grove, CA	92845	(714) 663-6060
Palm Desert HS Band	43-570 Phyllis Jackson Rd.	Palm Desert, CA	92260	(760) 568-2818
Palmdale HS Band	2137 East Ave. R	Palmdale, CA	93550	(661) 273-3181 x803
Palo Alto HS Band	50 Embarcadero Rd.	Palo Alto, CA	94301	(415) 329-3855
Palos Verdes Peninsula HS Band	27118 Silver Spur Rd.	Rolling Hills Estate, CA	90274	(310) 377-4888
Point Loma HS Band	2335 Chatsworth Blvd.	San Diego, CA	92107	(619) 223-3121
Procter Hug HS Band	2880 Sutro St.	Reno, NV	89512	(702) 333-5300
Ramona HS Band	1401 Hanson Lane	Ramona, CA	92065	(760) 788-5015
Ramona HS Band	7675 Magnolia Ave.	Riverside, CA	92504	(909) 689-6247
Rancho Bernardo HS Band	13010 Paseo Lucido	San Diego, CA	92128	
Red Mountain HS Band	7301 E. Brown Rd.	Meza, AZ	85207	(408) 472-8207
Redlands HS Band	840 E. Citrus Ave.	Redlands, CA	92374	(909) 307-5500 x 8257
Redwood HS Band	1001 W. Main	Visalia, CA	93291	(559) 730-7735
Ridgeview HS Band	8501 Stine Rd.	Bakersfield, CA	93313	(661) 398-3100
Riverbank HS Band	6200 Claus Rd.	Riverbank, CA	95367	(209) 869-1891
Riverside Com Coll Marching Band	4800 Magnolia Avenue	Riverside, CA	92506	
Robert McQueen HS Band	6055 Lancer St.	Reno, NV	89523	(702) 746-5889
Roosevelt HS Band	4250 E. Tulare	Fresno, CA	93702	(559) 441-6773
Rosamond HS Band	2925 Rosamond Blvd.	Rosamond, CA	93560	(661) 256-5020
Rubidoux HS Band	4250 Opal Street	Riverside, CA	92509	(909) 684-0429
Saddleback HS Band	2802 S. Flower St.	Santa Ana, CA	92707	(714) 513-2900
San Benito HS Band	1220 Monterey St.	Hollister, CA	95023	(408) 637-5831
San Jacinto HS Band	500 Idyllwild Drive	San Jacinto, CA	92583	
San Marcos HS Band	4750 Hollister Ave.	Santa Barbara, CA	93110	(805) 967-4581
San Marcos HS Band	1615 San Marcos Blvd.	San Marcos, CA	92069	(760) 744-5944 x2236
San Pasqual HS Band	3300 Bear Valley Parkway	Escondido, CA	92025	(619) 480-3120
Santa Barbara HS Band	700 E. Anapamo St.	Santa Barbara, CA	93117	(805) 966-9101 x252
Santa Margarita HS Band	22062 Antonio Pkwy.	Rio Santa Margarita, CA	922688	(949) 766-6000 x2102
Santa Teresa HS Band	6150 Snell Rd.	San Jose, CA	95123	(408) 578-9100
Saratoga HS Band	20300 Herriman Ave.	Saratoga, CA	95070	(408) 867-3411 x227
Selma HS Band	3125 Wright St.	Selma, CA	93662	(559) 896-1280
Serrano HS Band	P.O. Box 296000	Phelan, CA	92329	(760) 868-1198
Sierra HS Band	33326 N Lodge Rd.	Tollhouse, CA	93667	(559) 855-8311 x229
Silver Creek HS Band	3434 Silver Creek Rd.	San Jose, CA	95121	(408) 274-1706
Simi Valley HS Band	5400 Cochran	Simi Valley, CA	93063	(805) 520-6869
South Hills High School	645 S. Barranca Ave.	West Covina, CA	91791	(626) 974-6239
Sprague HS Band	2373 Kuebler Blvd. S	Salem, OR	97302	(503) 399-3261
Spring Creek HS Band	14450 Lamiolle Hwy.	Spring Creek, NV	89815	(775) 753-5575
Stephanie Itoku	431 W. Lambert Road, Suite 302	Brea, CA	96821	
Stockdale HS Band	2800 Buena Vista Rd.	Bakersfield, CA	93311	(805) 665-2800 x65
Thomas Downey HS Band	1000 Coffee Rd.	Modesto, CA	95355	(209) 576-4255
Thousand Oaks HS Band	2323 Moorpark Road	Thousand Oaks, CA	91360	(805) 379-0437
Torrance HS Band	2200 Carson St.	Torrance, CA	90501	(310) 533-4382
Trabuco Hills HS Band	27501 Cordova Rd.	Mission Viejo, CA	92630	(949) 768-1934 x7737
Tulare Western HS Band	824 W. Maple Ave.	Tulare, CA	93274	(559) 686-8751
Turlock HS Band	1600 East Canal Dr.	Turlock, CA	95380	(209) 667-0888
Upland HS Band	565 W. 11th St.	Upland, CA	91786	(909) 949-7880 x 223
Valencia HS Band	500 N. Bradford Ave.	Placentia, CA	92670	(714) 528-7594

Valley Christian HS Band	1570 Branham Ln. Ste. 51	San Jose, CA	95118	(408) 978-9955 x217
Valley HS Band	1801 South Greenville	Santa Ana, CA	92704	(714) 241-6465
Valley View HS Band	13135 W. Nason St.	Moreno Valley, CA	92555	(909) 485-5600 x 3441
Victor Valley HS Band	16500 Mojave	Victotville, CA	92392	(619) 955-3300
West Bakersfield HS Band	1200 New Stine Road	Bakersfield, CA	93309	(805) 832-2822 x66
West Covina HS Band	1609 E. Cameron Ave.	West Covina, CA	91791	(626) 859-3928
Westlake HS Band	100 N. Lakeview Canyon Road	Westlake Village, CA	91362	(805) 497-6711 x235
Westmont HS Band	4805 Westmont Avenue	Campbell, CA	95008	(408) 378-1500
Yerba Buena HS Band	1855 Lucretia Ave.	San Jose, CA	95122	(408) 279-1500 x2996
Yucaipa HS Band	3000 Yucaipa Blvd.	Yucaipa, CA	92376	(909) 797-0106

SECTION 1

**MISSION
STATEMENT**



CONSTITUTION



BYLAWS

MISSION STATEMENT OF THE WESTERN BAND ASSOCIATION

Our organization exists to insure a high quality performing experience which is educationally sound and in full support of our total band program. In this regard, the organization commits to a Fall marching band contest season with consistent rules, show format, and the highest level of adjudication. The season will culminate an open championship contest. The organization commits to a national quality premier concert band festival to be held each Spring.

Adopted May, 2000

CONSTITUTION OF THE WESTERN BAND ASSOCIATION

ARTICLE I: NAME

The official organization is hereby constituted and established as the Western Band Association (W.B.A.).

ARTICLE II: PURPOSE

The purpose of the organization is to provide a circuit of standardized shows for scholastic marching bands that will provide educational input via quality adjudication. The judges will give positive and constructive comments to groups competing.

To provide a series of competitions that offer standardized rules and regulations for the entire year.

To encourage growth of membership in the conference and never exclude any high school band from participation.

To build and maintain an organization of band directors that believe that it is first and foremost their duty to educate young people to strive for excellence.

ARTICLE III: OFFICERS, MEMBERSHIP, AND COMMITTEES

Officers and committee structure of the organization, the provisions relative to membership, including voting and other rights and provisions, shall be as stated in the By Laws.

ARTICLE IV: MEETINGS

The meetings of the organization, the procedures to be followed and their conduct, quorum requirements and scheduling shall be as stated in the By Laws.

ARTICLE V: LIMITATION ON ORGANIZATION ACTIVITIES

This organization is formed for nonprofit purposes. No individual member or officer will derive any profit there from.

ARTICLE VI: DEDICATION AND DISSOLUTION

The property of this organization is irrevocably dedicated to charitable purposes and no part of the net income or assets of this organization shall ever insure to the benefit of any director, officer or member thereof or to the benefit of any private persons. Upon the dissolution of this organization, its assets remaining after payment, or provision for payment, of all debts and liabilities of this organization shall be distributed to a nonprofit fund(s), foundation(s) or corporation(s) that is organized and operated exclusively for charitable purposes and which has established its tax exempt status under Section 501(c)(3) of the Internal Revenue Code.

ARTICLE VII: AMENDMENTS

The Constitution or any portion of it may be amended or repealed as provided for in the By Laws.

BY LAWS OF THE WESTERN BAND ASSOCIATION

Subject to the provisions of the Constitution, the following constitute the By Laws for the regulation and conduct of business of the Western Band Association (W.B.A.)

ARTICLE I: MEMBERSHIP

The membership of the organization shall include band directors of participating schools, and show sponsors.

ARTICLE II: FEES AND DUES

The annual dues of members in good standing shall be \$200.00 per school and \$200.00 per show sponsor. Entry fees for each show shall be \$100.00 per show entered. The entry fee for Championships is \$250.00.

ARTICLE III: OFFICERS

The elective officers of the organization shall consist of the following: a President; a Vice President; a Secretary; and a Treasurer. Band directors and show sponsors in good standing shall be eligible to hold office.

Section I: Duties

PRESIDENT: The president shall preside at all meeting of the members and the Board of Directors. He/she shall be an ex-officio member of all standing and special committees. He/she shall have the general posers and duties as prescribed by the Board of Directors.

VICE PRESIDENT: In absence of the President, the Vice President shall perform all duties of the President, and when so acting shall have all powers and the subject to all limitations of the president. He/she shall have such powers and perform other such duties as prescribed by the Board of Directors. He/she shall act as the Contest Coordinator for all W.S.M.B.C. sanctioned events. He/she shall also chair the Membership Committee that shall conduct the annual membership drive.

SECRETARY: The Secretary shall keep or cause to be kept minutes of all meetings of members and the Board of Directors and shall maintain all current and past documents of the organization and make them available to the membership. He/she shall maintain a register of the names and addresses of all members and shall give or cause to give notice of all meetings of the members and the Board of Directors in a manner prescribed by the By Laws.

TREASURER: The Treasurer shall keep or cause to be kept accounts of all financial transactions of the organization; shall deposit or cause to be deposited all funds to the credit of the organization with depositories designated by the Board of Directors.

PAST PRESIDENT: The Past President shall chair the official Conference Championships. In absence of the Past President, the Board shall appoint a committee chair.

Section II: Terms of Office

The President, Vice President, Secretary, and Treasurer shall be elected for a two year term. The President and Secretary shall be elected during even numbered years, and the Vice President and Treasurer shall be elected during odd numbered years. Elections shall be held at the general membership meeting in January of each year. Terms of office shall commence on February 1 and terminate on January 31.

Section III: Resignation

In the event of the resignation of an elected officer, the office shall be declared vacant and the Board of Directors shall appoint a replacement within ten (10) days.

Section IV: Removal

In the event of the removal of an elected officer, the office shall be declared vacant and the Board of Directors shall appoint a replacement within thirty (30) days.

ARTICLE IV: BOARD OF DIRECTORS

Section I: Membership

The Board of Directors of the organization shall consist of the elective officers and the Immediate Past President.

Section II: Duties and Responsibilities

The Board of Directors shall conduct the business of the organization between general membership meetings and establish such rules and policies as are consistent with the purpose, the Constitution, and By Laws of the organization. The Board of Directors shall be empowered to appoint or remove officers, shall submit a proposed annual budget to the general membership for approval, shall present a slate of candidates to the general membership for and shall establish standing and special committees and appoint chairpersons thereto. All elective officials of the Western Band Association shall be bonded.

ARTICLE V: COMMITTEES

Section I: Standing Committees

Membership Committee

The Membership Committee shall be chaired by the Vice President. The Committee shall be responsible for the planning, development, and maintenance of the annual membership drive for the organization.

Section II: Nominating Committee

Nominating Committee

The Nominating Committee shall be chaired by the Immediate Past President. In the event the Immediate Past President is unavailable, the Board shall appoint a Nominating Committee Chair. The Committee shall be responsible for the development of the slate of candidates for office and presentation of the proposed slate to the Board of Directors and the general membership.

ARTICLE VI MEETINGS

Section I: Board of Directors

At a time, date, and location to be determined by the President, the Board shall meet on a bimonthly basis throughout the year. Each member of the Board of Directors shall have one vote to cast in all deliberations of the body.

Section II: General Meetings

At a time, date, and location to be determined by the President, the general membership shall meet three times during the calendar year with sessions normally scheduled one each in September, January, and May. Each member in good standing shall have one vote to cast in all deliberations of the body. Show sponsors shall not have voting rights unless serving as an officer of the organization. Voting may be voice vote, electronic ballot, or by written ballot as determined to be appropriate by the President. All voice votes may be verified by a poll of the membership present.

Section III: Standing Committees

The scheduling and frequency of any meetings of Standing Committees of this organization shall be determined by the respective chairs on a basis of need, consistent with the purposes and responsibilities assigned to the committees.

Section IV: Special Meetings

With the concurrence of the Board of Directors, the President, may call such other meetings of the general membership or the Board of Directors as he/she deems necessary. Written notices of special meetings stating the nature of business to be transacted shall be given each member at least three (3) days prior to the meetings. No other business shall be transacted at such meeting.

Section V: Quorum

No general or special meeting of the membership shall be valid unless a quorum is present and is certified by the President, or Vice President acting on the President's behalf, as provided in these By Laws. One third of the total membership in good standing, including at least one elected officer, shall constitute a quorum for regular meetings. For meeting of the Board of Directors, a quorum shall be constituted of the President, Vice President and one other officer.

ARTICLE VII: ELECTIONS

Section I: General Membership

In all elections of the general membership, a simple majority of eligible members present and voting shall carry the vote.

Section II: Board of Directors

In all elections of the Board of Directors, a simple majority of those members present and voting shall carry the vote, with the exception of the following matters that require two third's majority to carry:

1. Approval of the proposed budget.
2. An action taken to remove a Board member from office.
3. Approval of a proposed amendment.
4. Approval for sanctioning of contest judges.

ARTICLE VIII: AMENDMENTS

Amendments to the Constitution or By Laws may be initiated by a petition of at least ten (10) signatures from the general membership or action of the Board of Directors. Once initiated, the proposed amendment(s) shall be referred to an Amendment Committee appointed by the Board of Directors from among the general membership. The Amendment Committee shall prepare the proposed change(s) for review by the Board of Directors for presentation to the general membership for review, discussion, and adoption.

Section I: Constitutional Amendments

Amendments to the Constitution require presentation and discussion at one general membership meeting. Voting on the proposed amendment(s) shall take place at the next regular or special meeting of the general membership. A two thirds ($\frac{2}{3}$) vote is required for adoption.

Section II: By Laws Amendments

Presentation, discussion and adoption of amendments to the By Laws may occur during a single meeting of the general membership. A simple majority vote is required for adoption.

SECTION 2

FIELD COMPETITION POLICIES & PROCEDURES

FIELD COMPETITION POLICIES AND PROCEDURES

ELIGIBILITY

Eligibility is open to all high school bands, grades 9 through 12. Each competing member must be a properly enrolled, full-time student at the school represented by the band, or 9th grade student at the feeder school of the participating high school.

FEES

- Annual membership fee is \$200 per competing band.
- Bands entering a WBA sanctioned show must become members of WBA.
- Entry fee is \$100 per contest for all contest other than Championships.
- Entry fee is \$250 for the Championships.
- The show sponsor fee is \$200.
- The fee for vendors at a WBA sanctioned show is \$100 WBA membership + show sponsor's space rental.
- The fee for vendors at the WBA Championships show is \$100 WBA membership + \$200 space rental.

APPLICATION DEADLINES

- Application, photographs, and payment must be at the WBA Fall meeting to be eligible for the draw.
- If a representative from a band is unable to attend the Fall meeting, the application must be received by the administrative assistant at least two (2) days prior to the Fall meeting. It is recommended that the application be postmarked at least one week prior to the Fall meeting.

REFUNDS

- After September 30, there will be no refunds of fees for band cancellations from WBA shows.
- After November 1, there will be no refunds of fees for band cancellations from the WBA Championship Show.

CLASSIFICATION

- There are four classes of bands in WBA field competition. Classification of each band is based on TOTAL number of performers (drum majors, musicians and auxiliary) as follows:
 - Class AAAA** --- any number of members
 - Class AAA** --- Bands with membership no greater than 140
 - Class AA** --- Bands with membership no greater than 100
 - Class A**--- Bands with membership no greater than 60
 - Judged Exhibition** --- Bands new to field competition that wish to participate without competing.
- A uniformed electronics person or guard equipment retriever will not be counted against a band's membership if he/she is a designated that specific supplemental person.
- Bands must remain in the designated classes determined by the above formula. No downward shifting of classes will be allowed. Shifting of classes upward will be allowed if it occurs on or before September 30.

ELECTRONICS

Electronic instruments may be used. Sponsor will provide one electrical outlet near the "pit area" of the field.

SANCTIONED CONTESTS PROCEDURES

- All sanctioned competitions, except the championship, will be limited to 15 competing bands plus one exhibition. Sponsors may petition for a waiver if they wish to have greater than 15 bands. Contests exceeding 15 bands will experience an increase in the judging fee on a per band basis.
- In 2 round format shows, bands will perform in the order of the draw at the September meeting. In finals, bands will perform in reverse order of their scores of the round 1 competition (low score to high score).
- The contest field will be a regulation size football field, 160 feet wide and 300 feet long. Boundaries of the field will be marked. The field will be lined every five yards. Hash marks will be indicated one third of the way off each sideline. Visible flags or cones will mark the four corners of the field and the front and back of the 50 yard line. Numbered yard markers will be placed every 10 yards along the front sideline. The competition area shall be defined anywhere at the field level.

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)	The average of:	30 Points - Music Effect
		30 Points - Visual Effect
(30 points)	The average of:	30 Points - Music Performance - Ensemble
		30 Points - Music Performance - Individual
(20 points)	The average of:	20 Points - Visual Performance - Ensemble
		20 Points - Visual Performance - Individual
(10 points)	The total of:	10 Points - Percussion
(10 points)	The total of:	10 Points -Auxiliary
(100 points Total)		

The percentage of the total score for each caption is:

Music Effect	15%
Visual Effect	15%
Music Performance - Ensemble	15%
Music Performance - Individual	15%
Percussion	10%
Visual Performance - Ensemble	10%
Visual Performance - Individual	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.

WBA FIELD SCORING WORKSHEET

Band: _____

Date: _____ Prelims / Finals

MUSIC EFFECT (15% of Overall Score)

- Program Effect (100 Max)
- Performance Effect (100 Max)
- Coordination (100 Max)
- Music Effect Subtotal (300 Max)**

(A) 300 Max

VISUAL EFFECT (15% of Overall Score)

- Program Effect (100 Max)
- Performance Effect (100 Max)
- Coordination (100 Max)
- Visual Effect Subtotal (300 Max)**

÷ 2 =
Sum of Effect (600 Max)

MUSIC PERFORMANCE - ENSEMBLE (15% of Overall Score)

- Balance & Timing (100 Max)
- Tone Quality & Intonation (100 Max)
- Musicianship (100 Max)
- Music Performance - Ensemble Subtotal (300 Max)**

(B) 300 Max

MUSIC PERFORMANCE - INDIVIDUAL (15% of Overall Score)

- Method & Timing (100 Max)
- Tone Quality & Intonation (100 Max)
- Musicianship (100 Max)
- Music Performance - Individual Subtotal (300 Max)**

÷ 2 =
Sum of Music (600 Max)

VISUAL PERFORMANCE - ENSEMBLE (10% of Overall Score)

- Composition (100 Max)
- Excellence (100 Max)
- Visual Performance - Ensemble Subtotal (200 Max)**

(C) 200 Max

VISUAL PERFORMANCE - INDIVIDUAL (10% of Overall Score)

- Vocabulary (100 Max)
- Excellence (100 Max)
- Visual Performance - Individual Subtotal (200 Max)**

÷ 2 =
Sum of Visual (200 Max)

PERCUSSION (10% of Overall Score)

- Repertoire (30 Max)
- Performance (40 Max)
- Musicianship (30 Max)
- Percussion Subtotal (100 Max)**

(D) 100 Max

AUXILIARY (10% of Overall Score)

- Composition (50 Max)
- Excellence (50 Max)
- Auxiliary Subtotal (100 Max)**

(E) 100 Max

SUB TOTAL (A + B + C + D + E) (1000 Max) -----

SUB TOTAL x 0.1 -----

LESS PENALTIES -----

GRAND TOTAL (100 Max) -----

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
Tabulator / Timing.....	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. 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 classes. 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.

Among these circumstances are:

- 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
- 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
- Encouraging students/administration & parents to get behind this exciting new opportunity

Inherent in this system, is an understanding of the possible limitations under which the Band Director may be functioning.

- This may be the band director's first year producing the marching band. Decisions & choices may be questionable based on lack of experience.
- He/she may be producing the band alone, covering all segments including percussion & guard or there may be only a minimum number of assistants to help produce the program.

- He/she may not have an optimum source of instrumentation. There could be a sparsity of brass students or percussionists.
- There may not be sufficient funding to provide contemporary uniforms
- The Guard may be immature in concept and training or student instructed.

Within the area of musical arrangements and visual staging, one must consider the following:

- The ability to cover all parts within the musical score (student limitations impact here)
- Presence/absence of percussion. This goes to the extremes of having way too many drummers or way too few. The issue here is scoring and musical balance.
- Musical choices that will set the students and each individual program up to show their best qualities.
- The impact of staging on the physics of sound.
- Proper use of the field relative to the size of the band.
- Creating effect when one cannot produce the volume or scope of the big band
- Suitable use of electronics/amplification

SINGLE 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.

The following awards will be given in all four classes.

A/AA Sweepstakes Award (Highest Class A or AA Score - Winner is removed from its class)
AAA/AAAA Sweepstakes Award (Highest Class AAA or AAAA Score - Winner is removed from its class)

1st Place in Each Class

2nd Place in Each Class

3rd 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

- 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 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 a conclusion.**
- In the case of a tie in caption awards, duplicate awards will be presented.

PRELIMS / FINALS CONTEST AWARDS

PRELIMS

1st Place in Each Class

2nd Place in Each Class

3rd 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

A/AA FINALS

A/AA Sweepstakes Award (Highest Class A or AA Score)

2nd Place A/AA Finals

3rd Place A/AA Finals

Best Music A/AA: Music Perf (Ind) + Music Perf (Ens)

Best Marching/Movement A/AA: Visual Perf (Ind) + Visual Perf (Ens)

Best Effect A/AA: Music Effect + Visual Effect

Best Percussion A/AA: Percussion

Best Auxiliary A/AA: Auxiliary

AAA/AAAA FINALS

AAA/AAAA Sweepstakes Award (Highest Class A or AA Score)

2nd Place AAA/AAAA Finals

3rd Place AAA/AAAA Finals

Best Music AAA/AAAA: Music Perf (Ind) + Music Perf (Ens)

Best Marching/Movement AAA/AAAA: Visual Perf (Ind) + Visual Perf (Ens)

Best Effect AAA/AAAA: Music Effect + Visual Effect

Best Percussion AAA/AAAA: Percussion

Best Auxiliary AAA/AAAA: Auxiliary

- The scores and caption awards for all competing bands will be announced during the awards ceremony for both prelims and finals. Scores for caption awards will not be announced.

PRELIMS / FINALS CONTESTS PROCEDURES / FORMAT

- Performance times in Finals will be the reverse order of finish from the Prelims contest.
- There will be a separate A/AA "Open" Finals contest from the AAA/AAAA "Open" Finals contest.
- The A/AA Finals and AAA/AAAA Finals contests will be held at the same site with the AAA/AAAA contest following the A/AA contest.
- First place in the A class and the AA class plus the next 6 highest scoring bands in either class will advance to the finals competition for a total of 8 bands for the Open A/AA Finals class.
- At the discretion of the chief judge, a band that scores within a few tenths of a point of the cutoff point for making finals **may** be added to the finals competition.
- First place in the AAA class and the AAAA class plus the next 13 highest scoring bands in either class will advance to the finals competition for a total of 15 bands for the Open AAA/AAAA Finals class.
- A/AA awards and AAA/AAAA awards will be given at the end of the AAA/AAAA competition.

VIDEO TAPING

Show sponsors may contract for video taping and/or broadcasting of the performing units in their show. The show sponsor or his/her agent may make the video tape available for sale to the general public. Participating bands will be notified that they will be video taped and/or part of a broadcast at least one week prior to the show. Directors wishing not to have their unit video taped or included in any broadcast must contact the contest coordinator in writing prior to the second week of September. He will then advise the sponsor of this.

Show sponsors will be responsible for policing the press box area for persons video taping. Space should be made available for participating schools to video tape their own band's performance. Show sponsors should distribute one photographer pass to each participating bands.

WESTERN BAND ASSOCIATION 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 the championship show for WBA as well as 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. The "Championships Coordinator" will be the official host of the event. The following items should be considered:

- Date: Determined by WBA
- Site: Determined by WBA
- Rules: Determined and Enforced by WBA
- Entry Fee: \$250.00. No refunds after November 1. Entry Deadline is November 1.
- Application Limit: The maximum number of bands allowed at prelims will be thirty (30) for the A-AA site and (24) for the AAA-AAAA 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 allowed after November 1.
- Finals Order: The finals order will be determined by the reverse order of score from the preliminary contest based on the highest scores from A and AA classes, then from the AAA and AAAA classes. There are two separate finals competitions that will be held back-to-back. (A/AA Finals followed by AAA/AAAA Finals)
- Finance: All proceeds from the gate, programs, videos, and T-shirt sales will go to WBA. Proceeds from concessions will benefit the host sites.
- Profit sharing: There is no profit sharing in WBA.
- Video Taping: There will be no video/audio taping of any kind allowed at the WBAMBC other than vendors contracted by WBA.
- Spectator Seating: Tickets for Championships will be good for the entire day. General admission tickets will be \$15 and premier tickets \$25 (when the stadium can provide such an area). A Senior Citizen-Child Ticket will be provided at the gate for \$10 and will be non-reserved seating.
- Medals/Patches: Medals and patches will issued to the members of each class champion band. Patches will be issued to all bands participating in finals.
- Champion Flag: A championship flag will be issued to each class champion band.
- Scholarships: The top three bands in each class will receive two \$200 scholarships to be awarded at the finals retreat.
- Plaques: Participant plaques will be given to each band in attendance of the WBA Championships contest.

SECTION 3

FIELD COMPETITION RULES

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.

A - AA TIMING

- A-AA bands must be in competition for a minimum of 5 minutes and a maximum of 8 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.
- A-AA bands will begin their performance in increments of a maximum of 12 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.

AAA - AAAA TIMING

- AAA-AAAA 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.
- AAA-AAAA 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.

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

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 judgement 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 option field warm-up must be done in an area removed from the hearing range of the stadium.
- Directors may not contact any judge other than the timing and penalties judge / tabulator 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 Coordinator. The contest Coordinator is the WBA Vice President or his designated representative.

SECTION 4

ADJUDICATION MANUAL

ADJUDICATION MANUAL

APPLYING THE 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 are wanting the best possible experience for their students. In order for adjudicators to do their part, The following directives must be followed.

1. **ELIMINATE ALL PHILOSOPHY YOU USE FOR DCI OR WGI.** 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.** Do not dwell on the instrument you are strongest in. Recognize and reinforce the technique behind successful musical quality of every voice in the band.
5. **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).
6. **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.
7. Value all of our Bands. Size of band does not make it more or less important. Every student must have the best possible input. Every program is vital in its importance. Competition is strong in every division; intelligent and sensitive decisions must offer the students equal opportunity to achieve.
8. Even though the bands are not technically competing with one another from division to division, in their minds it is an open show. Judge the contest from top to bottom in your ranking. Smaller bands can outscore others on specific sheets or in specific boxes. Don't automatically assume that class A bands score lowest, then AA then AAA, etc. Remember, size of band can be a challenge whether very small or very large. The problems will be different, but the challenge is still great.

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 guard he/she may judge. Wearing a unit's insignia is forbidden. 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, electricity if needed.
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:

If the percussion judge is qualified in a music caption, that individual will fill that position.

If the auxiliary judge is qualified in the empty visual caption, that individual will fill that position.

If there is no percussion judge, the upstairs judge most qualified in percussion will flat score that section.

If there is no auxiliary judge, the upstairs judge most qualified in auxiliary will flat score that section.

When the adjustments are made, Contest director, tabulators and WBA Rep should be notified.

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.
- Once a unit has begun their show, there will be no conversations between judges or trialers. 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.
- Ensemble Judges and the G.E. Judges will be seated in the press box area.
- Auxiliary, Percussion and Optional Drum Major 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.

Scores are assigned by 8 judges as follows:

Music Effect	300 points (Program 100, Performance 100, Coordination 100)
Visual Effect	300 points (Program 100, Performance 100, Coordination 100)
<i>These 2 sheets are averaged</i>	
Music Performance - Individual	300 points (Method/timing 100, Tone/Intonation 100, Musicianship 100)
Music Performance - Ensemble	300 points (Balance/timing 100, Tone/Intonation 100, Musicianship 100)
<i>These 2 sheets are averaged</i>	
Visual Performance - Individual	200 points (Excellence 100, Expression 100)
Visual Performance - Ensemble	200 Points (Composition 100 , Excellence 100)
<i>These 2 sheets are averaged</i>	
Percussion	100 points (Repertoire 30, Performance 40, Effect 30)
Auxiliary	100 points (Composition 50, Excellence 50)
<i>These 2 sheets are added to the calculated total of the other 6 sheets</i>	

- 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 which involves a demonstration of musicianship, athleticism and artistry, and must be judged with those unique qualities in mind. The judge must consider all the responsibilities in the “curriculum” when discussing the relative achievement level of the students. The judge, therefore, considers two components in the evaluation of the musical/visual performance in every scoring area. They are:

- WHAT is being asked of the student (the program, the musical/visual composition, the variety/range of the musical or visual vocabulary of the music or the movement.
- HOW these aspects are being accomplished (method, technique, training, sensitivity, communication, etc.)

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

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

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

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

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

The judge must possess sound recognition skill with full comprehension of all that is being asked of the student.. This requires the judge to start by identifying what is being done, then evaluate how well it is being done as he/she responds to training, technique and expression. Care must be exercised that judges do not confuse the curriculum with the idea of demand for the sake of demand. It's about tasteful educational challenges which will help the students to grow. Conversely, care must be not to overlook the depth of the challenges placed on the student. The What and How must be a simultaneous consideration in the judge's mind. The judge be 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.

SECTION 5
EFFECT

CAPTION
ANALYSES



ADJUDICATION
SHEETS



CRITERIA
REFERENCE

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.

A STUDY OF EFFECT

In the competitive game, there is a partnership between designers, performers and judges. In this study, we will address the process of creating the program/repertoire from the Designer's perspective, the performance qualities from the performers' perspective, and the reaction to the effect of repertoire & performance from the Judge's perspective. While the judge REACTS throughout the performance, the competitive nature of what we do, requires the judge to analyze and compare the depth and quality of each program in the act of assigning scores.

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

EFFECT

REPERTOIRE (The program)	PERFORMANCE (Communication)	COORDINATION (The blend of all elements)
Credit the effectiveness of the program, the creativity and originality of the concept, the imagination, depth & pacing of the musical/visual design. Consider appeal, creativity, development of musical/visual ideas and use of time. Consider quality of writing as you measure the curriculum upon which achievement is measured.	Reward the performers for their ability to bring the show to life through all the positive qualities of a technical and artistic nature which are communicated through The performance. Reward the emotion, expression, style and communication of the performance.	Reward the inter-relationship of all musical elements to present various musical/visual styles and moods. Consider coordination of percussion to winds in music. Consider coordination of visual to music In visual adjudication. Reward the effective staging and presentation of musical voices & percussion & visual enhance-

The Effect score sheet, judged by two individuals, contributes the largest point value to the score because it represents THE WHOLE. The other four score sheets (Ensemble and Individual music and visual technique) function around and in development of the master plan -- the PROGRAM. They reinforce key ingredients that support the ultimate success of the show. Effect is about entertainment and performing.

THE DESIGN TEAM AND CREATING THE PROGRAM

FIRST: THE DESIGN OF THE PROGRAM CONCEPT OR IDEA

Each marching band show begins as a musical concept which grows in the mind of the band director until it evolves into a completed thought.. The musical selections will create the mood and guides the feelings and responses of the audience while observing the program. The music provides highs and lows that shape the impact response and provides opportunity to develop ideas. It serves as a basis to showcase the musical and visual skills of the performers. Never lose site of the impact music choices will have on your audience. These musical choices will establish a frame of reference to the listener/viewer, and will contribute significantly to the "APPEAL" factor of your show.

The musical charts suggests how the show will be written visually, for the optimum placement and presentation of the various voicings and effects. Here the visual designer will utilize the tools of staging, equipment, drill, body, personality, mood, etc. It suggests what colors should be used and what and when specific visual images should occur. This concept becomes the vehicle through which the repertoire is developed. It is the whole which encompasses all the parts and reflects the intent and purpose of the show. It should reinforce the learning level of the students, present the designed style, personality and identity of the performers. The designer must be clear in presenting the concept. It must exist on the field as well as in his/her mind. Do not confuse the program concept with the idea of "theme". Theme is not

a prerequisite within the concept. Many groups will simply elect to illustrate the music through their visual design.

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?
- Does 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.

SECOND: 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.

Judges should credit the quality, range and blend of musical or visual presentations including: drill/staging, coordination, musicality and impact, not only for its own worth, but for how it depicts the program concept. This aspect of the repertoire is the one that brings real quality and meaning to the program.

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 arrangement/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.

There is no priority on any one approach to creating effect. Designers should endeavor to assimilate all options of the triad of effect into their shows; judges must consider and compare the success of each choice.

Judges must know what they are reacting to and why. The musical choices will impact on the potential appeal of the program. Music establishes the mood and influences the pacing and delivery of the various effects throughout the repertoire. The music inspires the visual images and stagings, which are an important repertoire consideration. Judges must be specific and identify what particular effort has produced the effect. They must know what does and what does not work, and be specific in verbalizing why. They must relate each micro-reaction to the macro-reaction, recognizing how each individual effect contributes to the total effect. They should not over-react to effects in isolation. Oohs and Ahs are not considered to be responsible recognition responses.

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

- **The manner of presentation** (How the effect was created)
- **Pacing** (the “when” factor of planned effects. How far apart, how often, how large is the effect?)
- **Continuity** (the development, connection and evolution of planned effects)
- **Staging** (where each effect is placed on the field -- focus, interaction of effects, etc.)
- **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 enhancement and heightening of program through the use of colors, costume and props is a part of the overall effect. It does not supersede the creativity of the program or the quality or range of the musical/visual repertoire, however it is worthy of an appropriate degree of credit for enhancement of the program.

In performance, the judge will credit the successful demonstration of techniques involving musical and visual communication skills, recognizing the range of these skills in assigning their score. Excellence is always a consideration in this caption.

Place the proper focus on your priorities:

Program design (including originality, musical choices, mood, pacing, appeal)

Range, quality, detailing of the Repertoire Design (Musical Arrangement or visual staging, continuity)

Coordination of musical and visual elements.

REPertoire PRINCIPLES

The following principles comprise the considerations in Repertoire.

1. **PROGRAM:** The vehicle, The musical selections, the connection of the tunes, the central idea of the show, the shaping and pacing of the format. The visual interpretation/presentation/enhancement of the music.
2. **DESIGN:** The Plan, the musical arrangement, the visual presentation and staging of musicians, auxiliary, to create a coordinated and focused blend of all elements.
3. **MOOD:** A part of the musical/visual plan which communicates the intent of the program to the audience.
4. **CREATIVITY and ORIGINALITY:** The presentation of new and unique ideas in the musical/visual program or design aspect; a truly unique approach.
5. **VARIETY:** The presentation of many different musical/visual ideas and concepts with regard to effects.
6. **COORDINATION:** The designed blend of all elements to enhance the whole.
7. **EFFECT(S):** An important event or series of events that lend significance to the total concept.

PERFORMANCE PRINCIPLES

These are the primary considerations in grading the performers in this sub-caption.

1. **COMMUNICATION:** The exchange of information from performers to audience. The ability of the performers to draw the audience into what they are doing; to relate to and include them.
2. **EMOTION:** The ability of the performers to generate feelings to the audience and to the judge. The Successful involvement of the performer in expressing the role.
3. **STYLE/IDENTITY:** The consistent and effective method of presentation. A distinctive or characteristic manner that distinguishes the performers from others.

WBA

MUSICAL EFFECT

Unit: _____

Class: _____

Date: _____

Judge: _____

Credit the quality of the program, performance and coordination. React to emotional, intellectual and aesthetic effects.

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.

100

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.

100

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.

100

TOTAL

Maximum 300 _____

COMMENTS

A
&
AA

MUSIC EFFECT CRITERIA REFERENCE (CLASS A & AA)

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 (A-AA)

- 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 which are communicated through the performance. Reward the emotion, expression, style and communication of the performance.

PERFORMANCE EFFECT CRITERIA (A-AA)

- 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.

WBA

MUSICAL EFFECT

Unit: _____

Class: _____

Date: _____

Judge: _____

Credit the quality of the program, performance and coordination. React to emotional, intellectual and aesthetic effects.

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.

100

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.

100

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.

100

TOTAL

Maximum 300 _____

COMMENTS

AAA

&

AAAA

MUSIC EFFECT CRITERIA REFERENCE (CLASS AAA & AAAA)

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 (AAA-AAAA)

- 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 which are communicated through the performance. Reward the emotion, expression, style and communication of the performance.

PERFORMANCE EFFECT CRITERIA (AAA-AAAA)

- 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 (AAA-AAAA)

- 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.

WBA

VISUAL EFFECT

Unit: _____

Class: _____

Date: _____

Judge: _____

Credit the quality of the program, performance and coordination. React to emotional, intellectual and aesthetic effects

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.

100

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.

100

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.

100

TOTAL

Maximum 300 _____

COMMENTS

A
&
AA

VISUAL EFFECT CRITERIA REFERENCE (CLASS A & AA)

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 which are communicated through the performance. Reward the emotion, expression, style and communication of the performance.

PERFORMANCE EFFECT CRITERIA (A-AA)

- 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 lifeless. 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-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 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.

WBA

VISUAL EFFECT

Unit: _____

Class: _____

Date: _____

Judge: _____

Credit the quality of the program, performance and coordination. React to emotional, intellectual and aesthetic effects

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.

100

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.

100

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.

100

TOTAL

Maximum 300 _____

COMMENTS

AAA

&

AAAA

VISUAL EFFECT CRITERIA REFERENCE (CLASS AAA & AAAA)

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 (AAA-AAAA)

- 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 (AAA-AAAA)

- 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 (AAA-AAAA)

- 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.

SECTION 6

MUSIC

**CAPTION
ANALYSES**



**ADJUDICATION
SHEETS**



**CRITERIA
REFERENCE**

MUSIC PERFORMANCE - INDIVIDUAL & ENSEMBLE

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.

These performance sheets are applied based on the theory of derived achievement which is discussed on page 4-7. 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** grades the ensemble for the skills demonstrated in the production of sound. The judge will evaluate the consistency of timbre/sonority, tuning of wind & percussion, melodic and harmonic intonation and muscle control as it relates to tone production. Breath support, embouchure, forearm and wrist technique. will be considered in evaluating all winds and percussion. Derived achievement is considered in assessing skills here.

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. Derived achievement is considered in assessing skills here.

WBA

MUSIC PERFORMANCE - INDIVIDUAL

Unit: _____

Class: _____

Date: _____

Judge: _____

Credit the achievement of method and timing, tone quality and intonation and musicianship inherent in the art of music.

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. Demand is inherent in consideration of achievement.

100

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. Observe membrane tuning throughout all battery percussion. Recognize the demands placed on the musicians in your consideration of achievement.

100

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.

100

TOTAL

Maximum 300 _____

COMMENTS

A
&
AA

MUSIC PERFORMANCE - INDIVIDUAL CRITERIA REFERENCE (CLASS A & AA)

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. Demand is inherent in consideration of achievement.

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

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 (A-AA)

- 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 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.

WBA

MUSIC PERFORMANCE - INDIVIDUAL

Unit: _____

Class: _____

Date: _____

Judge: _____

Credit the achievement of method and timing, tone quality and intonation and musicianship inherent in the art of music.

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. Demand is inherent in consideration of achievement.

100

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. Observe membrane tuning throughout all battery percussion. Recognize the demands placed on the musicians in your consideration of achievement.

100

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.

100

TOTAL

Maximum 300 _____

COMMENTS

AAA

&

AAAA

MUSIC PERFORMANCE - INDIVIDUAL CRITERIA REFERENCE (CLASS AAA & AAAA)

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. Demand is inherent in consideration of achievement.

METHOD and TIMING CRITERIA (AAA-AAAA)

- 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 (AAA-AAAA)

- 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. Demand is inherent in the derived achievement score.

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.

WBA

MUSIC PERFORMANCE - ENSEMBLE

Unit: _____

Class: _____

Date: _____

Judge: _____

Credit the achievement of balance and timing, tone quality and intonation and musicianship inherent in the art of music.

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.

100

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.

100

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.

100

TOTAL

Maximum 300 _____

COMMENTS

A
&
AA

MUSIC PERFORMANCE - ENSEMBLE CRITERIA REFERENCE (CLASS A & AA)

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 (A-AA)

- 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 (A-AA)

- 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.

WBA

MUSIC PERFORMANCE - ENSEMBLE

Unit: _____

Class: _____

Date: _____

Judge: _____

Credit the achievement of balance and timing, tone quality and intonation and musicianship inherent in the art of music.

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.

100

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.

100

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.

100

TOTAL

Maximum 300 _____

COMMENTS

AAA

&

AAAA

MUSIC PERFORMANCE - ENSEMBLE CRITERIA REFERENCE (CLASS AAA & AAAA)

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 (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. Recognize the demands placed on the musicians in your consideration of achievement.

TONE QUALITY and INTONATION CRITERIA (AAA-AAAA)

- 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. Demand is inherent in the derived achievement score.

MUSICIANSHIP CRITERIA (AAA-AAAA)

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.

SECTION 7

PERCUSSION

CAPTION
ANALYSES



ADJUDICATION
SHEETS



CRITERIA
REFERENCE

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, no way intended 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 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.

WBA

PERCUSSION

Unit: _____

Class: _____

Date: _____

Judge: _____

Analyze and credit the enhancement quality and interpretation of the Percussion music, the effective contribution to the band program, and the achievement of the technical and musical qualities of the performance. If electronics are used, they should be considered in all aspects of this caption.

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.

30

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, demand, and clarity.

40

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.

30

TOTAL

Maximum 100 _____

COMMENTS

A
&
AA

PERCUSSION CRITERIA REFERENCE (CLASS A & AA)

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 (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, demand, 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 (A-AA)

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.

WBA

PERCUSSION

Unit: _____

Class: _____

Date: _____

Judge: _____

Analyze and credit the enhancement quality and interpretation of the Percussion music, the effective contribution to the band program, and the achievement of the technical and musical qualities of the performance. If electronics are used, they should be considered in all aspects of this caption.

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.

30

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, demand, and clarity.

40

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.

30

TOTAL

Maximum 100 _____

COMMENTS

AAA

&

AAAA

PERCUSSION CRITERIA REFERENCE (CLASS AAA & AAAA)

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 (AAA-AAAA)

- 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, demand, and clarity.

PERFORMANCE CRITERIA (AAA-AAAA)

- 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.

SECTION 8

VISUAL

**CAPTION
ANALYSES**

• • •

**ADJUDICATION
SHEETS**

• • •

**CRITERIA
REFERENCE**

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.

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

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:

1. **STARTS & STOPS:** The accurate beginning and concluding of any traveling pattern into a form.
2. **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.
3. **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.
4. **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.
5. **PIVOT EXECUTION:** The uniformity of foot placement method, technique and timing on the turn both at the start and completion of the turn.
6. **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:

1. **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).
2. **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.

3. **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.
4. **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.
7. **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.
8. **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.
9. **WEIGHT FORCE AND MUSCULAR DEVELOPMENT/CONTROL.** The means whereby quality changes can occur within any movement effort.
10. **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.)
11. **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:

1. **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.
2. **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.
3. **WEIGHT:** Changes in the quality of the body weight ranging from light or soft through heavy or strong.
4. **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.

WBA

VISUAL PERFORMANCE - INDIVIDUAL

Unit: _____

Class: _____

Date: _____

Judge: _____

Analyze and credit the cumulative range and variety of the vocabulary, and the individuals' demonstration of training, technical and expressive skills

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.

100

EXCELLENCE

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

100

TOTAL

Maximum 200 _____

COMMENTS

A
&
AA

VISUAL PERFORMANCE - INDIVIDUAL CRITERIA REFERENCE (CLASS A & AA)

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 (A-AA)

- 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 (A-AA)

- 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.

WBA

Unit: _____

Class: _____

Date: _____

Judge: _____

VISUAL PERFORMANCE - INDIVIDUAL

Analyze and credit the cumulative range and variety of the vocabulary, and the individuals' demonstration of training, technical and expressive skills

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.

100

COMMENTS

AAA

&

AAAA

EXCELLENCE

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

100

TOTAL

Maximum 200 _____

VISUAL PERFORMANCE - INDIVIDUAL CRITERIA REFERENCE (CLASS AAA & AAAA)

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 (AAA-AAAA)

- 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 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 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 SUB-CAPTION

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.

WBA

Unit: _____

Class: _____

Date: _____

Judge: _____

VISUAL PERFORMANCE - ENSEMBLE

Analyze and credit the composing & orchestration of the design, and the achievement of technical and expressive excellence.

<p>COMPOSITION</p> <p>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.</p> <p style="text-align: right;">100</p>	<p>COMMENTS</p> <p style="text-align: center; font-size: 48px; opacity: 0.5;">A & AA</p>
<p>EXCELLENCE</p> <p>Reward the performers for their technical and expressive achievement. Grade the overall look of the unit with regard to style & clarity.</p> <p style="text-align: right;">100</p>	
<p>TOTAL</p> <p style="text-align: right;">Maximum 200 _____</p>	

VISUAL PERFORMANCE - ENSEMBLE CRITERIA REFERENCE (CLASS A & AA)

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 (A-AA)

- 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 (A-AA)

- 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.

WBA

VISUAL PERFORMANCE - ENSEMBLE

Unit: _____

Class: _____

Date: _____

Judge: _____

Analyze and credit the composing & orchestration of the design, and the achievement of technical and expressive excellence.

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.

100

EXCELLENCE

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

100

TOTAL

Maximum 200 _____

COMMENTS

AAA

&

AAAA

VISUAL PERFORMANCE - ENSEMBLE CRITERIA REFERENCE (CLASS AAA & AAAA)

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 (AAA-AAAA)

- 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 consistent 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 a 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.

SECTION 9 AUXILIARY

**CAPTION
ANALYSES**



**ADJUDICATION
SHEETS**



**CRITERIA
REFERENCE**

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 percussion 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.

WBA

AUXILIARY

Unit: _____

Class: _____

Date: _____

Judge: _____

Analyze and credit the composing & orchestration of the auxiliary design, the effective support of the band program and the achievement of technical, expressive and communication qualities of performance.

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, as well as the variety and depth of the equipment/movement vocabulary. Consider the reflection of the audio and artistic qualities. Consider how successful the auxiliary is in bringing the band show to life.

50

EXCELLENCE

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

50

TOTAL

Maximum 100 _____

COMMENTS

A

&

AA

AUXILIARY CRITERIA REFERENCE (CLASS A & AA)

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, as well as the variety and depth of the equipment/movement vocabulary. Consider the reflection of the audio and artistic qualities. Consider 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. Grade 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.

WBA

AUXILIARY

Unit: _____

Class: _____

Date: _____

Judge: _____

Analyze and credit the composing & orchestration of the auxiliary design, the effective support of the band program and the achievement of technical, expressive and communication qualities of performance.

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, as well as the variety and depth of the equipment/movement vocabulary. Consider the reflection of the audio and artistic qualities. Consider how successful the auxiliary is in bringing the band show to life.

50

EXCELLENCE

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

50

TOTAL

Maximum 100 _____

COMMENTS

AAA

&

AAAA

AUXILIARY CRITERIA REFERENCE (CLASS AAA & AAAA)

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, as well as the variety and depth of the equipment/movement vocabulary. Consider the reflection of the audio and artistic qualities. Consider 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 planed 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. Grade 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.

SECTION 10

CONCERT BAND FESTIVAL POLICIES & PROCEDURES

WESTERN BAND ASSOCIATION CONCERT BAND FESTIVALS

GENERAL INFORMATION

ELIGIBILITY

All student participants will be registered student performers in the appropriate school ensemble, attending school and classes regularly.

MENC/CMEA/CBDA MEMBERSHIP

MENC/CMEA/CBDA membership is not necessarily a requirement for WBA festival participation; however, membership is **strongly** encouraged.

FEES

- Annual membership fee is \$200 per competing band.
- Entry fee for WBA members is \$100 per contest.

DEADLINE

Entries must be postmarked no later than January 31. Improperly completed or incomplete entry forms will be returned. Absolutely no purchase orders will be accepted.

TIMING

The Site Chair will schedule ensembles at minimum intervals as outlined below. All times are “portal-to-portal” including set-up and performance. Bands will be asked to stop (without penalty) if they go overtime. If bands do not stop, the rating will be lowered by one division.

1. High School Instrumental — 30 minutes
2. Middle School Instrumental — 25 minutes

ADJUDICATOR SCORES

Directors should provide three (3) scores of each selection for the adjudicators. Photocopies of scores are unacceptable unless accompanied by a letter from the publisher authorizing the copies. Scores for all entries will be labeled with the name of the school and each measure consecutively numbered. Ensembles without scores will not be eligible for a rating, but may receive comments.

PERFORMANCE SCHEDULE

Special schedule/time considerations should be included with the entry form. Requests will be honored in the order received. The Site Host will mail the performance schedule (with maps and specific information) at least two weeks before the festival. A director may request schedule changes with the Site Host; however, no changes will be made the week of the festival.

PERCUSSION EQUIPMENT

Available percussion equipment may be limited. Check the information mailed to you by the Site Host to determine what will be provided.

DECLARATIONS

Directors may include declarations or notices to the judges. These should be attached to the score submitted for use by

the adjudicator(s). Declarations should be typed on school letterhead.

SUPERVISION

Directors are reminded that students must always be adequately supervised. Schools are to provide at least one (1) adult chaperone for every twenty (20) students participating in the festival. Please review proper concert etiquette and festival department with your students before the event. Disruptive students will be asked to leave the performance area.

COPYRIGHT COMPLIANCE

All participants in the festival are to perform from legally acquired copies of the music. Exception: "Emergency copying to replace purchased copies which for any reason are not available for an imminent performance is permissible provided replacement copies shall be substituted in due course" (*Guidelines on Fair Use of Copyright Material*). Emergency copying equipment and supplies will not be provided by Site Host.

SIGHT READING

Sight reading is not required for festival participation, but is highly recommended. The sight reading music will include newly published works to insure that students and directors are reading unfamiliar music. The published grade level (i.e.: J.W. Pepper, publisher) will be used to determine grade level suitability. Ensembles are to sight read a selection one (1) grade lower than the average difficulty of their festival selections. Junior High bands can expect a grade 1, 2, and 3 selection and High School bands can expect a grade 2, 3, and 4. The site host will work with the CMEA Central section board in selecting the music for sight reading. The site host shall provide two (2) sets of each work in order to prevent using more than two students per stand. The Site Chair, room managers, and adjudicators will do everything possible to create a relaxed atmosphere in the sight reading room and contribute to a positive learning experience.

Procedure:

1. Students and the conductor should not open the music folders until told to do so by the adjudicator.
2. The sight reading adjudicator will utilize taped comments during the sight reading sessions. The adjudicator will assign a rating of the performance and may include additional written comments on the appropriate CMEA sight reading adjudication sheet.
3. The adjudicator will review, with the conductor and his/her ensemble, the procedures to be followed:
 - a. The conductor will select the work from the folder that represents one grade level below his/her most difficult festival selection.
 - b. The conductor will have a maximum of five (5) minutes to study the score while the room managers are distributing the folders to the students.
 - c. The students are instructed to open their folders and the conductor is given a maximum of five (5) minutes to prepare the ensemble for sight reading. It is during this preparation period that information flows from the podium to the ensemble. The conductor may not utilize counting and/or singing to communicate his/her interpretation of the work. There will be no feedback allowed from the students at this point (i.e.: singing, playing, tapping).
 - d. At the end of the five minute preparation period, the conductor will hold a maximum of two (2) minute question and answer session. Students may ask questions regarding form or style.
 - e. The director will have a maximum of one (1) minute in order to warm up his/her ensemble. The director may not use a passage from the sight reading work.
 - f. During the performance, the conductor may no longer use vocal or rhythmical demonstrations to correct performance errors. The conductor is to conduct silently except for calling out rehearsal numbers (or letters) as needed.
 - g. Should the conductor find that he/she has to stop the ensemble, the conductor should restart the ensemble at the closest rehearsal number (or letter) to the point where the ensemble stopped.
4. At the conclusion of the sight reading performance, the adjudicator may give a two (2) or more minute oral feedback (as time allows) to the ensemble and the conductor while the music is still on the stands.
5. At the conclusion of the feedback session, the band may be asked to pass in the folders.
6. Sight reading is a closed performance situation in which no one is allowed into the room except the judge, room monitors, Festival Chair or Site Host, the performing ensemble, the director and individuals who are there by invitation of the director.

SUGGESTED TIME LINE

5 min. (Max)	5 min. (Max)	2 min. (Max)	1 min. (Max)	10 min. (Max)	2 min. or More
Conductor Reviews Score	Conductor Works with Students	Question & Answer	Warm Up	Sight Reading Performance	Feed Back

25 min. (Maximum)

CLINICS

A clinic may be substituted for sight reading. As per the director's request, the adjudicator or director may conduct the ensemble. The adjudicator will provide helpful comments that will improve the performance level of the group for future events.

AWARDS

Certificates are provided to all ensembles. Certificates will be available the day of the festival.

PROTEST PROCEDURE

All concerns or complaints not related to ratings should be directed to the Festival Coordinator following the event.

SECTION 11

CONCERT BAND

JUDGES

COORDINATOR

JUDGES COORDINATOR

JUDGES COORDINATOR

The general membership will appoint the Judges Coordinator. The Judges Coordinator will attend no less than one Festival Committee meeting per year to review festival procedures and policies.

ADJUDICATORS

- A. Receive recommended list of adjudicators including complete name, address and phone number for each adjudicator from the general WBA membership.
- B. Mail contracts and the "Adjudication" section of the handbook to adjudicators.

RECEIVE FROM FESTIVAL COORDINATOR

- 1. Festival dates
- 2. Festival locations

RECEIVE FROM SCHOOL DIRECTORS

- 1. Adjudicator Evaluation forms
- 2. Festival Evaluation forms

ADJUDICATION

WBA has a two-fold responsibility. The first is to the student and director, and second to the professional educator who is willing to step forward to serve as an adjudicator. This section of the handbook is directed at clarifying the expectations for the process of adjudication and the adjudicator. Emphasis is placed on the responsibility that students and directors share in the adjudication process.

FESTIVALS

- A. Subject to the availability of rooms, each event will have four adjudicators, three of whom will judge the performance of each group. The fourth adjudicator will be the sight reading/clinic judge.
- B. Adjudicators are to be seated separately and are not to confer during the performances. At the end of the performance, a conference may take place if any of the adjudicators think it necessary or helpful. In no case should such a conference take place within hearing of others, with the exception of the Site Host.

PHILOSOPHICAL FOUNDATION

- A. The adjudicator is considered by the students to be a master teacher and a figure of authority. His/her actions, attitude and comments must contribute to the improvement and encouragement of the performers.
- B. There are no restrictions as to the difficulty level of selections performed. It is recognized that the adjudication will reflect the quality of the performance, including the quality of the music selected and its suitability to the individual/group.
 - 1. This judgment lies solely with the adjudicator. In addition to these factors, the adjudicator must take into consideration the experience, size of group, number of rehearsal hours per week, etc., as indicated on the provided adjudication form. If this information is not provided, the adjudicator should ask for it from the director or student before the performance begins.
 - 2. It is strongly recommended that art music, as opposed to popular music, be performed at all festivals. The music chosen should allow a group to demonstrate its ability to perform in a variety of styles and tempos.
- C. When persons are asked to adjudicate, they should have extensive experience in listening to performers of the level they are to judge. This is the only way a judge can interpret the standards and reasonably apply them to students of different levels and backgrounds.
 - 1. Some adjudicators set their standards so high that it is impossible for even the better school groups to meet them. The standards held by those adjudicators may be based on performances comparable to those of college-level or professional musicians and nothing heard in the school situation can please them. Sometimes adjudicators lapse into a state of un-critical generality, giving nothing but high ratings in order to encourage the students. The performances may also be so much better than an adjudicator expected from

young musicians that the adjudicator thinks everything is wonderful. In failing to be sufficiently critical of a below-standard performance, an injustice is done to those who have achieved higher standards, the truly "Superior" performers.

2. Adjudicators must realize their responsibility for interpreting and maintaining proper standards of performance, but they should not forget the importance of stimulating and lending encouragement, especially to weaker performers. The mark of a truly outstanding adjudicator is not how well he/she works with advanced students, but how much help and encouragement he/she can give to students who have not yet attained excellence. An adjudicator should be a person who sincerely wishes to encourage young musicians by recognizing their achievement and to improve their performance by pointing out, in a positive manner, how they can strengthen their weaknesses. In short, an adjudicator should be a teacher. In this way the adjudicator can maintain and improve the standards of music education in the schools.

ADJUDICATOR COMMENTS

- A. Each adjudicator will provide a tape recorder and will be given a blank tape for each performing ensemble. This should be used for a "running commentary" to the ensemble. Comments that are specific to the performance can be made as the performance is in progress. The judge should appraise the performance in terms of the categories on the adjudication form. Comments should include both positive and negative remarks about aspects of the performance with educational solutions to problems, and must justify box placement and ratings. Judges should acquire a vocabulary with which they can record their impressions and suggestions clearly and concisely. This does not mean simply to point out such obvious things as, "this instrument played a B-flat instead of a B-natural in the third measure of 'Z'", but to call attention to fundamental characteristics of the group, i.e. the presence or lack of good tone quality, intonation, precision of execution, phrasing, etc.
 1. Adjudicators are to give constructive and positive criticism through written, taped, and/or verbal comments. The adjudicator should keep the focus of the comments on the student(s), and try to convey a sense of sincere encouragement. Comments should not only point out problems but must include ways that can solve the problems.
 - a. Verbal comments must be consistent with the written comments and the rating awarded.
 - b. Check marks must be consistent with the rating awarded, and must be backed up with constructive comments, especially in the case of low marks.
 2. Adjudicators must clarify their ratings through written and/or verbal comments on tape. Participants will be more willing to accept a lower rating when the adjudicator points out the conditions which brought about the rating and offers concrete suggestions for improvement. In terms of educational value, critical comments are the most important contribution made by the adjudicator, but in the minds of the participants and often of the directors, the rating is too often the ultimate goal. Failure to make clear the basis for the rating negates the valuable results which are intended.
 3. The adjudicators must be capable of expressing themselves legibly, concisely, and diplomatically. They should avoid writing a comment which a director cannot read to either the students or administrators without loss of prestige. This requires care but is well worth the effort.
 4. The adjudicator must translate what is heard in terms of the categories on the adjudication form. Care must be taken to assure that comments are consistent with the rating and check marks. A director will certainly be dissatisfied if comments are generally full of praise while the rating is low, or if the form is filled with "Superior" marks while the comments are generally negative.

ADJUDICATOR RATINGS

- A. The categories to be considered in determining the rating are specified on the adjudication form, and it is the responsibility of the adjudicator to limit judging to these categories.
- B. Persons who listen to many performances of standard works will be aware of the fact that there may be several different interpretations of the same work, each of them valid. An adjudicator may prefer one over the other but should not penalize a performance because he/she does not like the interpretation, so long as the performance is logical and does not violate the rules of style and good taste.
- C. The rating system is designed to ensure that a single category does not overbalance the others. The adjudicator must not lower the overall rating because of weakness in a single area. Again, the final rating must be consistent with the markings of the individual categories.
- D. When hearing groups of different grade levels, the adjudicator must remember that it is just as possible for a middle school or elementary school group, or a small group, to receive a high rating as it is for a large group or one from a higher grade level to receive a lower rating.

CONCERT PERFORMANCE STANDARDS

I - Superior

This rating represents the finest conceivable performance for the event and the level of participants being judged; worthy of being recognized as among the very best.

1. This rating reflects an outstanding performance. While the judge might find some minor points to criticize and make some helpful suggestions for further improvement, the adjudication form would reflect a preponderance of "Superiors" for each of the categories. The remarks would generally be complimentary for outstanding work.

II - Excellent

This rating reflects an unusual performance in many respects but not one worthy of the highest rating due to minor defects in performance or ineffective interpretation. It is, however, a performance of distinct quality.

1. This performance usually shows the results of sound, fundamental training, but the performance lacks the excellence and artistry necessary to qualify for a superior. The adjudication form would reflect some "Superiors". More categories would be evaluated in the "Excellent" marks than "Good" or "Fair". It is relatively easy for an adjudicator to comment on such a performance, because the weaknesses stand out clearly against a generally first-rate background. Suggestions can usually be focused on something specific and helpful.

III - Good

This rating is for a good performance, but one that is not excellent. The performance shows accomplishment and marked promise, but is lacking in one or more essential qualities.

1. This rating indicates room for improvement in many of the fundamental items listed on the adjudicators comment sheets. The adjudication form might reflect an "Excellent", but would show quite a few "Goods" and "Fairs". There would probably not be time or space to record each separate error as it occurred, but the group would have some basically fine qualities and there should be ample opportunity for the adjudicator to make suggestions for general improvement of fundamental weaknesses.

IV - Fair

This rating describes a performance that shows some obvious weaknesses. These may reflect handicaps in the way of instruction, instrumentation or lack of rehearsal time.

1. This performance is generally weak and uncertain. There are numerous errors in most of the fundamental categories. The adjudication form will reflect many "Fair" markings. Adjudicators will probably not devote much space to pointing out specific errors. Comments should be encouraging and contain helpful suggestions for improvement. They might suggest such things as schedule and rehearsal improvements, or more individual practice or sectional time. The judge might even make specific recommendations for ensemble or individual studies and exercises which would contribute to the development of a soloist or group.
2. Possibly a private note to the director with suggestions might be in order for a rating such as this.

SIGHT READING PERFORMANCE STANDARDS

I - Superior

This rating represents the finest conceivable performance for the event and the level of participants being judged; worthy of being recognized as among the very best.

1. All the parts are played accurately and with musical sensitivity. The secondary parts of instrumental compositions are played with confidence. Where technical errors occur, they are quickly recognized by the performers and the same mistake does not occur twice. The selection is not only performed with technical accuracy but with good attention to its expressive features.

II - Excellent

This rating reflects an unusual performance in many respects but not one worthy of the highest rating due to minor defects in performance or ineffective interpretation. It is, however, a performance of distinct quality.

1. This is an authentic reading on the whole, but one which is marred by a considerable number of technical errors. The section leaders carry the group through well, but there is a lack of precision and solidity because

many in the group are not performing with confidence. The playing lacks the fluency and finesse of a Superior performance. The rhythms are not always clearly marked. Instrumentalists are careless as to articulations. Expressive features are not carefully noted.

III - Good

This rating is for a good performance, but one that is not excellent. The performance shows accomplishment and marked promise, but is lacking in one or more essential qualities.

1. This is not a clean performance by any means. There are many wrong notes. Key signatures are not recognized; rhythmic patterns are not correctly performed. There is little attention given to expressional features. A few leaders hold the selection together, but there are many who frequently get lost and who do not contribute to the performance. Stops may be necessary to get the ensemble together for a fresh start. Such a group might show qualities which would enable it to give a fine performance of a prepared section, but it obviously needs more experience and training in the reading of unfamiliar music.

IV - Fair

This rating describes a performance that shows some obvious weaknesses. These may reflect handicaps in the way of instruction, instrumentation or lack of rehearsal time.

1. This performance is full of technical errors. Many students are lost a good deal of the time. It reveals weakness in the fundamentals of tone production, rhythm, articulation, and other basic factors. There will probably be numerous stops or at least places which approach a complete breakdown. It would be of little use for the judge to attempt to list specific errors. His/her comments should be encouraging and offer suggestions for a course of training which would prepare the students to read with greater confidence and assurance the next time they have the opportunity to read at sight.

WBA CONCERT FESTIVALS FINAL RATINGS TABLE

Three Judges — Four Ratings — Possible Combinations

Superior (I)	Excellent (II)	Good (III)	Fair (IV)
1 1 1	1 2 2	1 3 3	1 4 4
1 1 2	1 2 3	1 3 4	2 4 4
1 1 3	1 2 4	2 3 3	3 4 4
1 1 4	2 2 2	2 3 4	4 4 4
	2 2 3	3 3 3	
	2 2 4	3 3 4	

(Arabic numbers are used in place of words for ease of reading the table)

SECTION 12

CONCERT BAND

**ADJUDICATION
SHEETS**



**CRITERIA
REFERENCE**

WBA

WESTERN BAND ASSOCIATION

CONCERT BAND FESTIVALS

Band: _____

Director: _____

Event: _____

Date: _____

Level: High School Junior High Exhibition

Division: Advanced Intermediate Novice

QUALITY OF SOUND

Comments:

Tone Quality
Intonation
Blend / Balance

(Max. 30)

TECHNIQUE

Comments:

Rhythm & Precision
Articulation
Facility

(Max. 30)

MUSICALITY

Comments:

Interpretation / Style
Phrasing
Expression
Sensitivity
Dynamics

(Max. 30)

OTHER FACTORS

Comments:

Demand
Choice of Music
Programming

(Max. 10)

RATING

(Max. 100)

83 - 100	I	Superior
70 - 82	II	Excellent
57 - 69	III	Good
0 - 56	IV	Fair

Adjudicator's Signature

CONCERT BAND CRITERIA REFERENCE

QUALITY OF SOUND

29-30 (I+) QUALITY OF SOUND CRITERIA (Superior Plus Rating)

Tone Quality

The ensemble achieves superlative tone quality. Tone is well focused, full, open, resonant, consistent, uniform in color, texture and sonority at all times. Utmost clarity is achieved.

Intonation

The instruments are tuned very well. Melodic and harmonic intonation is superior. Ability to control difficult tuning situations is developed. There is excellent control of pitch in all registers. Superior listening and adjusting skills are prevalent throughout the performance.

Blend / Balance

Superior blend and balance is maintained at all times, both within and between sections. Tonal blend is uniform and consistent. Extremes in register and volume do not detract from superior blend and balance.

General

The quality of sound is characteristic of the best ensemble sound. Superior listening is demonstrated at all times.

25-28 (I) QUALITY OF SOUND CRITERIA (Superior Rating)

Tone Quality

Excellent tone is achieved most of the time. Lapses and problems are infrequent and are usually caused by the most demanding musical passages. Individual problems are minor and quickly corrected. Tone color, focus, and timbre are uniform, consistent, and well controlled, though sometimes adversely affected in extremes of volume and range. Tonal clarity is achieved most of the time.

Intonation

The instruments are tuned well. Melodic and harmonic intonation is very good. Problems sometimes occur in range and volume extremes. Problems sometimes occur in difficult passages and situations but are of short duration or are quickly corrected. Listening is very good and students have a good ability to correct most problems.

Blend / Balance

Excellent blend and balance are maintained most of the time. Tonal blend is almost always uniform and consistent. Balance between and within sections is very good most of the time. Problems occur only during the most difficult passages and are usually short in duration. Lapses are infrequent and generally minor.

General

Characteristic sound is fully achieved most of the time. Overall listening skills are well developed.

21-24 (II) QUALITY OF SOUND CRITERIA (Excellent Rating)

Tone Quality

There is a strong basic approach demonstrated with tonal focus often good. There is uniform texture and color demonstrated in less demanding passages. Harshness and distortion are problems at upper volumes and registers. Fuzziness and/or lack of resonance are problems at softer volumes. Breath support and control are generally good.

Intonation

The instruments are tuned relatively well. Intonation is often good with inconsistencies. Less demand-

ing melodies, intervals, and harmonic structures are performed successfully. Wide intervals, octaves, and unisons are performed with partial success. Listening is good and attempts are made to correct obvious problems.

Blend / Balance

There is good blend and balance, however, sometimes sections and/or individuals tend to dominate the sound. Less demanding passages have good blend, balance, and voice relationships. Problems occur during extremes in volumes and/or range, dynamic changes, dense harmonic structures, etc. Clarity is good but is sometimes lacking.

General

Good characteristic sound is usually achieved. Good overall listening skills are often demonstrated.

17-20 (III)

QUALITY OF SOUND CRITERIA (Good Rating)

Tone Quality

Basic understanding of tonal quality concepts is not yet developed throughout the entire ensemble. Some individuals demonstrate good tone production. Volume and register extremes are not controlled well, often harsh. Focus and resonance are achieved occasionally. Uniformity of color and texture is weak. Breath support and control is often weak and inconsistent.

Intonation

The instruments are somewhat in tune. Melodic and harmonic intonation are inconsistent. Difficult intervals and harmonic structures are major intonation weakness. Individual and sectional intonation problems are seldom corrected.

Blend / Balance

Blend and balance is sometimes achieved during less demanding passages. Faster, louder, and higher passages are not balanced well. Individuals players and/or sections tend to dominate the ensemble's sound most of the time.

General

Good characteristic sound is seldom achieved. Listening and attentiveness are inconsistent, often neglected.

12-16 (IV)

QUALITY OF SOUND CRITERIA (Fair Rating)

Tone Quality

There is little understanding of basic concepts of tone production. Poor air support and/or embouchures create tone that is thin, airy, dull, harsh at upper volumes and registers, fuzzy, or unfocused at lower registers or volumes.

Intonation

The instruments are not tuned well. Melodic and harmonic intonation is weak.

Blend / Balance

Blend and balance between and within sections not achieved most of the time.

General

General listening skills are not yet developed.

CONCERT BAND CRITERIA REFERENCE

TECHNIQUE

29-30 (I+) **TECHNIQUE CRITERIA (Superior Plus Rating)**

Rhythm / Precision

There is superb control of pulse, tempo, and rhythmic patterns. Ensemble cohesiveness is outstanding at all times. Precision and clarity are exemplary. Flaws, if any, are very minor and quickly corrected.

Articulation

Outstanding and comprehensive knowledge of articulation styles and techniques is demonstrated at all times. A wide variety of articulations are played with excellent consistency and uniformity.

Facility

Technical facility is superb. Superior flexibility and dexterity is exhibited by the entire ensemble.

General

Only minor flaws happen during the most demanding and complex passages. Concentration is superior, creating an extremely solid, polished performance.

23-28 (I) **TECHNIQUE CRITERIA (Superior Rating)**

Rhythm / Precision

Rhythmic accuracy and precision are excellent. Pulse and tempo are under control most of the time. Lapses are infrequent and usually happen in more difficult passages. Rhythms are interpreted correctly and uniformly with only minor inconsistencies. Problems occur at times during difficult situations. Clarity and ensemble cohesiveness is excellent most of the time.

Articulation

Articulation is well developed. Thorough knowledge of articulation styles is demonstrated. Uniformity is very good with weaknesses only shown by individual players during complex passages.

Facility

Technical facility is well developed. Manual dexterity is excellent. Flexibility is quite good. Difficult passages are well played with only minor flaws.

General

Concentration is excellent. Players respond to the director very well.

21-24 (II) **TECHNIQUE CRITERIA (Excellent Rating)**

Rhythm / Precision

Rhythmic accuracy and precision are good most of the time. Players demonstrate good awareness of pulse and tempo although problems occur occasionally and may be difficult to overcome. Rhythmic patterns interpreted correctly and uniformly most of the time. Problems occur with finer details of more complex rhythmic patterns and structures. Ensemble cohesiveness good most of the time.

Articulation

Articulation and style are good most of the time. Styles are performed uniformly most of the time, but lack complete consistency and accuracy. Complex articulations lack clarity and control.

Facility

Technical facility is good most of the time. Problems and breakdowns occur during difficult passages. Players demonstrate a good degree of flexibility and dexterity. Correct technique is usually demonstrated by many players.

General

Concentration is good but occasionally inconsistent. Players pay attention to the director most of the time.

17-20 (III)**TECHNIQUE CRITERIA (Good Rating)****Rhythm / Precision**

Basic rhythmic accuracy is demonstrated in simple passages, although rapid or complex passages are weak. Rhythmic uniformity is inconsistent quite often. Precision is achieved in simple passages. Pulse is not always controlled and tempos are not maintained at all times.

Articulation

Articulation technique is correct some of the time. Articulation styles are accurate and uniform some of the time.

Facility

Technical facility is fair. Flexibility and dexterity are persistent problems. Faster, more complex passages tax players beyond their ability.

General

Good technique is demonstrated by some players. Concentration seems drift.

12-16 (IV)**TECHNIQUE CRITERIA (Fair Rating)****Rhythm / Precision**

Rhythmic accuracy and precision are weak. Pulse is poorly controlled. Uniformity is lacking.

Articulation

Articulation is not well developed. There is poor clarity and accuracy. Articulation styles are neglected most of the time.

Facility

Technical facility is poor. Finger dexterity is undeveloped. Knowledge of fingerings is lacking.

General

Concentration is poor. There is very little attention to the director.

CONCERT BAND CRITERIA REFERENCE

MUSICALITY

29-30 (I+) MUSICALITY CRITERIA (Superior Plus Rating)

Interpretation / Style

There is uniform and meaningful interpretation most of the time. Some passages may be lacking in interpretation, but do not detract considerably from an otherwise excellent performance. Style is good most of the time and is seldom rigid or mechanical. Stylistic accuracy is good and consistent most of the time.

Phrasing

Phrasing is thorough and natural most of the time. Uniformity of phrasing is consistent throughout most of the performance.

Expression

Expressive shaping and contouring of phrases and passages is very good with only occasional lapses. Expression is seldom mechanical or contrived. Communication is very good most of the time.

Sensitivity

There is excellent use of accents, stress, rubato, and flexibility in phrasing to create a free flowing performance most of the time. There is a good demonstration of skills necessary to transcend technical and mechanical aspects creating artistic results most of the time.

Dynamics

There is a good use of dynamics throughout the performance with some lack of dynamic control. There are good ff's and pp's but full dynamic range is not completely explored.

25-28 (I) MUSICALITY CRITERIA (Superior Rating)

Interpretation / Style

There is meaningful and uniform interpretation some of the time. Style is good some of the time but can often be rigid and mechanical. Stylistic accuracy is demonstrated at times.

Phrasing

Phrasing is basic, uniform, and somewhat consistent some of the time. Phrasing is not always natural and is often mechanical.

Expression

Dynamic shaping and contouring is sometimes apparent. Expression is often mechanical. Communication is occasionally good with many lapses.

Sensitivity

There is a good use of accents and stress at times, but is not always consistent. There is some demonstration of ability to perform beyond the technical and mechanical aspects of the music to create an aesthetic product.

Dynamics

There are some successful attempts at basic dynamic variation, though limited in scope and range. Lower dynamic levels are not well used. Upper dynamic levels are not always played tastefully.

General

The overall performance is expressive, sensitive, and tasteful most of the time. Overall communication of musical ideas is very good.

21-24 (II)**MUSICALITY CRITERIA (Excellent Rating)****Interpretation / Style**

There is meaningful and uniform interpretation some of the time. Style is good some of the time but can often be rigid and mechanical. Stylistic accuracy is demonstrated at times.

Phrasing

Phrasing is basic, uniform, and somewhat consistent some of the time. Phrasing is not always natural and is often mechanical.

Expression

Dynamic shaping and contouring is sometimes apparent. Expression is often mechanical. Communication is occasionally good with many lapses.

Sensitivity

There is a good use of accents and stress at times, but is not always consistent. There is some demonstration of ability to perform beyond the technical and mechanical aspects of the music to create an aesthetic product.

Dynamics

There are some successful attempts at basic dynamic variation, though limited in scope and range. Lower dynamic levels are not well used. Upper dynamic levels are not always played tastefully.

General

The overall performance is expressive, sensitive, and tasteful most of the time. Overall communication of musical ideas is very good.

17-20 (III)**MUSICALITY CRITERIA (Good Rating)****Interpretation / Style**

There is very little meaningful interpretation of musical passages. Style is undeveloped and inconsistent.

Phrasing

Phrasing is mostly mechanical and nonmusical. There is very little uniformity.

Expression

There are some attempts at expressing melodic lines, but with rigid, mechanical, and uncomfortable results.

Sensitivity

There is little use of accents and stress. There is little ability to perform beyond the technical and mechanical aspects of music.

Dynamics

There is some attempts at altering dynamics but with a limited range. Dynamic changes are not well controlled and lack uniformity.

General

There is little communication of musical ideas.

12-16 (IV)**MUSICALITY CRITERIA (Fair Rating)****Interpretation / Style**

There is little interpretation or style of the music.

Phrasing

Phrasing of the music is almost nonexistent.

Expression

Expression of the music is almost nonexistent.

Sensitivity

There is very little sensitivity in the music ensemble.

Dynamics

There is very little use of dynamics.

General

There is little communication of musical ideas.

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