



BAND _____
 CLASS _____
 JUDGE _____
 DATE _____

MUSIC EFFECT

Consider who, what and why each musical effect occurs to complete the program

IN THE COMPARISON PROCESS, WHICH PROGRAM HAD THE BETTER P Production Value - Music Arrangements, concept R Pacing of musical effects through time. O Impacts, Resolutions, Climaxes G Continuity & Flow between musical effects R Variety of musical effects A Imagination, Creativity, Originality M IN CONSIDERING ALL COMPONENTS, WHO WAS THE MOST MUSICALLY EFFECTIVE		SCORE 100			
P IN THE COMPARISON PROCESS, WHICH MUSICIANS BETTER E Generated emotion & engagement with the audience R Demonstrated artistic and technical ability F Delivered & sustained designed mood O Delivered & sustained Impacts, Resolutions & Climaxes R Demonstrated musicianship and artistry M Communicated excellence as an effect A N IN CONSIDERING ALL COMPONENTS, WHO COMMUNICATED MOST STRONGLY, C ENGAGED YOU MOST DRAMATICALLY & MOST SUCCESSFULLY DELIVERED ALL E MUSICAL ASPECTS OFFERED BY THE PROGRAM		SCORE 100			
C O IN THE COMPARISON PROCESS, WHICH PROGRAM & MUSICIANS SHOWED THE BETTER O R Inter-relationship of all musical elements D Coordination of Percussion to Winds I Coordination of Winds to Winds N Effective presentation/staging of musical voices A T IN CONSIDERING ALL COMPONENTS, WHO COORDINATED ALL ELEMENTS OF THE I MUSICAL PROGRAM TO CREATE AN EFFECTIVE WHOLE? O N		SCORE 100			
Seldom experiences WEAK 40 to 44	45 48 51 Rarely Discovers FAIR 45 to 54	55 61 68 Sometimes Knows GOOD 55 to 74	75 81 88 Frequently Understands EXCELLENT 75 to 94	95 97 99 Always Applies SUPERIOR 95 to 100	TOTAL 300
Sub-Caption Spreads	Very comparable 1 to 2 tenths	Minor Differences 3 to 4 tenths	Definitive Difference 5 to 9 tenths	Significant Difference 10 & higher	

PROGRAM EFFECT - 100 - 50

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, and development of musical ideas and use of time.

- 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 guides 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 - 100 - 50

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

- 40 - 44 Improper and insufficient training and/or lack of maturity of the performers do 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 - 100 - 50

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.

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



BAND _____
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VISUAL EFFECT

Consider who, what and why each effect occurs to complete the program

P R O G R A M	IN THE COMPARISON PROCESS, WHICH PROGRAM HAD THE BETTER PRODUCTION VALUE -- Program Concept, costumes, color, props Staging and Design Pacing of planned effects through time Impacts, resolutions, climaxes Continuity & Flow between effects Variety of Effects Imagination, Creativity, Originality IN CONSIDERING ALL COMPONENTS, WHO WAS THE MOST VISUALLY EFFECTIVE?	SCORE 100			
P E R F O R M A N C E	IN THE COMPARISON PROCESS, WHICH PERFORMERS BETTER Generated emotion & engagement with the audience Delivered & sustained designed mood Delivered & sustained Impacts, Resolutions & Climaxes Demonstrated musicality and artistic qualities Communicated excellence as an effect IN CONSIDERING ALL COMPONENTS, WHO COMMUNICATED MOST STRONGLY, ENGAGED YOU MOST DRAMATICALLY & MOST SUCCESSFULLY DELIVERED ALL ASPECTS OFFERED BY THE PROGRAM?	SCORE 100			
C O O R D I N A T I O N	IN THE COMPARISON PROCESS, WHICH PROGRAM AND PERFORMERS HAD BETTER Presentation of musical voices Coordination of Visual to Music Coordination between visual elements Visual enhancement of the Music Blend of all elements to enhance impact points and resolutions IN CONSIDERING ALL COMPONENTS, WHO COORDINATED ALL ELEMENTS OF THE PROGRAM TO CREATE THE MORE EFFECTIVE WHOLE?	SCORE 100			
Seldom experiences WEAK 40 to 44	45 48 51 Rarely Discovers FAIR 45 to 54	55 61 68 Sometimes Knows GOOD 55 to 74	75 81 88 Frequently Understands EXCELLENT 75 to 94	95 97 99 Always Applies SUPERIOR 95 to 100	TOTAL 300
Sub-Caption Spreads	Very comparable 1 to 2 tenths	Minor Differences 3 to 4 tenths	Definitive Difference 5 to 9 tenths	Significant Difference 10 & higher	

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, and development of visual ideas and use of time.

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.

40 - 44 Improper and insufficient training and/or lack of maturity of the performers do 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.

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 are 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 elevate 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.



BAND _____
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INDIVIDUAL MUSIC

Credit the demonstration of all components inherent in the art of music

COMPARATIVELY, WHICH MUSICIANS DEMONSTRATED THE BETTER		SCORE 100		
METHOD	Qualities & techniques of method and timing of winds & percussion			
	Note accuracy, attacks & releases			
AND	Uniformity of articulation			
TIMING	Uniformity of enunciation & tongue technique Stick control, arm & wrist techniques Quality of rhythmic interpretation Control of tempo & pulse			
COMPARATIVELY, WHICH MUSICIANS DEMONSTRATED THE BETTER		SCORE 100		
TONE	Consistency of timbre/sonority			
	Tuning of instruments			
QUALITY	Melodic & harmonic intonation			
AND	Muscle control as relates to tone production			
	Breath support, embouchure, forearm, wrist, etc.			
INTONATION	Membrane tuning throughout all battery percussion			
WHICH MUSICIANS DEMONSTRATED THE BETTER QUALITY OF SOUND				
COMPARATIVELY, WHICH MUSICIANS DEMONSTRATED THE BETTER		SCORE 100		
MUSICIANS	Phrasing			
	Expression			
	Style			
	Idiomatic interpretation			
IN CONSIDERING ALL COMPONENTS, WHICH INDIVIDUALS BETTER EXPRESSED THE ART OF MUSIC				
		TOTAL 300		
Seldom experiences WEAK 40 to 44	45 48 51 Rarely Discovers FAIR 45 to 54	55 61 68 Sometimes Knows GOOD 55 to 74	75 81 88 Frequently Understands EXCELLENT 75 to 94	95 97 99 Always Applies SUPERIOR 95 to 100
Sub-Caption Spreads	Very comparable 1 to 2 tenths	Minor Differences 3 to 4 tenths	Definitive Difference 5 to 9 tenths	Significant Difference 10 & higher

INDIVIDUAL MUSIC PERFORMANCE

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. Credit stick-control, arm and wrist techniques for percussion and the quality of rhythmic interpretation and control of tempo and pulse.

40 - 44 There are immature or beginning players with inadequate 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 lacks 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 occasionally 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

Credit the ensemble for the skills demonstrated in the production of sound. Credit the consistency of timbre/sonority, tuning of wind & percussion, melodic and harmonic intonation and muscle control as it relates to tone production. Credit breath support, embouchure, forearm and wrist technique.

40 - 44 Players are beginning or immature with inadequate 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. 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

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

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

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

75 - 94 Expressive musical achievement is strong with uniform and subtle gradations. Phrasing is mostly uniform and often sensitive with a tasteful and idiomatic display of style and involvement. Musical passages are properly shaped. Tempo, rhythm, dynamics, phrasing, accents and timbre combine most of the time, to produce a sound and musical interpretation.

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



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ENSEMBLE MUSIC

Credit the demonstration of all components inherent in the art of music

WHICH ENSEMBLE DEMONSTRATED THE BETTER BALANCE Balance of all Winds and Percussion Ensemble blend and cohesiveness AND Simultaneity of events at the focal point of sound Tempo, pulse control, rhythmic interpretation TIMING Uniformity of articulations		SCORE 100
WHICH ENSEMBLE DEMONSTRATED THE BETTER TONE Consistency of timbre/sonority Tuning of instruments QUALITY Melodic & harmonic intonation Muscle control as relates to tone production AND Breath support, embouchure, forearm, wrist, etc. INTONATION IN CONSIDERING ALL COMPONENTS, WHICH ENSEMBLE PRODUCED THE BETTER QUALITY OF SOUND?		SCORE 100
M U S I C I A N S H I P	WHICH ENSEMBLE DEMONSTRATED THE BETTER Phrasing Expression Style Idiomatic interpretation IN CONSIDERING ALL COMPONENTS WHICH ENSEMBLE BETTER EXPRESSED THE ART OF MUSIC	SCORE 100
		TOTAL 300

	45	48	51	55	61	68	75	81	88	95	97	99
Experiences		Rarely			Sometimes			Frequently			Always	
WEAK		Discovers			Knows			Understands			Applies	
40 to 44		FAIR			GOOD			EXCELLENT			SUPERIOR	
		45 to 54			55 to 74			75 to 94			95 to 100	

Sub-Caption	Very comparable	Minor Differences	Definitive Difference	Significant Difference
Spreads	1 to 2 tenths	3 to 4 tenths	5 to 9 tenths	10 & higher

ENSEMBLE MUSIC PERFORMANCE

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

Both musical and physical demand is inherent in consideration of achievement

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.

Both musical and physical demand is inherent in consideration of achievement

40 - 44 Players are beginning or immature with inadequate 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. 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.

Both musical and physical demand is inherent in consideration of achievement.

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.



BAND _____
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INDIVIDUAL VISUAL

Credit the range & variety of the vocabulary and the training/achievement of the technical & expressive skill

<p style="text-align: center;">Vocabulary includes all the skills in drill, body & equipment</p> <p style="text-align: center;">IN THE COMPARISON PROCESS, WHOSE VOCABULARY OFFERED THE GREATER</p> <p>V O Range and Variety of all moves C Impact of body while playing or while manipulating equipment A Variations in spacing responsibilities B Variations in orientation U Variations in tempo/meter/pulse L Expressive range through dynamic efforts of space, time, weight, flow A R Range of material MOST GO Y</p>	<p>SCORE 100</p>
<p style="text-align: center;">IN THE COMPARISON PROCESS, WHOSE PERFORMERS SHOWED THE GREATER</p> <p>E X Understanding of the Principles of movement C Achievement of Spacing, line, timing, & orientation E Control of visual pulse L Training, including concentration, stamina & recovery. L Control of body while playing or while manipulating equipment E Achievement of dynamic gradations & effort qualities N Adherence to style in marching, motion or equipment C E TRAINING TO SUPPORT THE VOCABULARY</p>	<p>SCORE 100</p>
<p>TOTAL 200</p>	

	45	48	51	55	61	68	75	81	88	95	97	99
Seldom experiences	Rarely Discovers		Sometimes Knows		Frequently Understands		Always Applies					
WEAK	FAIR		GOOD		EXCELLENT		SUPERIOR					
40 to 44	45 to 54		55 to 74		75 to 94		95 to 100					

Sub-Caption	Very comparable 1 to 2 tenths	Minor Differences 3 to 4 tenths	Definitive Difference 5 to 9 tenths	Significant Difference 10 & higher
Spreads				

INDIVIDUAL VISUAL PERFORMANCE

VOCABULARY

*Analyze and credit the **RANGE** (depth & scope) of possibilities in drill/staging, movement, equipment, dance, characteristics, etc. Variations and blends of technical and expressive components **EXPAND** the range of the vocabulary. Both physical & musical demand is inherent in consideration of achievement*

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 good 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. Both physical & musical demand is inherent in consideration of achievement*

40 - 44 Individuals show no training in body principles. Effort qualities are neither written nor 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 (interval, distance, cover, dress.) . Breaks and flaws are still frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Adherence to style is occasionally demonstrated. The training process is in a developing stage.

55 - 74 Individuals achieve a more consist degree of alignment in the upper and lower body. Body line is increasingly 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 (interval, distance, cover, dress.) . 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 are 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 (interval, distance, cover, dress.) . 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 (interval, distance, cover, dress.) . 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.



BAND _____
 CLASS _____
 JUDGE _____
 DATE _____

ENSEMBLE VISUAL

Credit the principles of Design, Composing and Excellence

*Consider Who, What and Why each event occurs throughout the design
 Be sensitive to the unique design challenges inherent in different size bands*

C O M P O S I T I O N	IN THE COMPARISON PROCESS, WHOSE DESIGN OFFERED THE GREATER												SCORE 100
	Use of design elements in form, body and equipment Depth & Quality of Design & Orchestration both through time and in layered events Designed placement of musical voices Reflection or enhancement of the audio including dynamic effort qualities Characteristics, detail and nuance												
E X C E L L E N C E	IN THE COMPARISON PROCESS, WHOSE DESIGN WAS BEST COMPOSED												SCORE 100
	IN THE COMPARISON PROCESS, WHOSE PERFORMERS HAD THE GREATER Achievement of Spacing, line, timing, & orientation Achievement of dynamic gradations & effort qualities Adherence to style in equipment, movement or motion? Training, including concentration, stamina & recovery. OVERALL, WHO HAD THE GREATER TRAINING AND ACHIEVEMENT?												
TOTAL 200													
Seldom experiences WEAK 40 to 44	45	48	51	55	61	68	75	81	88	95	97	99	
	Rarely Discovers FAIR 45 to 54			Sometimes Knows GOOD 55 to 74			Frequently Understands EXCELLENT 75 to 94			Always Applies SUPERIOR 95 to 100			
Sub-Caption Spreads	Very comparable 1 to 2 tenths			Minor Differences 3 to 4 tenths			Definitive Difference 5 to 9 tenths			Significant Difference 10 & higher			

ENSEMBLE VISUAL PERFORMANCE - *Chorus 447 51*

COMPOSITION - *51 51 51 51*

*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.*

Both physical & musical demand is inherent in consideration of achievement

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 a good knowledge of the fundamentals of design and logic in equipment, movement, and 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; 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.

Both physical & musical demand is inherent in consideration of achievement

EXCELLENCE CRITERIA (4A-5A)

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

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

55 - 74 The ensemble achieves a more 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.



BAND _____
 CLASS _____
 JUDGE _____
 DATE _____

AUXILIARY

Credit the composing and orchestration of the auxiliary design, the effective support of the band program and the achievement of technical, expressive and communication qualities of performance
Consider Who, What and Why each event occurs throughout the design
 Be sensitive to the unique design challenges inherent in different size bands

<p>C O M P O S I T I O N</p> <p>IN THE COMPARISON PROCESS, WHOSE AUXILIARY OFFERED THE BETTER</p> <p>Production Value -- Costume, color, props, grooming Fulfillment of the program concept Musicality including meter, tempo, phrasing, dynamics & expressive effort qualities Depth and quality of design of body and equipment Depth and quality of staging Effect generated by this section Characteristics, detail and nuance</p> <p>WHO BETTER ENHANCED THE BAND PROGRAM?</p>	<p>SCORE 50</p>																																																				
<p>E X C E L L E N C E</p> <p>IN THE COMPARISON PROCESS, WHOSE PERFORMERS SHOWED THE GREATER</p> <p>Excellence/achievement in equipment & body Achievement of Spacing, line, timing, & orientation Achievement of dynamic gradations & effort qualities Adherence to style in equipment, movement or motion? Training, including concentration, stamina & recovery. Overall look with respect to style & clarity</p> <p>WHO SHOWED THE BETTER TRAINING AND ACHIEVEMENT?</p>	<p>SCORE 50</p>																																																				
<table border="1"> <tr> <td>50 POINTS</td> <td>22</td> <td>24</td> <td>26</td> <td>28</td> <td>30</td> <td>34</td> <td>37</td> <td>40</td> <td>44</td> <td>46</td> <td>48</td> <td>49</td> </tr> <tr> <td>100 POINTS</td> <td>45</td> <td>48</td> <td>51</td> <td>55</td> <td>61</td> <td>68</td> <td>75</td> <td>81</td> <td>88</td> <td>95</td> <td>97</td> <td>99</td> </tr> <tr> <td>Seldom experiences WEAK 40 to 44</td> <td colspan="3">Rarely Discovers FAIR 45 to 54</td> <td colspan="3">Sometimes Knows GOOD 55 to 74</td> <td colspan="3">Frequently Understands EXCELLENT 75 to 94</td> <td colspan="3">Always Applies SUPERIOR 95 to 100</td> </tr> <tr> <td>Sub-Caption Spreads</td> <td colspan="3">Very comparable 1 to 2 tenths</td> <td colspan="3">Minor Differences 3 to 4 tenths</td> <td colspan="3">Definitive Difference 5 to 9 tenths</td> <td colspan="3">Significant Difference 10 & higher</td> </tr> </table>	50 POINTS	22	24	26	28	30	34	37	40	44	46	48	49	100 POINTS	45	48	51	55	61	68	75	81	88	95	97	99	Seldom experiences WEAK 40 to 44	Rarely Discovers FAIR 45 to 54			Sometimes Knows GOOD 55 to 74			Frequently Understands EXCELLENT 75 to 94			Always Applies SUPERIOR 95 to 100			Sub-Caption Spreads	Very comparable 1 to 2 tenths			Minor Differences 3 to 4 tenths			Definitive Difference 5 to 9 tenths			Significant Difference 10 & higher			<p>TOTAL 100</p>
50 POINTS	22	24	26	28	30	34	37	40	44	46	48	49																																									
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AUXILIARY

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

Credit the reflection of the audio and artistic qualities.

Credit the successful enhancement of the band program

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 follow the melodic or rhythmic line. Dynamic expressive qualities are often not written. Equipment and/or choreography writing is sporadic and occasionally successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering is occasionally successful, but transitions or developmental areas may be weak. Vocabulary of equipment and/or body is at a beginning level and does not offer a great deal of variety.

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

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

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

EXCELLENCE

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

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

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 equipment, body, 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 equipment, movement, 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 equipment, movement, 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 a 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 of equipment, movement, 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 equipment, movement, 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.



BAND _____
 CLASS _____
 JUDGE _____
 DATE _____

PERCUSSION

Credit the demonstration of all components inherent in the art of music and percussion performance.

Consider Who, What and Why each event occurs throughout the design.

Recognize all demands (technical, musical, environmental and physical)

placed on the musicians in your consideration of achievement.

T E C H N I C A L	<p>IN THE COMPARISON PROCESS, WHOSE MUSICIANS SHOWED THE GREATER:</p> <p>Uniformity and Quality of Technique</p> <p>Precision and Clarity</p> <p>Vertical Alignment and Tempo Control</p> <p>Blend and Balance</p> <p>Sound Production and Tuning</p> <p>IN CONSIDERING ALL COMPONENTS, WHO SHOWED THE BETTER TRAINING?</p>	SCORE 50
A R T I S T R Y	<p>IN THE COMPARISON PROCESS, WHOSE MUSICIANS & PROGRAM OFFERED THE BETT</p> <p>Musicianship</p> <p>Communication and Interpretation</p> <p>Variety and Musical support of the ensemble</p> <p>Program Continuity and Pacing</p> <p>Pervasive percussion contribution through time</p> <p>Coordination of Musical and Visual Design</p> <p>IN CONSIDERING ALL COMPONENTS, WHO BETTER ENHANCED THE BAND PROGRAM & WAS MOST MUSICALLY EFFECTIVE?</p>	SCORE 50
		TOTAL 100

50 POINTS	22	24	26	28	30	34	37	40	44	46	48	49
100 POINTS	45	48	51	55	61	68	75	81	88	95	97	99
Seidom experiences	Rarely Discovers		Sometimes Knows		Frequently Understands		Always Applies					
WEAK	FAIR		GOOD		EXCELLENT		SUPERIOR					
40 to 44	45 to 54		55 to 74		75 to 94		95 to 100					
Sub-Caption	Very Comparable		Minor Differences		Definitive Difference		Significant Difference					
Spreads	1 to 2 tenths		3 to 4 tenths		5 to 9 tenths		10 tenths or higher					

Use whole numbers, but decimals of .5 may be used to assure proper ranking. Avoid bottom number ties!

PERCUSSION TECHNIQUE

*Reward the performers for their technical and appropriate expressive achievement.
Consider precision, tempo control, blend and balance, musicianship, showmanship and tuning.
Grade the overall quality all voices with regard to style, content, and clarity.*

EXCELLENCE CRITERIA (4A-5A)

20 - 24 Performers do not demonstrate a level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, showmanship, 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.

25 - 30 Performers occasionally demonstrate a level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, showmanship, 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.

31 - 36 Performers demonstrate a growing, good level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, showmanship, and tuning are sometimes demonstrated. The overall quality of all voices with regard to style, demand, and clarity is sometimes achieved, and the students show a growing understanding of these musical skills.

37 - 44 Performers demonstrate a well developed level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, showmanship, and tuning are very strong. The overall quality of all voices with regard to style, demand, and clarity is obvious, and the students show a good understanding of these musical skills.

45 - 50 Performers demonstrate the highest level of technical and appropriate expressive achievement for HS marching band. Precision, tempo control, blend and balance, musicianship, showmanship, and tuning are always superior. The overall quality of all voices with regard to style, demand, and clarity sets new standards..

ARTISTRY

*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.

ARTISTRY CRITERIA (4A-5A)

20 - 24 The percussion music is seldom competent through the design quality of the enhancement, interpretation and effect, as an integral part of the whole musical package. Contribution of the percussion music 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 music seldom achieves quality in its involvement.

25 - 30 The percussion music is occasionally competent through the design quality of the enhancement, interpretation and effect 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.

31 - 36 The percussion section is sometimes 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.

37 - 44 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.

45 - 50 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