


# ***COLORADO BANDMASTERS ASSOCIATION***

## ***MARCHING BAND***

### ***JUDGE MANUAL***



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# Colorado Bandmasters Association Principles of Scoring

## CBA Marching Band Adjudication:

- **Principle 1:** The primary responsibility of the judge is to rate and rank the units both in the separate sub captions and in the total score of the specific sheet. Ties may occur on occasion in the sub captions, however, ties of the bottom line score must be carefully analyzed for accuracy and usefulness.
- **Principle 2:** The judge should utilize the system based on box thirds of EMERGING-REALIZING-FULFILLING. Refer to pdf **Scoring Principles—Box Placement position paper**. ***CBA considerations for Box movement: meeting two or three of the criteria allows for consideration of movement into Box 3-4 and Box 5.***
- **Principle 3:** The list of components for each sub caption is certainly not a checklist. The overall meaning is derived from the depth of knowledge of the caption, from the understanding of the standards of the activity and from the understanding that the score is the result of the sum of the components. Adhere to the **VALUE OF THE TENTH for Bottom Line and Caption Scores**.
- **Principle 4:** Each sub caption is always a combination to some extent of the “what and how”. Nevertheless, the decisions in each sub caption must be independently considered. **REFER to POINTS OF EMPHASIS—RANKING.**
- **Principle 5:** Impression-Analysis-Comparison is a “tool” for the judges to use in order to decide a box range and position within the box (thirds) and the relative score for any unit in the contest (rating)



## Box Placement—Scoring Principles

### *Colorado Bandmasters Association*

LOWER Third <u>Emerging</u>	MIDDLE Third <u>Realizing</u>	UPPER Third <u>Fulfillment</u>
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<p>The lower third of any box placement provides a bridge between the previous box and the next higher level of placement. CBA allows for movement into the next box when meeting one or two of the higher components.</p> <p>Group meets all of the criteria from the box below and some of the current box criteria, some of the time.</p> <p><b><u>Emerging</u></b></p>	<p>The middle third of the box is for units that display most of components of the box itself. They might lean in the direction of the adjacent box, either above or below—Fulfilling or Emerging.</p> <p>Group meets most of the criteria, most of the time.</p> <p><b><u>Realizing</u></b></p>	<p>The upper third of the box is for units who display all the components of the box itself. They have “realized” all the components of the current box and are approaching, Emerging, some levels of the next box.</p> <p>Group meets all of the criteria, all of the time and some of the next box some of the time as they move higher.</p> <p><b><u>Fulfilling</u></b></p>
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	Criteria met	BOX 2	BOX 3	BOX 4	Box 5
		<i>Infrequently</i>	<i>Sometimes</i>	<i>Usually</i>	<i>Continually</i>
<b>EMERGING</b>	Some/some		50---56	70---76	90---93
<b>REALIZING</b>	Most/most	37---42	57---62	77---82	94---96
<b>FULFILLING</b>	All/all	43---49	63---69	83---89	97--100

## CBA Judge: Points of Emphasis 2021

- **Ranking:** When Ranking two similar groups, reward should be given to the unit who has more:
  - content** *and/or*
  - simultaneous responsibility** *and/or*
  - derived achievement** *and/or*
  - physical challenges** *and/or*
  - environmental challenges**We are asking the judge to strongly consider BOTH the **WHAT** and the **HOW** when comparing **SIMILAR** groups.
- **Incomplete Programs** will not receive FULL CREDIT in **any Caption**.
  - This applies to Color Guard in all Visual Captions. Visual scores could see an increase in scoring range once programs are complete.
- The response of each judge to *Incomplete Shows* is subjective. However, the statement regarding not receiving *Full Credit* for Incomplete Shows provides a clear understanding to both director and judge. **The judging community should not determine "how much to take away" but should be more concerned with "how much can I credit" this performance?** The difference might be 1 or 2 tenths or more depending on what is performed and the time of the season.
- Directors should be aware of this statement when performing incomplete shows. However, judge commentary should reflect the excellence and **address any incomplete concepts in their wrap-up commentary to the directors.**
- **Commentary** is to be based **50/50 on the WHAT and HOW** and is Student based. Comments can and should be made regarding: content, design, construction.  
\*Directors have been notified to preview all judge commentary in advance of playing for students.  
**Recap:** CBA band directors ask that you provide 1 or 2 suggestions in your recap for students and/or directors to consider.
- **Principles of Scoring:** The Primary responsibility of the judge is to rate and rank all units in both sub-captions and total score. Each sub caption is always a combination to some extent of the “what and how”. Nevertheless, the decisions in each sub caption must be independently considered.

The judge should utilize the system based on **Box Thirds** of EMERGING-REALIZING-FULFILLING. Refer to pdf Scoring Principles—Box Placement position paper. *CBA considerations for Box movement: meeting two or more of the criteria allows for consideration of movement into Box 2-3, 3-4 and Box 4-5.*

## Value of the Tenth

The “VALUE OF THE TENTH” applies only to the bottom line score rather than to each of the sub-captions individually.

The “value of the tenth” is a tool to provide information to bands and the band director. Sub-caption ties may occur but it is the responsibility of the judge to adhere to integrity of each sub-caption. Judges must still rank and rate each performance.

- **1-2-3 tenth spread in Overall Total Score:** The units are essentially equal except for minor issues with differing strengths in the two sub-captions leading to a narrow spread. This could be reversed on any given performance.
- **4-5-6 tenth spread in Overall Total Score:** The units have identifiable and narrow differences which make it clear that one unit is better than the other. The judge should be able and prepared to identify these differences between groups.
- **7-8-9 tenth spread in Overall Total Score:** There are at least **1-2 significant differences** between units. These differences can be identified in the descriptive words used in commentary. Large variations in performance achievement and quality will be noted and recognizable between groups.
- **ONE point spread in Overall Total Score:** There are **multiple significant differences** between units.

# CBA Scoring and Tie Breaker System

## **CBA scoring is based on the following formula:**

60% Music – 40% Visual and 60% Effect – 40% Performance

Music Performance Average: is the Average of the Music Individual and Music Ensemble = 20%

Visual Performance Average: is the Average of the Visual Individual and Visual Ensemble = 20%

Effect Total: is the Total of Music Effect 1 + Music Effect 2 + Visual Effect = 60%

Awards: Final Placement is based on the Total Score.

## **Tie Breaker System:**

- 1<sup>st</sup> tie breaker is Sub-Total Score
- 2<sup>nd</sup> tie breaker is Effect Total
- 3<sup>rd</sup> tie breaker is High Music Performance Average
- 4<sup>th</sup> tie breaker is High Visual Performance Average

## **Caption Awards:**

- High Music Performance Award: Music Performance Average
- High Visual Performance Award: Visual Performance Average
- High Effect Award: Effect Total

There is no tie breaker for Caption Awards. Bands will share the award if there is a caption tie.

CBA Policy: No Caption Awards are to be given for Color Guard, Percussion, Drum Major or any other caption other than the three official CBA caption awards listed above.

# Judge Placemat



## JUDGE PLACEMAT

Never	Box 2 Infrequently	Box 3 Sometimes	Box 4 Usually	Box 5 Continually
	37 43	57 63	77 83	94 97
30	50	70	90	
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Never	Infrequently	Sometimes	Usually	Continually
Unsatisfactory Never None Incomplete Substandard Deficient	Inconsistent Commonplace Plain Concerned  Ambiguous Indefinite Problematic Undefined Questionable Vague Uncertain Doubtful	Occasionally Somewhat Generally Standard Decent Enjoyable Passable Pleasing Adequate Sufficient Intermittent Unequal Somewhat uniform	Tasteful Gratifying Effective Frequently Mostly Uniform Greater Satisfying Positive Prime Worthy Favorable Delighting	Very Accomplished Exemplary Exceptional Breathtaking Magnificent Brilliant Fantastic Marvelous Incomparable Outstanding Extremely Skillful Superlative
	<b>BOX 2</b>	<b>BOX 3</b>	<b>BOX 4</b>	<b>BOX 5</b>
<b>Criteria met</b>	<i>Infrequently</i>	<i>Sometimes</i>	<i>Usually</i>	<i>Continually</i>
Some/some		50----56 <del>Realizing</del> Emerging	70----76 <del>Realizing</del> Emerging	90----93 <del>Realizing</del> Emerging
Most/most	37----42 <del>Realizing</del>	57----62 <del>Realizing</del>	77----82 <del>Realizing</del>	94----96 <del>Realizing</del>
All/all	43----49 <del>Fulfilling</del>	63----69 <del>Fulfilling</del>	83----89 <del>Fulfilling</del>	97----100 <del>Fulfilling</del>
<b>Use Value of the Tenth for Similar Groups</b>				
<b>COMPETITION SUITE:</b>	Enter your sub caption Scores after every band.	Change as needed. Note on your TOTE SHEET and Official Caption Sheet		
<b>REMINDERS:</b>	VERIFY-LOCK SCORES and Sign your TOTE SHEET.	Turn in to the Chief Judge at the conclusion of Prelims/Finals.		



## Colorado Bandmasters Judge Tools and Information:

Judge REPORT time is 45 minutes prior to the 1<sup>st</sup> band performance. The Judge meeting will start 40 minutes prior to the 1<sup>st</sup> band performance. Judge meeting will be held in the press box area as designated by the Chief Judge.

Due to traffic conditions please allow extra time for arrival to stadiums and parking in dedicated judge parking areas. If for any reason your arrival is delayed, call the Chief Judge assigned to the show.

Attire: Colorado Judges will wear your CBA Judging shirt. Depending on weather conditions, field judges should wear dark clothing and or jackets/coats if necessary. Check with the Chief Judge on specific judge locations as some stadiums have Effect judges on top of the press box. Canopies are provided by the host sponsor for field and or judges who are exposed to the elements.



## Competition Suite: Judge Commentary Recording/Scoring

Recording and input of numbers: Each judge is responsible for providing their own recording device(s), cell phone, tablet, headset, charger and cords which will access the internet via their individual service plan. Wifi will be provided by the show host. Electricity will be provided for each judge by the show host. Each judge should bring an extension cord and power strip for their individual use.

Download the Competition Suite Judge app—for recording Commentary and Score Entry. Also, download the Commentary app to review your individual commentary after the show.

Set up your account with your password

Contests will appear after the show has been entered into Competition Suite

All CBA judges should use their individual service plan for recording commentary and scoring. Show hosts will provide wifi access which can be available but may be limited in strength.

Tips for setting up your phone for commentary:

**If you use an Apple device for recording commentary, you must turn off the auto-lock in settings.** To do so open the settings icon, select Display & Brightness, select Auto-Lock and then select never. You can turn this back on after the contest.

**iPhone users who have the iOS 12 operating system: go into settings, select DO NOT DISTURB. This shuts off calls and texts. You can set a time frame that is active or manually turn on/off.** Users who do not have iOS 12 can enable DO NOT DISTURB.

**If you use an Apple device, do not turn off the screen once you start your commentary.** If you turn off the screen display it stops the recording.

## CBA Judge Prep Packet

### BEFORE the show:

#### PLANNING/PREPARATION Responsibilities:

- Check on the website and make sure you are clear with regard to stadium location and transportation times. Contact the show Chief Judge with any problems or questions you may have.
- Review CBA caption philosophy notes and any additional materials.
- Prepare tote sheets. **PRINT caption sheets!**
- Bring your phone/tablet fully charged; bring chargers, extension cord/power strip and headsets to the contest.
- **Update your phone/tablet with the latest software updates.**

#### NUMBERS MANAGEMENT Responsibilities:

- Numbers Management Logistics –Use CBA consideration for Box movement: CBA has “fluid” movement into boxes. Refer to bottom third-middle third-top third as your tool.
- The value of the tenth is as critical as ever. Judges can hold scores during the contest. Correct spreads in sub-captions truly tell the story of the contest. Be aware of bottom line spreads between competitors.
- Each Sub-caption is always a combination of the “what and how”. The decisions in each sub-caption must be independently considered. REFER to the “What and How” CBA Position Paper and “Principles of Scoring”.

#### DURING the

- Commentary matching the number - please ensure you do this. Continue the trend in caption and sub-caption independence to reflect true strengths and vulnerabilities. We do not expect captions to agree on winners unless the winner deserves to win each caption! The **SYSTEM** picks the winner. Tell the bands your reactions and responses and concerns. Be open and authentic. There can be opportunities for growth in every box.
- All judges should emphasize all points of comparison and specifically speak to what is written/designed and how it relates to scoring significance and achievement. **Look for ways to say more with less.**

### SHOW logistics:

**Ensure your recorder, phone, or tablet is working on site and report any issues to the chief judge or onsite Contest Admin.**

**Log into Competition Suite upon arrival at the show site. Double check show assignment and caption.**

- The “judges’ room” for breaks and meals is for working judges only; be aware that this may not be a private room.
- Address specific questions with your onsite chief judge. Judge the performance of the day!
- Finals is a completely different contest - with different emphasis, different performance, different sampling, etc. You are not bound to any scores given in prelims. Remember the intention of your contest: preliminary contests choose finalists and final contests sort them out with appropriate spreads.
- No accessing social media while judging. Be professional.

# CBA Sub-Caption Tote Sheet

## Colorado Bandmasters Association

	Sub Caption:	Sub Caption:	Total Score	
Continually	99	99	198	197
	98	98	196	195
	97	97	194	193
	96	96	192	191
	95	95	190	189
	94	94	188	187
	93	93	186	185
	92	92	184	183
	91	91	182	181
	90	90	180	179
Usually	89	89	178	177
	88	88	176	175
	87	87	174	173
	86	86	172	171
	85	85	170	169
	84	84	168	167
	83	83	166	165
	82	82	164	163
	81	81	162	161
	80	80	160	159
Sometimes	79	79	158	157
	78	78	156	155
	77	77	154	153
	76	76	152	151
	75	75	150	149
	74	74	148	147
	73	73	146	145
	72	72	144	143
	71	71	142	141
	70	70	140	139
Infrequently	69	69	138	137
	68	68	136	135
	67	67	134	133
	66	66	132	131
	65	65	130	129
	64	64	128	127
	63	63	126	125
	62	62	124	123
	61	61	122	121
	60	60	120	119
	59	59	118	117
	58	58	116	115
	57	57	114	113
	56	56	112	111
	55	55	110	109
	54	54	108	107
	53	53	106	105
	52	52	104	103
	51	51	102	101
	50	50	100	99
	49	49	98	97
	48	48	96	95
	47	47	94	93
	46	46	92	91
	45	45	90	89
	44	44	88	87
	43	43	86	85
	42	42	84	83
	41	41	82	81
	40	40	80	79
	39	39	78	77
	38	38	76	75
	37	37	74	73
	36	36	72	71
	35	35	70	69
	34	34	68	67
	33	33	66	65
	32	32	64	63
	31	31	62	61
	30	30	60	

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## Colorado Bandmasters Association Judging Scale

### All Contests Sanctioned by the Colorado Bandmasters Association

**\*\*CBA has 4 different Salary Schedules for Sanctioned Events\*\***

Schedule 1: CBA Sanctioned ***ONE-PERFORMANCE CONTESTS***

Schedule 2: CBA Sanctioned ***PRELIM/FINALS CONTESTS***

Schedule 3: CBA ***REGIONAL QUALIFYING EVENTS***

Schedule 4: CBA ***CHAMPIONSHIPS EVENTS***

#### **For ALL CBA Sanctioned Events:**

Expenses for out of state judges will include but not limited to:

Round trip Air Fare

Single Room Accommodations (judges are responsible for any incidental charges including internet)

All Local Transportation including airport shuttle arrival and departure

All Meals for show day including breakfast, lunch, dinner and after show

Single Room Hotel Accommodations for In-State Judges as needed

***\*\* mileage to and from departure city, baggage fees and airport parking is considered the responsibility of the judge and not an add-on expense\*\****

In-State Mileage: paid @ .40 per mile/50 miles one way minimum based on Google Maps / Mapquest

**\*\*\*Refer to the CBA website for current Judging Scale\*\*\***

## Music Judges: Amplification Rule

### Rule 6.03 Use of Microphones for Non-Soloists and Featured Ensembles

**Use of Amplification:** CBA allows the use of amplification of all front ensemble instruments, instrumental, string or vocal soloists and featured ensembles.

\*A featured ensemble is considered any group of students within the marching band featured both musically and visually simultaneously during the performance.

- Amplification of any individual(s) within the band that is not a soloist or a featured ensemble is not allowed.
- Soloists or featured ensembles may not continue to be amplified after the solo or feature is concluded.

\*Amplifying individuals through the sound board during tutti sections leads to an intentional misrepresentation of what is being performed by the band as a whole. This misrepresentation of the acoustic quality by enhancing a few players is not allowed and will result in immediate disqualification.

All soloists and featured ensembles may be miked during their feature section and must be queued out of the sound board when concluded to avoid disqualification.

**Shotgun mics are allowed with the understanding Music Judges are instructed to adjudicate the sound reproduced for proper wind sonority and balance/blend.**

### Penalty for Inappropriate Use of Amplification: Disqualification

**Notification:** The Chief Judge may either personally observe or be notified by the T&P Judge or any Music Judge of potential violation of Rule 6.03. The Chief Judge will contact and consult with the director regarding the violation. If found in violation of Rule 6.03, the band will be disqualified from the contest. The Chairman of Marching Affairs and the Principal of the school in question will be contacted as soon as possible.

# 1

## CBA Judge Sheets: MUSIC INDIVIDUAL



Evaluate the achievement of all wind and percussion players. The individual wind and percussion members contribute to the success of the performance. Recognize the complexity of "what" is being performed and acknowledge "how" well it is performed.

Achievement of Musicianship		Method and Timing	
<ul style="list-style-type: none"> <li>Quality of Sound</li> <li>Intonation</li> <li>Inflection/Expression</li> <li>Phrasing/Shaping</li> <li>Depth of Musical Challenge</li> </ul>	<ul style="list-style-type: none"> <li>Clarity</li> <li>Uniformity</li> <li>Consideration of the Totality of the environment</li> </ul>	<ul style="list-style-type: none"> <li>Accuracy and definition</li> <li>Attacks and releases</li> <li>Articulation</li> <li>Stick/Mallet Control/Placement</li> </ul>	<ul style="list-style-type: none"> <li>Pulse control</li> <li>Depth of the Physical Challenge</li> <li>Depth of the Environmental Challenge</li> </ul>

Never	Box 2 Infrequently				Box 3 Sometimes				Box 4 Usually				Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100			
0	60	74	86	100	114	126	140	154	166	180	200			

Unit																	
Musicianship (100)																	
Method-Timing (100)																	
Total (200)																	

# 1

## MUSIC INDIVIDUAL--Considerations

Never	Box 2 Infrequently				Box 3 Sometimes				Box 4 Usually				Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100			
0	60	74	86	100	114	126	140	154	166	180	200			

Considerations in Achievement of Musicianship	Considerations in Method and Timing
<ul style="list-style-type: none"> <li>• Demonstrates characteristic “tone” quality on all winds and percussion instruments</li> <li>• Demonstrates quality phrasing and expression</li> <li>• Demonstrates a variety of dynamics with control and quality</li> <li>• Demonstrates uniform idiomatic interpretation</li> <li>• Demonstrates phrases uniformly with expression from beginning to end</li> <li>• Demonstrates a range of musical demands with control and quality</li> <li>• Demonstrates high achievement in technical facility as required</li> <li>• Demonstrates the ability to manage and adjust to the conditions and physical placement of the player's performance environment</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates proper articulation</li> <li>• Demonstrates quality and control of air flow</li> <li>• Demonstrates achievement in attacks and releases</li> <li>• Demonstrates precision in pulse and timing</li> <li>• Demonstrates centered pitch and focused sound</li> </ul>

Evaluates the achievement of all musical elements. The **winds and percussion/electronics** contribute to the success of the musical performance. Recognize the complexity of "what" is being performed and acknowledge "how" it is being performed.

Achievement of Musicianship						Sound - Tuning - Technique					
<ul style="list-style-type: none"> <li>Shaping</li> <li>Dynamics /Contrast</li> <li>Inflection/Expression</li> <li>Phrasing</li> <li>Interpretation of Musical Style</li> </ul>			<ul style="list-style-type: none"> <li>Clarity</li> <li>Uniformity</li> <li>Depth of Musical Challenge</li> <li>Consideration of the Totality of the environment</li> </ul>			<ul style="list-style-type: none"> <li>Quality of Sound /Tone</li> <li>Tuning of Winds and Percussion</li> <li>Balance/Blend (to include Winds, Percussion and Electronics)</li> <li>Pulse control</li> </ul>			<ul style="list-style-type: none"> <li>Rhythmic Accuracy</li> <li>Attacks /Releases</li> <li>Demonstration of Articulation Accuracy</li> <li>Consideration of the Totality of the environment</li> </ul>		
Never	Box 2 Infrequently		Box 3 Sometimes			Box 4 Usually			Box 5 Continually		
0	30	37	43	50	57	63	70	77	83	90	100
0	60	74	86	100	114	126	140	154	166	180	200

Unit																	
Musicianship (100)																	
S-T-T (100)																	
Total (200)																	



# 2

## MUSIC ENSEMBLE--Considerations

Never	Box 2 Infrequently				Box 3 Sometimes				Box 4 Usually				Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100			
0	60	74	86	100	114	126	140	154	166	180	200			

Considerations in Achievement of Musicship	Considerations in Sound - Tuning - Technique
<ul style="list-style-type: none"> <li>• Demonstrates quality shaping, inflection, phrasing and expression in winds, percussion and electronics</li> <li>• Demonstrates a variety of dynamics in winds, percussion to include control, quality and contrast</li> <li>• Demonstrates uniform accentuation and clarity in winds, percussion and electronics</li> <li>• Presents appropriate style for chosen idiom</li> <li>• Demonstrates a depth of musical challenges with quality and control</li> <li>• Works with environmental challenges</li> </ul>	<ul style="list-style-type: none"> <li>• Presents characteristic tone in winds and percussion</li> <li>• Demonstrates centered pitch and focused sound</li> <li>• Demonstrates consistent and proper tuning in winds and percussion</li> <li>• Presents proper balance and blend within and between all sections</li> <li>• Presents accurate and consistent rhythmic interpretation within and among all sections</li> <li>• Attacks and Releases are unified and musically satisfying</li> <li>• Demonstrates achievement in technical facility and articulations as required in the orchestration</li> <li>• Works with environmental challenges</li> </ul>

# 3

## VISUAL INDIVIDUAL



Evaluate the skill of all the performers through their Individual Achievement. Measure the ability to perform the responsibilities not only of the visual but also in combination with their musical responsibilities.

Technique and Training				Achievement			
<ul style="list-style-type: none"> <li>Demonstration of technique fundamentals</li> <li>Clarity of style</li> <li>Clearly defined body principles</li> <li>Individual alignment/carriage</li> </ul>		<ul style="list-style-type: none"> <li>Variations, range, and uniformity in technique</li> <li>Complexity and Variety of Skills</li> <li>Poise in movement and equipment</li> <li>Recovery</li> </ul>		<ul style="list-style-type: none"> <li>Uniformity</li> <li>Variety of responsibilities</li> <li>Control of form and space</li> <li>Compatibility between performer and the responsibilities</li> </ul>		<ul style="list-style-type: none"> <li>Effort Changes</li> <li>Precision with respect to the challenge</li> <li>Pulse Control</li> </ul>	

Never	Box 2 Infrequently			Box 3 Sometimes			Box 4 Usually			Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100
0	60	74	86	100	114	126	140	154	166	180	200

Unit																	
Tech-Training (100)																	
Achievement (100)																	
Total (200)																	

# 3

## VISUAL INDIVIDUAL-Considerations

Never	Box 2 Infrequently			Box 3 Sometimes			Box 4 Usually			Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100
0	60	74	86	100	114	126	140	154	166	180	200

Considerations in Technique and Training	Considerations in Achievement
<ul style="list-style-type: none"> <li>Displays clearly defined and refined style of choice</li> <li>Displays carefully defined footwork for any and all situations</li> <li>Displays principles of movement</li> <li>Shows clearly defined expressive qualities</li> <li>Offers poise and assuredness with an understanding of recovery</li> <li>Offers clearly defined technique and training through auxiliary equipment and body</li> <li>Displays an understanding of their overall environment of performance</li> </ul>	<ul style="list-style-type: none"> <li>Displays achievement in space and line</li> <li>Offers a clarity of articulation with all auxiliary equipment</li> <li>Displays a range of effort changes</li> <li>Displays control over their responsibilities</li> <li>Delivers a high level of precision</li> <li>Displays an understanding of their responsibilities</li> </ul>



Evaluate the skill of the writing team through the composing process. Evaluate the skill of all the performers through their Achievement. Measure the ability to perform the responsibilities not only of the visual but also in combination with their musical responsibilities.

Composition				Achievement			
<ul style="list-style-type: none"> <li>Logical development over time</li> <li>Depth and Layering over time</li> <li>Variety in design and responsibilities</li> <li>Clarity of Emphasis</li> </ul>		<ul style="list-style-type: none"> <li>Musical interpretation, phrasing, nuances</li> <li>Use of the stage, color and props in design</li> <li>Artistic Expression</li> </ul>		<ul style="list-style-type: none"> <li>Demonstration of Ensemble Training</li> <li>Clarity of form, body, and equipment</li> <li>Quality of ensemble technique</li> <li>Projection of style</li> </ul>		<ul style="list-style-type: none"> <li>Control of space</li> <li>Variety of responsibilities</li> <li>Recovery</li> </ul>	

Never	Box 2 Infrequently			Box 3 Sometimes			Box 4 Usually			Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100
0	60	74	86	100	114	126	140	154	166	180	200

Unit																	
Composition (100)																	
Achievement (100)																	
Total (200)																	

# 4

## VISUAL ENSEMBLE-Considerations

Never	Box 2 Infrequently			Box 3 Sometimes			Box 4 Usually			Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100
0	60	74	86	100	114	126	140	154	166	180	200

Considerations in Composition	Considerations in Achievement
<ul style="list-style-type: none"> <li>Displays an integrated and unified development</li> <li>Displays quality of composition in form and/or body and/or equipment</li> <li>Shows creativity or originality and/or variety of design and responsibilities</li> <li>Demonstrates a display of elements of design offering detail and nuance</li> <li>Offers a variety of challenges to the performer</li> <li>Develops and presents musicality in form and/or body and/or equipment</li> <li>Displays auxiliary in a complimentary and integrated manner</li> </ul>	<ul style="list-style-type: none"> <li>Displays overall achievement in form and/or body and/or equipment</li> <li>Displays stylistic precision as part of their achievement</li> <li>Offers a clear understanding that they are well trained</li> <li>Delivers an achievement of expressive opportunities</li> <li>Displays understanding of special awareness</li> <li>Displays a compatibility between their challenges and achievement</li> <li>Shows a range of achievement skills in the auxiliary</li> </ul>

Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.

Effectiveness of the Repertoire					Effectiveness of the Performers				
<ul style="list-style-type: none"> <li>• Coordination</li> <li>• Pacing</li> <li>• Concept</li> <li>• Continuity</li> </ul>					<ul style="list-style-type: none"> <li>• Tension and Release</li> <li>• Impact and Climaxes</li> <li>• Aesthetic/Intellectual/Emotional Qualities</li> <li>• Creativity and Originality</li> </ul>				
<ul style="list-style-type: none"> <li>• Communication</li> <li>• Artistry</li> <li>• Emotional Intensity</li> <li>• Detail, Nuance and Refinement</li> <li>• Expressive Effect</li> </ul>									

Never	Box 2 Infrequently				Box 3 Sometimes				Box 4 Usually				Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100			
0	60	74	86	100	114	126	140	154	166	180	200			

Unit																	
Rep (100)																	
Perf (100)																	
Total (200)																	

# 5

## MUSIC EFFECT-Considerations

Never	Box 2 Infrequently				Box 3 Sometimes				Box 4 Usually				Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100			
0	60	74	86	100	114	126	140	154	166	180	200			

Considerations in Effectiveness of the Repertoire	Considerations in Effectiveness of the Performers
<ul style="list-style-type: none"> <li>Displays effective coordination among the musical elements</li> <li>Displays effective coordination between the musical and visual components</li> <li>Displays the concept clearly and effectively</li> <li>Offers consistent pacing through which the audience is engaged</li> <li>Displays effective presentation of climaxes and impacts</li> <li>Shows creativity and originality in the use of the components</li> <li>Delivers a variety of effects</li> <li>Creates an opportunity for emotional response</li> </ul>	<ul style="list-style-type: none"> <li>Displays an effective level of communication with the audience</li> <li>Delivers a high level of excellence which contributes to effect</li> <li>Offers an understanding and variety of their roles and responsibilities</li> <li>Displays an emotional intensity</li> <li>Engages the audience</li> <li>Delivers detail, nuance and refinement through communicating the intent of the program design</li> </ul>



Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.

Effectiveness of the Repertoire				Effectiveness of the Performers			
<ul style="list-style-type: none"> <li>Coordination</li> <li>Pacing</li> <li>Concept</li> <li>Continuity</li> </ul>		<ul style="list-style-type: none"> <li>Tension andRelease</li> <li>Impact andClimaxes</li> <li>Aesthetic/Intellectual/Emotional Qualities</li> <li>CreativityandOriginality</li> </ul>		<ul style="list-style-type: none"> <li>Communication</li> <li>Artistry</li> <li>Emotional Intensity</li> <li>Detail, Nuance andRefinement</li> <li>Expressive Effect</li> </ul>			

Never	Box 2 Infrequently			Box 3 Sometimes			Box 4 Usually			Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100
0	60	74	86	100	114	126	140	154	166	180	200

Unit																	
Rep (100)																	
Perf (100)																	
Total (200)																	



## 6

**MUSIC EFFECT 2**

Never	Box 2 Infrequently			Box 3 Sometimes			Box 4 Usually			Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100
0	60	74	86	100	114	126	140	154	166	180	200

Considerations in Effectiveness of the Repertoire	Considerations in Effectiveness of the Performers
<ul style="list-style-type: none"> <li>• Displays effective coordination among the musical elements</li> <li>• Displays effective coordination between the musical and visual components</li> <li>• Displays the concept clearly and effectively</li> <li>• Offers consistent pacing through which the audience is engaged</li> <li>• Displays effective presentation of climaxes and impacts</li> <li>• Shows creativity and originality in the use of the components</li> <li>• Delivers a variety of effects</li> <li>• Creates an opportunity for emotional response</li> </ul>	<ul style="list-style-type: none"> <li>• Displays an effective level of communication with the audience</li> <li>• Delivers a high level of excellence which contributes to effect</li> <li>• Offers an understanding and variety of their roles and responsibilities</li> <li>• Displays an emotional intensity</li> <li>• Engages the audience</li> <li>• Delivers detail, nuance and refinement through communicating the intent of the program design</li> </ul>

Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.

Effectiveness of the Repertoire				Effectiveness of the Performers			
<ul style="list-style-type: none"> <li>• Coordination</li> <li>• Pacing</li> <li>• Concept</li> <li>• Continuity</li> <li>• Interpretation of music</li> </ul>		<ul style="list-style-type: none"> <li>• Tension and Release</li> <li>• Impact and Climaxes</li> <li>• Aesthetic/Intellectual/Emotional Qualities</li> <li>• Creativity and Originality</li> <li>• Use of Movement/Form/Color</li> </ul>		<ul style="list-style-type: none"> <li>• Communication</li> <li>• Artistry</li> <li>• Emotional Intensity</li> <li>• Detail, Nuance and Refinement</li> <li>• Expressive Effect</li> </ul>			

Never	Box 2 Infrequently			Box 3 Sometimes			Box 4 Usually			Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100
0	60	74	86	100	114	126	140	154	166	180	200

Unit																	
Rep (100)																	
Perf (100)																	
Total (200)																	

## 7

## VISUAL EFFECT-Considerations

Never	Box 2 Infrequently			Box 3 Sometimes			Box 4 Usually			Box 5 Continually	
0	30	37	43	50	57	63	70	77	83	90	100
0	60	74	87	100	114	126	140	154	166	180	200

Considerations in Effectiveness of the Repertoire	Considerations in Effectiveness of the Performers
<ul style="list-style-type: none"> <li>Displays effective coordination among the visual elements</li> <li>Displays effective coordination between the visual and musical components</li> <li>Displays the concept clearly and effectively</li> <li>Offers consistent pacing through which the audience is engaged</li> <li>Displays effective staging</li> <li>Shows creativity and originality in the use of the program components</li> <li>Delivers a variety of effects</li> <li>Creates effective interpretation through body and/or form and/or equipment</li> </ul>	<ul style="list-style-type: none"> <li>Displays an effective level of communication with the audience</li> <li>Delivers a high level of excellence which contributes to effect</li> <li>Offers an understanding of their role and responsibilities</li> <li>Displays an emotional intensity</li> <li>Engages the audience</li> <li>Delivers detail, nuance and refinement through communicating the intent of the program design</li> </ul>



School/Event label

## Timing and Penalties

### Timing:

Minimum Performance Time: 1A - 4:30 minutes; 2A-3A - 5:00 minutes; 4A-5A - 5:30 minutes

Maximum Total Time: 15 minutes

Penalty

Performance Time: \_\_\_\_\_

\_\_\_\_\_

Total Field Time: \_\_\_\_\_

\_\_\_\_\_

### Penalties:

#### Boundary Line Violations:

<u>Time</u>	<u>Rule</u>	<u>Description</u>	<u>Penalty</u>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

#### Other Violations:

<u>Time</u>	<u>Rule</u>	<u>Description</u>	<u>Penalty</u>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

**TOTAL PENALTY** \_\_\_\_\_

T&P Judge \_\_\_\_\_

Chief Judge \_\_\_\_\_

