

# **NORTH CAROLINA BANDMASTERS ASSOCIATION**



## **MARCHING BAND CONTEST**

### **PROCEDURES & ADJUDICATION MANUAL**

**2009**

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

# Article I: Contest Information

## Section I: Mission & Philosophy

### 1.01 MISSION STATEMENT

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

**The Fuquay-Varina Festival of Bands is designed to welcome each student, director and spectator with courtesy and hospitality. Students and directors will receive high-quality professional feedback to help them improve the caliber of their individual and collective performances.**

### 1.02 GENERAL STATEMENT OF ETHICS

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

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

### 1.03 CODE OF CONDUCT

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

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

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

## Section II: Contest Specific Details

*Fuquay-Varina Festival of Bands  
Saturday, October 17<sup>th</sup>, 2009  
Fuquay-Varina High School Stadium  
Fuquay-Varina, North Carolina*

### 2.01 CONTACT INFORMATION

*Contest Director: Lee Ann Scott  
Title: Festival of Bands Chair  
Institution: Band Boosters of Fuquay-Varina  
Address: 1416 Squire Ridge Dr.  
City, State, Zip: Fuquay-Varina, NC 27526  
Home Telephone: (919) 557-0795  
Email Address(es): Fuquay\_varinafob@yahoo.com*

*Band Director: Matt Edwards  
Fuquay-Varina High School  
201 Bengal Blvd.  
Fuquay-Varina, NC 27526  
Office Phone: (919) 557-2531  
Cell Phone: (919) 601-8835  
School email: [mfedwards@wcpss.net](mailto:mfedwards@wcpss.net)  
Home email: [medwards4@earthlink.net](mailto:medwards4@earthlink.net)*

### 2.02 ENTRY INFORMATION

*Bands may register for the Festival of Bands by completing the registration form available at [www.fvbb.com](http://www.fvbb.com) and submitting a registration fee of \$50 (if mailed prior to Sept. 10) or \$75 (Sept. 10 – Sept. 25) payable to BBFV. Registration closes at the end of the business day on Sept. 25, 2009. Registration may be submitted via email to the event chair specified above or via postal mail to the Band Director address listed above. Registration fees must be submitted via postal mail to the Band Director’s address listed above.*

Order of performance is determined solely by the date of receipt for each band’s registration. Bands perform in the opposite order of receipt. In other words, earliest registration in a given class performs last, next-earliest performs next-to-last and so forth.

Classes are organized by number of winds (see Section 3.02 – Classification). The number of bands per class may vary, but placement will conform to the Classification guidelines listed below.

Each band must submit, as part of their registration information, a “script sheet” that provides the name of the school and ensemble, musical selections and/or program title and the name of the drum major (s). Registration information will also ask each participant to provide the names of their staff and previous awards for inclusion in our program. That information will not be included in the introduction of each ensemble.

## **2.03 PERFORMANCE SCHEDULE**

At the Festival of Bands ensembles will be scheduled to perform at fifteen (15) minute intervals for the A and AA classes and twenty (20) minute intervals for the AAA and AAAA class. The starting time of the event will vary as the remainder of the schedule is built backwards from the 9:00 PM awards ceremony start time.

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

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

## **2.04 EVENT MANAGEMENT**

*Directions:*

*From Greensboro:*

*Take I-40 to Raleigh. Take the Highway 55 exit in Durham. Travel south on Hwy 55 for approximately 30 miles to Fuquay-Varina. Turn left into the main school entrance.*

*From Fayetteville:*

*Take Hwy 421 towards Lillington. Turn left onto Hwy 401 in Lillington. Travel north to Fuquay-Varina. Turn left onto Ennis Street. Turn left onto Broad Street after crossing railroad tracks. Travel approximately 1/4 mile and turn right into the main school entrance.*

*OR*

*Take I-95 north towards Dunn/Benson. Merge onto I-40 W via Exit 81 toward Raleigh. Take the NC-42 exit (Exit 312) toward Fuquay-Varina. Continue on using the “From Clayton” directions below.*

*From Clayton:*

*Travel west on Hwy 42 towards Fuquay-Varina. Upon reaching Fuquay-Varina turn left onto Hwy 401 south. You will see a Sheetz gas station at this signal. Travel through 4 stoplights on Hwy 401 South. Turn right at the 5<sup>th</sup> stoplight onto Ennis Street. Turn left onto Broad Street after crossing railroad tracks. Travel approximately 1/4 mile and turn right into the main school entrance.*

*From Raleigh:*

*Travel south on Hwy 401 towards Fuquay-Varina. Upon reaching Fuquay-Varina, look for a Sheetz gas station. After passing this gas station, travel through 4 stoplights. Turn right at the 5<sup>th</sup> stoplight onto Ennis Street. Turn left onto Broad Street after crossing railroad tracks. Travel approximately 1/4 mile and turn right into the main school entrance.*

*Upon arriving, please report to the registration tent located just off of Hwy 55 at the school’s main entrance. Our parent hosts will provide a registration packet. This packet will include a campus map, schedule of events and chaperone and staff passes.*

*An indoor dressing area will be provided for each band prior to their warm-up time. No dressing areas will be available after a band’s performance. Contact the event chair to request an exception to this policy.*

*Warm-up areas will be provided for each band. Warm-up areas are limited in size, but are suitable for a horn-line arc and guard warm-up. Smaller bands may be able to conduct a marching warm-up. In the event that a band is too large to fit into a single warm-up area, a second area of complimentary size will be provided. Timing parameters will be observed in the event that multiple warm-up areas are required due to the size of a band.*

*Bands will move from the warm-up area to the stadium via a walkway running behind the school. This area is lit during evening hours as a safety measure.*

*Director and staff hospitality is located in the lobby of the main office. Directors, staff members and bus drivers must present their name badge or wristband to enter the hospitality area. **Chaperones and students may not enter the hospitality area.***

In the event of inclement weather, performance will continue until the event directors determine that the conditions pose a threat to performers and spectators. In the event of inclement weather, call the FVHS band room at (919) 557-2531 or Band Director Matt Edwards at (919) 601-8835 for an update on the show status on the day of the event.

Admission tickets are available at the stadium entrance starting at 11:30 AM on the day of the event.

Children under 4 years of age are admitted free.

Tickets for children ages 5 – 10 are \$4.

Tickets for ages 11 and up are \$8 and include a program while supplies last.

There will be no director's meeting or critique.

## **2.05 GUIDES AND COORDINATORS**

*Parent staff will guide your busses and transport vehicles to parking.*

*Student and/or parent hosts will board your bus(es) following registration and provide each of your student's with a colored wristband. This wristband will provide free entry to the stadium when students are out of uniform.*

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

## **2.06 PASSES**

Upon check-in on the day of the event, each band will be issued 6 name badges. One name badge will be printed with the director's name. The other five badges will be labeled "staff". Additional staff passes are available from the Host Chair upon check-in. Each band will receive one 'bus driver' pass for each bus listed on the registration form. Each band will also be given one chaperone pass for every 10 students in the ensemble or fraction thereof. For example, a band with 50 students will receive 5 chaperone passes. A band with 58 students will receive 6 chaperone passes.

*Name badges allow directors and staff access to the field/performance area during their band's performance, to the stands following their band's performance and to the hospitality area throughout the event.*

*Bus driver(s) may also receive a Hospitality Area pass and admission wristband upon request at registration.*

*Chaperone passes allow access to the field/performance area during a band's performance and to the stands following their band's performance. Chaperone passes do NOT allow access to the Hospitality Area.*

*Adults moving/supervising pit equipment or props may enter the performance area with their band's equipment during their performance time at no cost. They must depart with the equipment following their band's performance. Following the performance, they must either pay or have a chaperone pass to re-enter the stadium following their band's performance.*

## **2.07 RESTRICTED AREAS**

Spectators may not enter the press box, concessions stands, ticket booth or the fence surrounding the track at any time during the event.

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

*There is no reserved videotaping area in the stands. We ask that parents who choose to videotape performances do not obstruct the view of those around them or otherwise disturb other spectators with their equipment.*

*The two rows directly in front of the press box will be reserved as a director and staff viewing area.*

## **2.09 AWARDS CEREMONY**

*Directors, staff and a group of students (no more than 10) in uniform may enter the field for awards.*

Students receiving awards should gather at the flagpole area of the field (opposite the scoreboard) at the conclusion of the host band's performance at 8:45 PM.

## **2.10 PROVISIONS FOR FEEDBACK**

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

Event Host – is required to distribute information about the online evaluation to directors of all participating schools (if one is being used by the NCBA Marching Band Committee), complete and return the evaluation forms, and a recap of scores and awards to the executive secretary of the Marching Band Committee.

Judges – are required to complete the evaluation form provided and return it to the chief judge following the event.

Participating Directors – are encouraged to complete the contest evaluation for every North Carolina Bandmasters Association sanctioned event located on the NCBA website at [www.ncbandmasters.org](http://www.ncbandmasters.org), (if one is being used by the NCBA Marching Band Committee).

Chief Judge – is required to collect and return duplicate judging sheets, the evaluation forms completed by the judges, and must provide each judge a copy of one of their adjudication tapes as a resource for self-evaluation and education. Each Chief Judge must have attended a NCBA Chief Judge accreditation seminar.

# **Section III: Rules & Regulations**

## **3.01 ELIGIBILITY**

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

## **3.02 CLASSIFICATION**

Class 1A – Up to 35 winds	Class 2A – 35-50 winds
Class 3A – 50-65 winds	Class 4A – 65+ winds

The Festival of Bands uses number of winds to determine class sizes. The Festival of Bands reserves the right to alter the class sizes listed above to maintain competitive balance.

Note: The committee recommends that bands be classified according to the number of wind players. It is recommended that the classification range varies by 15 or fewer performers in classes up to 60 wind players. Furthermore, it is recommended that class sizes not be pre-determined but be determined by where the natural breaks fall based on the sizes of the bands that are actually enrolled in a given event.

## **3.03 PERFORMANCE REQUIREMENTS**

For timing purposes only, the performance area will be defined as the area between the goal lines and front and back sidelines. Each participating band will have 15 minutes to set-up, warm-up, perform, and exit the performance area. They must present a performance of no less than 7 minutes. Timing violations are subject to penalty (see section 3.05).

Each band will be allowed to set-up and warm-up anywhere in the performance area. Timing will begin at the cue of the Gate Official. Timing will stop when all equipment and members are past the exit line as defined by the contest host. All performers, including stagehands assisting with on field set-up, must not enter the performance area until instructed to do so by the Gate Official.

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

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

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

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

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

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

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

The pit area shall be the area between the front sideline and the track between the 35 yard lines. Specific boundaries must be defined. For timing purposes only, the performance area will be defined as the area between the goal lines and front and back sidelines.

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

A gate for each band’s entry is provided on the scoreboard end of the stadium near the home-side bleachers. Bands will wait at this entry gate until directed to enter the field by the Gate Official. Bands may enter the field for warm-up from any direction.

Each band will exit the field through a gate on the visitor’s side of the field opposite the scoreboard end of the field.

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

### **3.05 PENALTIES**

Timing penalties will be assessed for:

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

### **3.06 ELECTRONICS**

All electronically produced music must be “live,” in “real time,” and be performed by a student. No prerecorded music is to be used. All electronic sound boards must be operated by students.

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

*We can provide electricity to performing bands upon request. Please make your request for electricity at the registration table upon arrival.*

*The electricity source will be available at the center of the pit area.*

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

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

### **3.07 RESTRICTIONS**

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

No animals will be allowed as part of performance.

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

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

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

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

# Article II: Adjudication Process

## Section I: Philosophy & Ethics

### 1.01 APPLYING THE NCBA VALUES IN JUDGING

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

- Eliminate all philosophy you use for any other competitive marching band activity. This arena has entirely different priorities and while some score sheets will be similar and familiar, the philosophy behind them may be different.
- The judges' job is to support the educational experience of the students. This is not about the adults. This is about the performers. The judge is a team-teacher, reinforcing the tenets of quality music and movement. Judging must be about helping the students to grow, and about appreciating their learning efforts.
- You are judging the NCBA Marching Band Contests. Help the bands work within the framework of what they have. This does not preclude identifying problems within the show, nor does it alter how you rank and rate based on the design or performance. If a suggestion of major rewrites for either drill or music, please understand that our bands do not have a lot of time to make these changes, but minor suggestions are welcomed. Modify your terminology - please deliver your observations in clear terms. Adjust tolerance and expectations.
- Music Judges - Equally and Constantly sample woodwinds, brass and percussion. Do not constantly talk about the instrument you are strongest in. Sample all instruments equally. Recognize and reinforce the technique behind successful musical quality of every voice in the band.
- Overall Effect (Music) Judge - Focus 80% of your dialog on MUSIC. Coordination priority for YOU is percussion to winds and within those two sections. SOME commentary will be appropriate relative to visual staging and coordination, but DO NOT jump into the visual caption. Recognize the musical repertoire (choice of music, continuity of selections, depth/interest of arrangements, creativity, imagination, pacing of the musical program).
- Value of our bands. Size of band does not make it more or less important. Every student must have the best possible input. Every program is vital in its importance. Competition is strong in every division; intelligent and sensitive decisions must offer the students equal opportunity to achieve.
- Judge the contest from top to bottom in your ranking. Remember that the size of band can be a challenge whether very small or very large. The problems will be different, but the challenge is still great.

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

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

They are all "your kids" please deal with them with that sensitivity.

### 1.02 PHILOSOPHY OF THE NCBA SCORING SYSTEM

This system is a means to encourage and reward creativity, artistry, and standards of excellence and achievement while providing a vehicle that will educate new and older band directors in such a way that they will grow to understand and evolve to the greatest level of their potential. It is our intent that this system will encourage and reward creativity, and acknowledge the tasteful and aesthetic appeal of good design through quality composition.

The system acknowledges the joint efforts of designers, instructors, and performers through understanding that excellence and artistry are displayed through the design and that those same designs are recognized and credited through the artistry of performance.

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

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

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

### **1.03 JUDGES’ CODE OF ETHICS AFFILIATION**

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

- **Primary Affiliations**: Designers, instructors, management, marching members
- **Secondary Affiliation**: Family and personal relationships with any of the above-described persons could be construed to be a secondary affiliation and should render that individual ineligible to judge that unit.

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

**Please contact the NCBA Marching Band Committee Chair immediately if you are aware of a possible conflict.**

### **1.04 CONSULTATIONS**

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

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

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

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

### **2.02 GENERAL INSTRUCTIONS**

- Judges are to rate the units by the comparative scores earned during the course of the contest.
- Judges are to aid the units to improve through taped comments.
- All judges are expected to maintain a dignified and impartial attitude at all times. They should refrain from discussing the performance while adjudicating the contest.
- Judges may not make corrections on a score sheet. If an error is made, a new sheet must be made out. Sheets will be returned to the judge for clarification or completion.
- All judges should be apart from one another so as to avoid interfering with the other’s judging process as the location will present itself.

### **2.03 GENERAL TAPE COMMENTARY**

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

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

### **Tape Commentary Priorities:**

- Comments should assist those parts of the show that are important to the scoring process.
- Comments should assist the understanding of the ranking/rating process.
- Comments should assist the instructor in improving the structure of the program or performance.
- Comments should reflect an educational approach that will reward achievement and encourage greater efforts.
- Avoid terminology that is irrelevant to the principles we are reinforcing. Clear, specific dialog is appropriate. All groups will be comfortable with terms used on the NCBA score sheets. Avoid the recitation of terms that are not easily related to what you are observing.
- Be specific in your observation of weak areas and be clear as to the problem. Be enthusiastic about training, growth and achievement.
- Offer patience and support in the development process of skills, ideas and works in progress.
- Share enthusiasm for the activity.
- Stay consistent throughout the day and level of band.
- Expand awareness, particularly of electronic contribution and value.
- Suggestions for changes should be manageable.
- Balance the positive and constructive.
- Importance of the critic to the art.
- Greatest impact will be on the middle 50% of bands.
- Be open-minded to new concepts which you may not have experienced before. Discuss these concepts and learn about them in order to adjudicate them.
- The consistency of judges' observations is essential for the assured growth of all performers. Be informed and current with your caption philosophy and with the levels of learning within each class criteria. Offer support and reinforce.

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

### **Tape Guidelines:**

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

**Pitfalls to Avoid:**

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

**2.04 MANAGEMENT OF NUMBERS**

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

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

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

Avoid sub-caption ties when possible.

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

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

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

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

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

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

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

## Section III: NCBA Scoring Process

### 3.01 THE NCBA SCORING SYSTEM

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

6 judges assign scores as follows:

Music Performance Ensemble (1 Judge)\*  
200 points (Tone Quality and Intonation 100, Accuracy and Definition 100)

Music Performance Individual (1 Judge)\*  
200 points (Woodwinds 75, Brass 75, Percussion 50)

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

Visual Performance Ensemble (1 Judge)  
200 points (Quality of Technique 100, Accuracy and Definition 100)

Music Effect (Music) (2 Judges)  
200 points (Repertoire Effectiveness 100, Showmanship Effectiveness 100)

Visual Effect (Visual) (1 Judge)  
200 points (Repertoire Effectiveness 100, Showmanship Effectiveness 100)

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

### 3.02 JUDGE LOCATIONS

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

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

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

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

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

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

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

**Percussion Judge** – located on the field and encouraged to move during the performance to sample the performance of both battery and front ensemble, keeping a reasonable distance from the performers so as not to intimidate them or interfere with their performance. He/she will utilize a tape recorder to provide a commentary of his/her evaluation. There will be one judge in this caption.

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

**Drum Major Judge** – There will not be a Drum Major Judge.

### 3.03 TABULATION PROCESS AND DETERMINING AWARDS

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

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

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

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

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

## Section IV: Criteria Reference System

### 4.01 INTRODUCTION

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

### 4.02 CRITERIA REFERENCE SYSTEM

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

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

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

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

#### 4.03 APPLICATION OF THE CRITERIA REFERENCE SYSTEM

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

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

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

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

#### 4.04 APPLYING DERIVED ACHEIEVEMENT IN EXCELLENCE

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

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

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

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

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

- The depth and range of the musical repertoire
- The complexity and variety of rhythms, meters, tempos
- The range of expressive sensitivities
- The movement requirements placed on the musicians

- The proximity of one player to another
- The proximity to the center of the pulse
- The physics of sound as it relates to the listening skills required of the students in order to bring focused sound to the audience and judge.

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

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

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

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

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

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

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

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

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

# Section V: Scoresheet Explanations

## 5.01 MUSICAL EFFECT CAPTION

### Overview:

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

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

### Repertoire Effectiveness

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

**Box 1** (10-15) Contribution for Enrichment is almost never evident. There is almost no Range of Expression. There is little or no Creativity/Imagination. Audio/Visual Blend is almost never evident. There is little or no attention to Pacing/Continuity/Unity. There is little or no evidence of Coordination/Staging. There is almost no Variety of Texture.

**Box 2** (16-45) Contribution for Enrichment is seldom evident. There is seldom Range of Expression. Creativity/Imagination is seldom evident. Audio/Visual Blend is seldom evident. Attention to Pacing/Continuity/Unity is seldom evident. There is seldom evidence of Coordination/Staging. There is seldom Variety of Texture.

**Box 3** (46-75) Contribution for Enrichment is evident during much of the performance. There is Range of Expression during much of the performance. There is Creativity/Imagination for much of the performance. Audio/Visual Blend is evident during much of the performance. Attention to Pacing/Continuity/Unity is evident during much of the performance. There is evidence of Coordination/Staging during much of the performance. There is Variety of Texture during much of the performance.

**Box 4** (76-95) Contribution for Enrichment is almost always evident. There is Range of Expression during almost all of the performance. There is Creativity/Imagination for almost all of the performance. Audio/Visual Blend is evident during almost all of the performance. Attention to Pacing/Continuity/Unity is evident during almost all of the performance. There is evidence of Coordination/Staging during almost all of the performance. There is Variety of Texture during almost all of the performance.

**Box 5** (96-100) Contribution for Enrichment is always evident. There is Range of Expression during all of the performance. There is Creativity/Imagination for almost all of the performance. Audio/Visual Blend is evident during all of the performance. Attention to Pacing/Continuity/Unity is evident all of the performance. There is evidence of Coordination/Staging during all of the performance. There is Variety of Texture during all of the performance.

### Showmanship Effectiveness

Showmanship Effectiveness credits the level at which the musicians demonstrate their emotional involvement in the program, and their ability to generate the desired response from the audience. While an adequate level of proficiency is required, this caption is primarily concerned with the communication of the intensities of emotion. Showmanship is the energizing quality of the performers that generates program effectiveness unattainable

through repertoire only. The showmanship contribution of the performers is that quality which makes the entire presentation greater than the sum of its parts. It is implicit that the written program provides the opportunity to create effect.

**Box 1** (10-15) Musicality/Artistry is almost never effective. Emotion is almost never presented. There are almost no Achieved Effects. Communication of Roles is almost never evident. The performance is almost never Entertaining. Professionalism is almost never evident. Spirit/Intensity is almost never presented. Engagement is almost never achieved.

**Box 2** (16-45) Musicality/Artistry is seldom effective. Emotion is seldom presented. There are seldom Achieved Effects. Communication of Roles is seldom evident. The performance is seldom Entertaining. Professionalism is seldom evident. Spirit/Intensity is seldom presented. Engagement is seldom achieved.

**Box 3** (46-75) Musicality/Artistry is effective for much of the performance. Emotion is presented for much of the performance. There are Achieved Effects for much of the performance. Communication of Roles is evident for much of the performance. The performance is entertaining during much of the time. Professionalism is evident during much of the performance. Spirit/Intensity is presented during much of the performance. Engagement is achieved during much of the performance.

**Box 4** (76-95) Musicality/Artistry is effective for almost all of the performance. Emotion is presented for almost all of the performance. There are Achieved Effects for almost all of the performance. Communication of Roles is evident for almost all of the performance. The performance is entertaining during almost all of the performance. Professionalism is evident during almost all of the performance. Spirit/Intensity is presented during almost all of the performance. Engagement is achieved during almost all of the performance.

**Box 5** (96-100) Musicality/Artistry is effective for all of the performance. Emotion is presented for all of the performance. There are Achieved Effects for all of the performance. Communication of Roles is evident for all of the performance. The performance is entertaining during all of the performance. Professionalism is evident during all of the performance. Spirit/Intensity is presented during all of the performance. Engagement is achieved during all of the performance.

## 5.02 VISUAL EFFECT CAPTION

### Overview

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

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

### Repertoire Effectiveness

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

**Box 1** (10-15) There is almost no Contribution for Enrichment / Enhancement. There is almost no Utilization of form, movement, color, & space. Focus & Staging is almost nonexistent. There is almost no Visual / Audio Blend. Creativity / Imagination is almost nonexistent. There is almost no Interpretation / Musicality. Phrasing

& Expression is almost nonexistent. There is almost no Continuity / Unity. There is almost no Utilization of balance, body, & equipment.

**Box 2** (16-45) There is seldom Contribution for Enrichment / Enhancement. There is seldom utilization of form, movement, color, & space. Focus & Staging is seldom evident. There is seldom Visual / Audio Blend. Creativity / Imagination is seldom evident. There is seldom Interpretation / Musicality. Phrasing & Expression is seldom evident. There is seldom Continuity / Unity. There is seldom Utilization of balance, body, & equipment.

**Box 3** (46-75) There is Contribution for Enrichment / Enhancement much of the time. There is utilization of form, movement, color, & space much of the time. Focus & Staging is evident much of the time. There is Visual / Audio Blend much of the time. Creativity / Imagination is evident during much of the performance. Interpretation / Musicality is evident during much of the performance. Phrasing & Expression is evident during much of the performance. There is Continuity / Unity during much of the performance. There is Utilization of balance, body, & equipment during much of the performance.

**Box 4** (76-95) There is Contribution for Enrichment / Enhancement almost all of the time. There is utilization of form, movement, color, & space almost all of the time. Focus & Staging is evident almost all of the time. There is Visual / Audio Blend almost all of the time. Creativity / Imagination is evident during almost all of the performance. Interpretation / Musicality is evident during almost all of the performance. Phrasing & Expression is evident during almost all of the performance. There is Continuity / Unity during almost all of the performance. There is Utilization of balance, body, & equipment during almost all of the performance.

**Box 5** (96-100) There is Contribution for Enrichment / Enhancement all of the time. There is utilization of form, movement, color, & space all of the time. Focus & Staging is evident all of the time. There is Visual / Audio Blend all of the time. Creativity / Imagination is evident during all of the performance. Interpretation / Musicality is evident during all of the performance. Phrasing & Expression is evident during all of the performance. There is Continuity / Unity during all of the performance. There is Utilization of balance, body, & equipment during all of the performance.

### **Showmanship Effectiveness**

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

**Box 1** (10-15) Artistry / Musicality is almost never effective. Communication of Roles is almost never evident. There are almost no Achieved Effects. Emotion is almost never presented. The performance is almost never entertaining. Professionalism is almost never evident. Spirit/Intensity is almost never presented. Engagement is almost never achieved

**Box 2** (16-45) Artistry / Musicality is seldom effective. Communication of Roles is seldom evident. There are seldom Achieved Effects. Emotion is seldom presented. The performance is seldom entertaining. Professionalism is seldom evident. Spirit/Intensity is seldom presented. Engagement is seldom achieved.

**Box 3** (46-75) Artistry / Musicality is effective for much of the performance. Communication of Roles is evident for much of the performance. There are Achieved Effects for much of the performance. Emotion is presented for much of the performance. The performance is entertaining much of the time. Professionalism is evident for much of the performance. Spirit/Intensity is presented during much of the performance. Engagement is achieved during much of the performance.

**Box 4** (76-95) Artistry / Musicality is effective for almost all of the performance. Communication of Roles is evident for almost all of the performance. There are Achieved Effects for almost all of the performance. Emotion is presented for almost all of the performance. The performance is entertaining almost all of the time. Professionalism is evident for almost all of the performance. Spirit/Intensity is presented during almost all of the performance. Engagement is achieved during almost all of the performance.

**Box 5** (96-100) Artistry / Musicality is effective for all of the performance. Communication of Roles is evident for all of the performance. There are Achieved Effects during all of the performance. Emotion is presented for all of the performance. The performance is entertaining all of the time. Professionalism is evident for all of the performance. Spirit/Intensity is presented during all of the performance. Engagement is achieved during all of the performance.

### 5.03 MUSIC PERFORMANCE INDIVIDUAL CAPTION

#### Overview

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

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

#### Woodwinds

**Box 1** (7-12) Phrases are almost always interrupted or unfinished. Proper articulation method and style are almost never evident. Rhythmic accuracy almost never evident. Intonation and tuning issues are almost never addressed. Woodwind tone quality is almost never characteristic or focused

**Box 2** (13-33) Phrases are often interrupted or unfinished. Proper articulation method and style are seldom evident. Rhythmic accuracy seldom evident. Intonation and tuning issues are seldom addressed. Woodwind tone quality is seldom characteristic or focused

**Box 3** (34-56) Phrases are well played during most of the performance. Proper articulation method and style are usually evident. Rhythmic accuracy usually evident. Intonation and tuning issues are addressed during most of the performance. Woodwind tone quality is usually characteristic or focused.

**Box 4** (57-71) Phrases are almost always well played. Proper articulation method and style are almost always evident. Rhythmic accuracy is almost always evident. Intonation and tuning issues are almost always handled well. Woodwind tone quality is almost always characteristic or focused

**Box 5** (72-75) Phrases are always well played. Proper articulation method and style are always evident. Rhythmic accuracy is always evident. Intonation and tuning issues are always handled well. Woodwind tone quality is always characteristic or focused.

#### Brass

**Box 1** (7-12) Phrases are almost always interrupted or unfinished. Proper articulation method and style are almost never evident. Rhythmic accuracy almost never evident. Intonation and tuning issues are almost never addressed. Brass tone quality is almost never characteristic or focused.

**Box 2** (13-33) Phrases are often interrupted or unfinished. Proper articulation method and style are seldom evident. Rhythmic accuracy seldom evident. Intonation and tuning issues are seldom addressed. Brass tone quality is seldom characteristic or focused.

**Box 3** (34-56) Phrases are well played during most of the performance. Proper articulation method and style are usually evident. Rhythmic accuracy usually evident. Intonation and tuning issues are addressed during most of the performance. Brass tone quality is usually characteristic or focused

**Box 4** (57-71) Phrases are almost always well played. Proper articulation method and style are almost always evident. Rhythmic accuracy is almost always evident. Intonation and tuning issues are almost always handled well. Brass tone quality is almost always characteristic or focused

**Box 5** (72-75) Phrases are always well played. Proper articulation method and style are always evident. Rhythmic accuracy is always evident. Intonation and tuning issues are always handled well. Brass tone quality is always characteristic or focused

### **Percussion**

**Box 1** (5-7) Percussion occasionally almost never displays a basic approach to technique, timing, and rhythmic accuracy. Clarity is lacking most of the time. Phrases are almost never approached with regard to the entire ensemble. Tuning and timbre concepts have not been addressed.

**Box 2** (8-23) Percussion occasionally displays a basic approach to technique, timing, and rhythmic accuracy. Clarity is seldom achieved. Some phrases are approached with regard to the entire ensemble. Tuning and timbre are inconsistent.

**Box 3** (24-38) Percussion demonstrates a good approach to technique, timing, and rhythmic accuracy. Clarity is usually consistent. Most phrases are approached with regard to the entire ensemble. Tuning and timbre are good, with occasional individual / section concerns.

**Box 4** (39-47) Percussion demonstrates an excellent approach to technique, timing, and rhythmic accuracy. Clarity is evident throughout. Phrases are approached with regard to the entire ensemble. Tuning and timbre are excellent, with minor individual concerns

**Box 5** (48-50) Percussion demonstrates superlative achievement of technique, timing, and rhythmic accuracy. Phrases are performed uniformly by all performers. Tuning and timbre are of the highest quality and are appropriate throughout the ensemble

## **5.04 MUSIC PERFORMANCE ENSEMBLE**

### **Overview**

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

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

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

**Box 1** (10-15) Proper tonal center/timbre is lacking. Pitch errors are uncorrected.

There is a frequent lack of breath support and control presented. Little or no evidence of instrument balance or blend is noticed. Consistency of Timbre & Sonority is non-existent. Little, if any, dynamic range is evident. Little evidence of percussion timbre/tuning throughout performance.

**Box 2** (16-45) Players seldom exhibit characteristic tone quality or focused sound. Instruments are not carefully tuned. Clarity of sound and pitch accuracy are inconsistent due to insufficient breath support. Ensemble balance & blend are rarely achieved. Consistency of Timbre & Sonority is evident from some of the performers/sections. Dynamic changes are seldom performed. Percussion timbre/tuning is evident but, inconsistent

**Box 3** (46-75) Good basic tone quality / timbre. Players are sometimes overtaxed by extreme ranges and volumes. Proper breath support and control are evident throughout most of the ensemble. Attempts for balance & blend are evident but inconsistent. Consistency of Timbre & Sonority is evident throughout the majority of the ensemble. Basic dynamic changes are achieved during the performance. Overall attention to percussion tuning is evident.

**Box 4** (76-95) A majority of wind instruments exhibit excellent control of tone quality & characteristic timbre. Occasional breath support and control concerns occur during the performance. Proper balance and blend are achieved. Lapses are infrequent & minor. Consistency of Timbre & Sonority is evident throughout the entire ensemble. There are few individual concerns. A full range of Dynamics is well executed. Few opportunities for contrast are not achieved. Characteristic percussion tuning and timbre are almost always present.

**Box 5** (96-100) Wind Instruments exhibit the finest characteristic tone quality & timbre. Breath support and control are always maintained throughout all ranges and volumes. There is outstanding achievement of proper balance and blend during the entire performance. Consistency of Timbre & Sonority is achieved by the entire ensemble. A full range of Dynamics is well executed. Subtle dynamic changes are well performed by the ensemble. Exhibition of the best characteristic percussion tuning and timbre is always present.

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

**Box 1** (10-15) There is little or no evidence of Ensemble Cohesiveness. Tempo & Pulse Control concerns are evident through most of the performance. Performers do not present an understanding of musical phrasing. Rhythmic Interpretation is not evident throughout the ensemble. No Style/Idiomatic Interpretation is conveyed

**Box 2** (16-45) Performers seldom exhibit Ensemble Cohesiveness. Tempo & Pulse Control is achieved at times but, is inconsistent. Few performers present the musical Phrase. Rhythmic Interpretation is inconsistent throughout the ensemble. Style/Idiomatic Interpretation is seldom conveyed.

**Box 3** (46-75) Performers exhibit Ensemble Cohesiveness most of the time. Tempo & Pulse Control is achieved through most of the performance. Performers present a good awareness of the musical phrases. Rhythmic Interpretation is consistent throughout the ensemble for much of the performance. Style/Idiomatic Interpretation is conveyed by most of the performers

**Box 4** (76-95) Minor/individual lapses of Ensemble Cohesiveness occur throughout the performance. Tempo & Pulse Control is well maintained during almost all of the performance. Performers play musical phrases with a high level of understanding. Rhythmic Interpretation is consistent throughout the ensemble. An excellent Style/Idiomatic Interpretation is conveyed by the ensemble.

**Box 5** (96-100) Ensemble Cohesiveness is outstanding for the entire performance. Tempo & Pulse Control is well maintained during the performance. Performers play musical phrases with exceptional understanding. Rhythmic Interpretation is exemplary throughout the ensemble. An excellent Style/Idiomatic Interpretation is maximized by the entire ensemble.

## 5.05 VISUAL PERFORMANCE ENSEMBLE CAPTION

### Overview

The intent of this sheet is to evaluate the technical proficiency of the marchers from the vantage point of the audience. The evaluation is composed of excellence identification and demand on the ensemble, with the consideration of content and construction. The **effectiveness** of the performance is **not to be considered**. It is imperative that this adjudicator only evaluates how well the performers execute what it is that they are attempting to do visually, not how effective is the visual performance is to the audience. Equally important is the concept of evaluating the presence of a style within the ensemble, not indicating a preference of style. Visual Performance Ensemble credits the relative ability of the performers. Based on the demand of the program, it is possible for a group to have a greater actual number of errors and receive more credit (points) than a group with fewer errors. This allows more flexibility in that instances of slight aberrations of control can be noted, with the cumulative effect of its consistent occurrence lowering the score while occasional lapses of control in extremely difficult

situations (blind sets, no recovery time, etc.) can be negated to negligible significance relative to how well the difficult maneuver was performed.

**Quality of Technique** - credits the quality of body carriage/control, equipment (both instrumental and auxiliary), technical accuracy, and the ability of the ensemble to project those elements of the chosen style.

**Box 1** (10-15) Little or no evidence of Uniformity of method / style. Proper technical Control is not evident. There is no consistent Projection of Style from the performers. Recovery is slow or does not occur from most performers. Understanding of Roles is not conveyed to the audience.

**Box 2** (16-45) There is an occasional display of Uniformity of method / style. Proper technical Control is seldom evident. There is Projection of Style from some of the performers. Recovery is slow from many of the performers. Understanding of Roles is occasionally conveyed to the audience.

**Box 3** (46-75) Most performers display a Uniformity of method / style. Proper technical Control is usually evident. There is Projection of Style from most of the performers. Recovery is slow from some of the performers. Understanding of Roles is conveyed to the audience by most performers.

**Box 4** (76-95) Almost all performers display a Uniformity of method / style. Proper technical Control is evident most of the time. There is Projection of Style from almost all of the performers. Recovery is well done by most of the performers. Understanding of Roles is conveyed to the audience by almost all performers.

**Box 5** (96-100) All performers display a Uniformity of method / style. Proper technical Control is always evident. There is Projection of Style from all of the performers. Recovery is well done by all of the performers. Understanding of Roles is conveyed to the audience by all performers.

**Accuracy and Definition** - credits the ability of the performers to maintain overall clarity and accuracy while changing or maintaining primary, secondary, tertiary, etc. focal points. Student to student form relationships should be evaluated, as well as the timing and continuity of the entire visual program.

**Box 1** (10-15) Severe Timing Control (Ensemble) issues are evident during most of the performance. There is little evidence of Ensemble Cohesiveness. Interval/Spacing problems occur throughout the group during the performance. Control / Balance of form is seldom achieved.

**Box 2** (16-45) Performers occasionally display Timing Control (Ensemble) during the performance. Ensemble Cohesiveness is seldom evident. There are Interval/Spacing problems throughout much of the performance. Control / Balance of form is achieved occasionally.

**Box 3** (46-75) Performers display Timing Control (Ensemble) during much of the performance. Ensemble Cohesiveness is evident during much of the performance. There are some minor Interval/Spacing problems throughout the performance. Control / Balance of form is achieved much of the time.

**Box 4** (76-95) Performers display Timing Control (Ensemble) during almost all of the performance. Ensemble Cohesiveness is evident during most of the performance. There are a few minor Interval/Spacing problems throughout the performance. Control / Balance of form is achieved most of the time.

**Box 5** (96-100) Performers display Timing Control (Ensemble) during all of the performance. Ensemble Cohesiveness is evident during all of the performance. There are no Interval/Spacing problems throughout the performance. Control / Balance of form is achieved all of the time.

## CONCLUSION

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



**Band** \_\_\_\_\_ **Class** \_\_\_\_\_

**Event** \_\_\_\_\_ **Date** \_\_\_\_\_

**Prelims      Finals**

## MUSIC EFFECT

Music Effect is the utilization of all elements to bring about maximum effectiveness of the musical performance. Evaluate each caption below based on the criteria reference. Performances will be evaluated with the understanding that the construction and content of a program, in combination with the performance level that is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

	<p><b>Repertoire Effectiveness      (100)</b></p> <p>Contribution for Enrichment/Enhancement of all elements, (Woodwinds, Brass, Percussion)</p> <p>Appropriate Range of Expression</p> <p>Creativity / Imagination</p> <p>Audio / Visual Blend</p> <p>Pacing / Continuity / Unity</p> <p>Coordination / Staging</p> <p>Variety of Textures</p>	10 – 15 Box 1	
		16 – 45 Box 2	
		46 – 75 Box 3	
		76 – 95 Box 4	
		96 – 100 Box 5	
	<p><b>Showmanship Effectiveness      (100)</b></p> <p><b>Musicality / Artistry</b></p> <p>Emotion</p> <p>Achieved Effects</p> <p>Communication of Roles</p> <p>Entertainment</p> <p>Professionalism</p> <p>Spirit / Intensity</p> <p>Engagement</p>	10 – 15 Box 1	
		16 – 45 Box 2	
		46 – 75 Box 3	
		76 – 95 Box 4	
		96 – 100 Box 5	

**Signature** \_\_\_\_\_

**Total Score** \_\_\_\_\_

(Possible 200)