

TOURNAMENT OF BANDS: FESTIVAL RATING SYSTEM

1
Knows
Sometimes
BRONZE

2
Understands
Frequently
SILVER

3
Applies
Consistently
GOLD

This sheet applies to all captions: Music, Visual, Auxiliary, and Percussion

REPERTOIRE	RECOGNIZE AND REWARD THE UNIT EFFORTS TO PRESENT THEIR PROGRAM TO THE BEST OF THEIR ABILITY.
<ul style="list-style-type: none">• COMPOSITION• COORDINATION• STAGING• INTERPRETATION/ENHANCEMENT• ORCHESTRATIONS• CREATIVITY/INNOVATION	
EFFECT	
<ul style="list-style-type: none">• COMMUNICATION• EMOTION• MOOD EXPRESSION• SHOWMANSHIP• APPEAL/ENTERTAINMENT VALUE	
EXCELLENCE	
<ul style="list-style-type: none">• INDIVIDUAL CONTROL• ENSEMBLE CONTROL• ACCURACY• UNIFORMITY	

ENSEMBLE ANALYSIS VISUAL			A CLASS						20 POINTS		
EVALUATE EACH SUBCAPTION WITH RESPECT TO THE ACTIVE DEMONSTRATION OF SKILL IN ALL FACETS OF THE PRESENTATION JUDGES WILL EVALUATE WHAT IS BEING PERFORMED SIMULTANEOUSLY WITH HOW IT IS BEING PERFORMED. THE CONTENT OF THE PROGRAMMING IN COMBINATION WITH THE PERFORMANCE LEVEL DEMONSTRATED WILL DETERMINE THE ACHIEVEMENT.											
Box 1 Discovering			Box 2 Developing			Box 3 Understanding			Box 4 Applying		
50-58			59-74			75-91			92-100		
50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
COMPOSITION (.70 Multiplier)											
<p>QUALITY OF ORCHESTRATION: Horizontal- the logical progression of design ideas to enhance the intent and unity of the audio/visual composition. Vertical- The layering or combination of design choices to enhance the intent and unity of the audio/visual composition.</p> <p>VISUAL MUSICALITY: The visual representation and enhancement of all aspects of the musical program.</p> <p>RANGE, VARIETY, AND DEPTH OF DESIGN CHOICES: The range, variety and depth of deign elements over time, including not limited to line, shape, form, space, color and texture.</p> <p>RANGE OF EXPRESSIVE COMPONENTS: The depth and variation of expression through visual elements, including but not limited to choreography, staging, and method of travel as they correspond to the musical narrative.</p>											
ACHIEVEMENT (1.30 Multiplier)											
<p>ENSEMBLE CONTROL: The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time, and form.</p> <p>CONCENTRATION, STAMINA AND RECOVERY: The timely and appropriate adjustment to inconsistencies in the performance.</p> <p>ADHERENCE TO STYLE/ROLE: The consistent application of a chosen style or role.</p> <p>ARTICULATION OF FORM, BODY, AND EQUIPMENT: The clear, distinct, and uniform approach to the use of body and equipment.</p>											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

ENSEMBLE ANALYSIS VISUAL	A CLASS									20 POINTS		
	Fundamental-to-intermediate skills. Limited variety. Single-efforts, sometimes combined with layered efforts. Simple expressive range.											
POINTS OF COMPARISON	Box 1			BOX 2			BOX 3			BOX 4		
A CLASS	Discovering			Developing			Understanding			Applying		
	50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
COMPOSITION (.70 Multiplier)	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
QUALITY OF ORCHESTRATION	Basic design fundamentals through the show with rare understanding of the connection of ideas. Events on the stage are rarely unified.			Beginning understanding of design fundamentals with growing levels of connection between ideas over time. Events are beginning to be more unified.			Frequent design fundamentals are evident and are class appropriate, with opportunities to connect events. Events on the stage are unified most of the time .			Design fundamentals are consistently applied and events are consistently unified.		
VISUAL MUSICALITY	Visual design at times reflects the melody, most often to basic melody.			Visual design reflects the Developing audio structure with occasional dynamic changes.			Visual design frequently reflects the basic audio structure with apparent dynamic changes.			Visual design reflects the audio with greater dimesonality.		
RANGE, VARIETY, AND DEPTH OF DESIGN CHOICES	Moments are often presented singly , with occasional layering. Slight variety of visual responsibilities and skills.			Growing layering of responsibilities amongst some sections. Uneven variety and range of visual responsibilities and skills.			Moments of layering are presented most of the time amongst most sections. Good variety and range of visual responsibilities and skills for the class.			Consistent layering of moments presented amongst all sections. Great variety and range of visual responsibilities and skills.		
RANGE OF EXPRESSIVE COMPONENTS	Moments of expression are rarely evident and variety and range is limited .			Developing range of expressive components presented by the ensemble. Occasional variety and range of expressive components			Good class appropriate variety and range of expressive components with frequent moments of layering of expressive moments.			Strong variety and range of expressive components across the ensemble.		
ACHIEVEMENT (1.30 Multiplier)	TOURNAMENT OF BANDS											
ENSEMBLE CONTROL	Limited awareness of space, time and form but varies amongst sections and varies between responsibilities.			Developing awareness of space, time and form with some achievement.			Good awareness of space, time, and form with more consistency in achievement amongst all sections.			Strong awareness of space, time and form with frequent achievement amongst all sections.		
CONCENTRATION, STAMINA AND RECOVERY	Occasional attempts at recovery, concentration and stamina are a struggle .			Developing attempts at recovery, with inconsistent levels of concentration and stamina.			Attempts at recovery are growing , with moderate levels of concentration and stamina.			Attempts at recovery are consistent from rare breaks, with successful levels of concentration and stamina.		
ADHERENCE TO STYLE/ROLE	Style/role are not clear with occasional adherence to style/role			Style and role are recognizable but inconsistent in its demonstration.			Style and role are recognizable with good adherence.			Style and role are understood and recognizable and are almost always applied.		
ARTICULATION OF FORM/BODY/EQUIPMENT	Limited understanding of the articulation of form, body, and equipment across the ensemble, varies amongst sections and between responsibilities.			Developing an understanding of the use of form, body and equipment but inconsistent across the ensemble and between responsibilities.			Good understanding of the use of form, body and equipment with minor inconsistencies across the ensemble and between responsibilities.			Great level of understanding of form, body and equipment across the ensemble with rare inconsistencies . Performers training showcases readiness for the open class.		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

GENERAL EFFECT VISUAL			A CLASS						20 POINTS		
EVALUATE EACH SUBCAPTION WITH RESPECT TO THE ACTIVE DEMONSTRATION OF SKILL IN ALL FACETS OF THE PRESENTATION JUDGES WILL EVALUATE WHAT IS BEING PERFORMED SIMULTANEOUSLY WITH HOW IT IS BEING PERFORMED. THE CONTENT OF THE PROGRAMMING IN COMBINATION WITH THE PERFORMANCE LEVEL DEMONSTRATED WILL DETERMINE THE ACHIEVEMENT.											
Box 1 Discovering			Box 2 Developing			Box 3 Understanding			Box 4 Applying		
50-58			59-74			75-91			92-100		
50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
THE VISUAL JOURNEY (.70 Multiplier)											
RANGE, VARIETY AND CREATIVITY: The range of aesthetic, intellectual, and emotional effects created through form, body, equipment, props, costumes, expressive qualities, mood, and the generation of tension, intensity, and excitement.											
PACING AND CONTOURING OF EFFECTS: The extent to which pacing, shaping, and contouring of visual effects engage the audience over time, including timing, intensity, dynamic variety, developments, impacts, resolutions, and tension/release.											
AUDIO AND VISUAL COORDINATION: The degree to which all of the designed elements are coordinated to enhance the program (both visual to visual and visual to music)											
COMMUNICATION (1.30 Multiplier)											
SUSTAINED CHARACTER, ROLE, IDENTITY AND STYLE: The ability of the performers to consistently sustain the established character, role, identity and style.											
AUDIENCE ENGAGEMENT: The ability of the performers to engage the audience through their connection, communication and emotional intensity.											
EXCELLENCE: The ability of the performers to deliver the planned effects through expression, excellence, and precision.											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

GENERAL EFFECT VISUAL	A CLASS									20 POINTS		
	Fundamental-to-intermediate skills. Limited variety. Single-efforts, sometimes combined with layered efforts. Simple expressive range.											
POINTS OF COMPARISON	Box 1			BOX 2			BOX 3			BOX 4		
A CLASS	Discovering			Developing			Understanding			Applying		
	50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
THE VISUAL JOURNEY (.70 Multiplier)	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
RANGE, VARIETY AND CREATIVITY	Limited range of simple and introductory effects introduce the visual journey but only at a foundational level.			Some range/variety of effect and are appropriate for the class and ensemble at times. Limited creativity in the design yields a somewhat engaging journey.			There range of effects programmed are frequently class and ensemble appropriate, while still providing some opportunities for creativity.			Engaging range and variety of effects, some creative design choices.		
PACING AND CONTOURING OF EFFECTS	Timing, intensity, and visual dynamics are rarely evident with development of climaxes and resolutions feeling rushed or underdeveloped.			The journey shows some intention and shape. Contouring of visual elements are present, but occasional inconsistencies still exist.			Timing, audio/visual dynamics, and intensity flow naturally, with clearer climaxes, resolutions, and a sense of direction. Opportunities still exist for clearer contouring.			Timing, dynamics, and intensity are well-controlled, with tension and release unfolding appropriately. Pacing yields a cohesive visual journey.		
AUDIO AND VISUAL COORDINATION	Audio/Visual and visual/visual coordination seldom used throughout the performance. Lacks thoughtfulness in the relationship between elements in the journey.			Audio/Visual and visual/visual coordination is occasionally used, but there are multiple opportunities to better coordinate elements.			Audio/Visual and visual/visual coordination are often used and frequently apparent and logical. Opportunities remain for stronger coordination between elements.			Strong and consistent use of Audio/Visual and visual/visual coordination in the design.		
COMMUNICATION (1.30 Multiplier)	TOURNAMENT OF BANDS											
SUSTAINED CHARACTER, ROLE, IDENTITY AND STYLE	Limited training hinders the performers' ability to embody and sustain character, role, identity and style and as a result are rarely evident.			Performers display some awareness of character, role, ID and style, with introductory success for longer periods.			Performers have a clearer awareness of character, role, ID and style with moderate achievement for longer periods of time.			Performers consistently sustain the character, role, ID and style		
AUDIENCE ENGAGEMENT	Limited or insufficient training hinders the performers' ability to fully communicate the program's intent			Some awareness of the musical and visual skills is evident and performers occasionally communicate the intent.			Clearer grasp of the musical and visual skills is evident and performers frequently connect with the audience,			Performers consistently communicate the program's intent with confidence and clarity.		
EXCELLENCE	Performers show limited awareness of excellence impacts the overall effectiveness of the visual journey			Performers demonstrate some awareness of excellence.			Performers demonstrate moderate achievement for longer periods of time, although infrequent lapses still occur.			Performers demonstrate strong levels of achievement.		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

AUXILIARY			A CLASS						20 POINTS		
THE BASIS FOR ANALYZING AN ENSEMBLE'S PERFORMANCE IS THE DEMONSTRATION OF AUXILIARY EXCELLENCE DISPLAYED BY THE MEMBERS OF THE ENSEMBLE, BOTH COLLECTIVELY AND INDIVIDUALLY.											
Box 1 Discovering			Box 2 Developing			Box 3 Understanding			Box 4 Applying		
50-58			59-74			75-91			92-100		
50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
COMPOSITION (.70 Multiplier)											
<p>RANGE OF FORM, BODY AND EQUIPMENT: Range, variety and the layering of responsibilities within the triad placed on performers.</p> <p>USE WITHIN THE OVERALL SHOW DESIGN: The integration of the auxiliary to support and elevate the quality and effectiveness of the overall program.</p> <p>VISUAL MUSICALITY AND EXPRESSIVE OPPORTUNITIES: Visual representation of the music using dynamic gradations of space, time, weight and flow.</p>											
ACHIEVEMENT (1.30 Multiplier)											
<p>ACHIEVEMENT OF FORM, BODY AND EQUIPMENT: The successful execution of both body movements and equipment work, demonstrating control, accuracy, and fluidity in performance.</p> <p>EMOTIONAL AND EXPRESSIVE EXECUTION: The successful utilization of emotional expression including; space, weight, time and flow, character and communication.</p> <p>CONCENTRATION, STAMINA AND RECOVERY: The timely and appropriate adjustment to inconsistencies in the performance.</p>											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

AUXILIARY	A CLASS									20 POINTS		
	Fundamental-to-intermediate skills. Limited variety. Single-efforts, sometimes combined with layered efforts. Simple expressive range.											
POINTS OF COMPARISON	Box 1 Discovering			BOX 2 Developing			BOX 3 Understanding			BOX 4 Applying		
A CLASS	50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
COMPOSITION (.70 Multiplier)	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
RANGE OF FORM, BODY AND EQUIPMENT	Narrow variety with a minimal range of skills. Layering of skills within the triad is rarely evident.			Developing variety with occasional range. There is minimal layering of skills within the triad, mainly focusing on one of the three branches.			Moderate variety with frequent range of skills that is class appropriate. There is a growing layering of skills including form, body, equipment most of the time.			Strong levels of variety are evident with a range of skills that is compatible with open class. There is a consistent blending of form, body and equipment.		
USE WITHIN THE OVERALL SHOW DESIGN	There is limited coordination and integration within the overall ensemble, the use of the auxiliary to enhance the overall show design is rarely evident.			Developing coordination and integration within the overall ensemble, occasional use of the auxiliary to enhance the overall show design.			Moderate coordination and integration within the overall ensemble, opportunities still exist for greater coordination and integration.			Strong levels of coordination and integration within the overall ensemble, consistent use of the auxiliary to enhance the overall show design.		
VISUAL MUSICALITY AND EXPRESSIVE OPPORTUNITIES	Limited expressive opportunities that rarely reflects the basic musical structure.			Occasional expressive opportunities that at times reflects the basic musical structure.			Moderate expressive opportunities with growing enhancement of multiple layers within the musical structure.			Strong levels of expressive opportunities that consistently enhances multiple layers within the musical structure.		
ACHIEVEMENT (1.30 Multiplier)	TOURNAMENT OF BANDS											
ACHIEVEMENT OF FORM, BODY AND EQUIPMENT	There is limited excellence of form, body and equipment efforts with frequent breakdowns.			Understanding of form, body and equipment efforts are inconsistent across the ensemble with occasional levels of excellence.			Understanding of class appropriate form, body and equipment efforts are growing with moderate levels of excellence.			Consistent levels of achievement of form, body and equipment efforts are demonstrated.		
EMOTIONAL AND EXPRESSIVE EXECUTION	Simple and limited mood and emotional role is expressed from the ensemble.			Inconsistent levels of mood, emotional, and communication skills are evident. Performers are occasionally communicating the intended mood with the audience.			Growing levels of mood, emotion and communication skills. Performers are more frequently communicating the intended mood with the audience.			Mood, emotional and communication skills are well-defined and are consistently communicated.		
CONCENTRATION, STAMINA AND RECOVERY	Limited attempts at recovery and concentration from the performers. Stamina is a struggle for the performers.			Occasional attempts at recovery, with inconsistent levels of concentration and stamina from the performers.			Attempts at recovery are growing, with moderate levels of concentration and stamina most of the time.			Attempts at recovery are consistent, with successful levels of concentration and stamina.		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

ENSEMBLE ANALYSIS VISUAL			OPEN CLASS						20 POINTS		
EVALUATE EACH SUBCAPTION WITH RESPECT TO THE ACTIVE DEMONSTRATION OF SKILL IN ALL FACETS OF THE PRESENTATION JUDGES WILL EVALUATE WHAT IS BEING PERFORMED SIMULTANEOUSLY WITH HOW IT IS BEING PERFORMED. THE CONTENT OF THE PROGRAMMING IN COMBINATION WITH THE PERFORMANCE LEVEL DEMONSTRATED WILL DETERMINE THE ACHIEVEMENT.											
Box 1 Rarely			Box 2 Sometimes			Box 3 Frequently			Box 4 Consistently		
50-56			57-75			76-93			94-100		
50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
COMPOSITION											
<p>QUALITY OF ORCHESTRATION: Horizontal- the logical progression of design ideas to enhance the intent and unity of the audio/visual composition. Vertical- The layering or combination of design choices to enhance the intent and unity of the audio/visual composition.</p> <p>VISUAL MUSICALITY: The visual representation and enhancement of all aspects of the musical program.</p> <p>RANGE, VARIETY, AND DEPTH OF DESIGN CHOICES: The range, variety and depth of deign elements over time, including not limited to line, shape, form, space, color and texture.</p> <p>RANGE OF EXPRESSIVE COMPONENTS: The depth and variation of expression through visual elements, including but not limited to choreography, staging, and method of travel as they correspond to the musical narrative.</p>											
ACHIEVEMENT											
<p>ENSEMBLE CONTROL: The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time, and form.</p> <p>CONCENTRATION, STAMINA AND RECOVERY: The timely and appropriate adjustment to inconsistencies in the performance.</p> <p>ADHERENCE TO STYLE/ROLE: The consistent application of a chosen style or role.</p> <p>ARTICULATION OF FORM, BODY, AND EQUIPMENT: The clear, distinct, and uniform approach to the use of body and equipment.</p>											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

ENSEMBLE ANALYSIS VISUAL	OPEN CLASS Intermediate to Advanced skills.									20 POINTS		
POINTS OF COMPARISON	Box 1			Box 2			Box 3			Box 4		
OPEN CLASS	Rarely			Sometimes			Frequently			Consistently		
	50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
COMPOSITION	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
QUALITY OF ORCHESTRATION	Basic design fundamentals through the show with rare understanding of the connection of ideas over time. Events on the stage are rarely unified.			Developing understanding of design fundamentals through the show, with growing levels of connection. Events are beginning to be more unified.			Frequent design fundamentals are evident throughout the show, with events frequently being connected over time. Events on the stage are frequently unified.			Design fundamentals are consistently applied with strong levels of connection between events. Events on the stage are consistently unified.		
VISUAL MUSICALITY	Visual design at times reflects the melody, most often to basic melody.			Visual design reflects the emerging audio structure with occasional dynamic changes.			Visual design frequently reflects the more advanced audio structure with apparent dynamic changes.			Visual design reflects the audio with greater dimensionality.		
RANGE, VARIETY, AND DEPTH OF DESIGN CHOICES	Moments are often presented singly , with occasional layering. Slight variety of visual responsibilities and skills.			Growing layering of responsibilities amongst some sections. Moderate variety and range of visual responsibilities and skills.			Frequent moments of layering presented amongst most sections. Good variety and range of intermediate-advanced visual responsibilities and skills.			Consistent layering of moments presented amongst all sections. Great variety and range of advanced visual responsibilities and skills.		
RANGE OF EXPRESSIVE COMPONENTS	Moments of expression are rarely evident and variety and range is limited .			Growing range of expressive components presented by the ensemble. Moderate variety and range of expressive components.			Good variety and range of expressive components with frequent moments of layering of intermediate-advanced expressive moments.			Great variety and range of advanced expressive components across the ensemble.		
ACHIEVEMENT	TOURNAMENT OF BANDS											
ENSEMBLE CONTROL	Limited awareness of space, time and form but varies amongst sections and varies between responsibilities.			Moderate awareness of space, time and form with some achievement.			Good awareness of space, time, and form are frequently demonstrated in achievement amongst all sections.			Excellent awareness of space, time and form with consistent achievement amongst all sections.		
CONCENTRATION, STAMINA AND RECOVERY	Occasional attempts at recovery, concentration and stamina are a struggle .			Basic attempts at recovery, with inconsistent levels of concentration and stamina.			Attempts at recovery are frequent , with good levels of concentration and stamina.			Attempts at recovery are consistent from rare breaks, with successful levels of concentration and stamina.		
ADHERENCE TO STYLE/ROLE	Style/role are not clear with occasional adherence to style/role			Style and role are recognizable but inconsistent in its demonstration.			Style and role are recognizable with good adherence.			Style and role are understood and recognizable and are always applied.		
ARTICULATION OF FORM, BODY, AND EQUIPMENT	Limited understanding of the articulation of form, body, and equipment across the ensemble, varies amongst sections and between responsibilities.			Moderate understanding of the use of form, body and equipment but inconsistent across the ensemble and between responsibilities.			Good understanding of the use of intermediate-advanced form, body and equipment with limited inconsistencies .			High level of understanding of advanced form, body and equipment responsibilities across the ensemble with rare inconsistencies .		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

GENERAL EFFECT VISUAL			OPEN CLASS						20 POINTS		
EVALUATE EACH SUBCAPTION WITH RESPECT TO THE DEMONSTRATION OF SKILL IN ALL FACETS OF THE PRESENTATION. JUDGES WILL EVALUATE WHAT IS BEING PERFORMED SIMULTANEOUSLY WITH HOW IT IS BEING PERFORMED. THE CONTENT OF THE PROGRAMMING IN COMBINATION WITH THE PERFORMANCE LEVEL DEMONSTRATED WILL DETERMINE THE ACHIEVEMENT.											
Box 1 Rarely			Box 2 Sometimes			Box 3 Frequently			Box 4 Consistently		
50-56			57-75			76-93			94-100		
50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
THE VISUAL JOURNEY											
RANGE, VARIETY AND CREATIVITY: The range of aesthetic, intellectual, and emotional effects created through form, body, equipment, props, costumes, expressive qualities, mood, and the generation of tension, intensity, and excitement.											
PACING AND CONTOURING OF EFFECTS: The extent to which pacing, shaping, and contouring of visual effects engage the audience over time, including timing, intensity, dynamic variety, developments, impacts, resolutions, and tension/release.											
AUDIO AND VISUAL COORDINATION: The degree to which all of the designed elements are coordinated to enhance the program (both visual to visual and visual to music).											
COMMUNICATION											
SUSTAINED CHARACTER, ROLE, IDENTITY AND STYLE: The ability of the performers to consistently sustain the established character, role, identity and style.											
AUDIENCE ENGAGEMENT: The ability of the performers to engage the audience through their connection, communication and emotional intensity.											
EXCELLENCE: The ability of the performers to deliver the planned effects through expression, excellence, and precision.											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

GENERAL EFFECT VISUAL	OPEN CLASS Intermediate to Advanced skills.									20 POINTS		
POINTS OF COMPARISON	Box 1			Box 2			Box 3			Box 4		
OPEN CLASS	Rarely			Sometimes			Frequently			Consistently		
	50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
THE VISUAL JOURNEY	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
RANGE, VARIETY AND CREATIVITY	Limited range/variety of effects are appropriate for the class and ensemble at times. Limited creativity in the design yields a minimally-engaging journey.			Moderate range of effects offering opportunities for creativity. Journey sometimes engaging.			Strong range and variety of effects programmed in an artistic and creative manner. Frequent opportunities for engagement, with some opportunities for continued enhancement.			There is a superior range and variety of programmed effects programed in a truly creative and sophisticated manner, providing a vehicle for constant engagement.		
PACING AND CONTOURING OF EFFECTS	The journey feels uneven or abrupt. Timing, intensity, and visual dynamics may lack flow, with development of climaxes and resolutions feeling rushed or underdeveloped.			Some contouring of visual elements are present, but occasional inconsistencies still disrupt the program's cohesiveness.			Timing, audio/visual dynamics, and intensity frequently used, with clearer climaxes, resolutions, and a sense of direction. Opportunities still exist for clearer contouring.			Timing, dynamics, and intensity are inherently engaging, with tension and release unfolding naturally. Pacing yields a cohesive and compelling journey.		
AUDIO AND VISUAL COORDINATION	Audio/Visual and Audio/Audio coordination is occasionally used, but there are many opportunities to better coordinate elements to enhance the effectiveness of the journey.			Audio/Visual and Audio/Audio coordination are usually used and mostly apparent and logical. Multiple opportunities for improved coordination exist.			Excellent and frequent use of Audio/Visual and Audio/Audio coordination, some opportunities remain available for stronger coordination.			There is a constant and creative sense of coordination between design elements, which demonstrates maturity and virtuosity in the design of the program.		
COMMUNICATION	TOURNAMENT OF BANDS											
SUSTAINED CHARACTER, ROLE, IDENTITY AND STYLE	Limited training hinders the performers' ability to embody and sustain character, role, identity and style and as a result are rarely evident.			Performers display some awareness of character, role, ID and style, with introductory success for longer periods.			Good awareness of character, role, ID and style with high levels of achievement for longer periods of time. Opportunities still exist in the program to sustain the character, role, ID and style.			Performers consistently sustain high levels of character, role, ID and style		
AUDIENCE ENGAGEMENT	Limited or insufficient training hinders the performers' ability to fully communicate the program's intent			Some awareness of the musical and visual skills is demonstrated in the communication of the entire program, and occasionally communicate the intent of the journey to the audience.			Performers frequently connect with the audience, but there are still opportunities to enhance the consistency of audience engagement.			Performers almost always communicate the program's intent with confidence and clarity. The audience is consistently engaged by the ensemble.		
EXCELLENCE	Performers show some awareness of excellence, with breakdowns happening a multitude of times impacting the overall effectiveness of the visual journey			Performers demonstrate some awareness of excellence.			Performers demonstrate high levels of achievement for longer periods of time. Isolated instances of unrefinement still exist			Performers demonstrate high levels of achievement consistently.		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

AUXILIARY			OPEN CLASS						20 POINTS		
THE BASIS FOR ANALYZING AN ENSEMBLE'S PERFORMANCE IS THE DEMONSTRATION OF AUXILIARY EXCELLENCE DISPLAYED BY THE MEMBERS OF THE ENSEMBLE, BOTH COLLECTIVELY AND INDIVIDUALLY.											
Box 1 Rarely			Box 2 Sometimes			Box 3 Frequently			Box 4 Consistently		
50-56			57-75			76-93			94-100		
50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
COMPOSITION											
<p>RANGE OF FORM, BODY AND EQUIPMENT: Range, variety and the layering of responsibilities within the triad placed on performers.</p> <p>USE WITHIN THE OVERALL SHOW DESIGN: The integration of the auxiliary to support and elevate the quality and effectiveness of the overall program.</p> <p>VISUAL MUSICALITY AND EXPRESSIVE OPPORTUNITIES: Visual representation of the music using dynamic gradations of space, time, weight and flow.</p>											
ACHIEVEMENT											
<p>ACHIEVEMENT OF FORM, BODY AND EQUIPMENT: The successful execution of both body movements and equipment work, demonstrating control, accuracy, and fluidity in performance.</p> <p>EMOTIONAL AND EXPRESSIVE EXECUTION: The successful utilization of emotional expression including; space, weight, time and flow, character and communication.</p> <p>CONCENTRATION, STAMINA AND RECOVERY: The timely and appropriate adjustment to inconsistencies in the performance.</p>											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

AUXILIARY	OPEN CLASS Intermediate to Advanced skills.									20 POINTS		
POINTS OF COMPARISON	Box 1			Box 2			Box 3			Box 4		
OPEN CLASS	Rarely			Sometimes			Frequently			Consistently		
	50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
COMPOSITION	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
RANGE OF FORM, BODY AND EQUIPMENT	Narrow variety with a minimal range of skills. Layering of skills within the triad is rarely evident.			Some variety with occasional range. There is minimal layering of skills within the triad, mainly focusing on one of the three branches.			Good variety with frequent range of intermediate-advanced skills. There is a frequent layering of skills including form, body, equipment.			High levels of variety is evident with advanced range of skills. There is a consistent blending of form, body and equipment.		
USE WITHIN THE OVERALL SHOW DESIGN	There is limited coordination and integration within the overall ensemble, the use of the auxiliary to enhance the overall show design is rarely evident.			There is a basic coordination and integration within the overall ensemble, occasional use of the auxiliary to enhance the overall show design.			Strong coordination and integration within the overall ensemble most of the time, opportunities still exist for greater coordination and integration.			High level of coordination and integration within the overall ensemble, consistent use of the auxiliary to enhance the overall show design.		
VISUAL MUSICALITY AND EXPRESSIVE OPPORTUNITIES	Limited expressive opportunities that rarely reflects the basic musical structure.			Intermediate expressive opportunities that at times reflects the basic musical structure.			Excellent expressive opportunities with frequent enhancement of multiple layers within the musical structure.			High level of advanced expressive opportunities that consistently enhance multiple layers within the musical structure.		
ACHIEVEMENT	TOURNAMENT OF BANDS											
ACHIEVEMENT OF FORM, BODY AND EQUIPMENT	There is limited excellence of form, body and equipment efforts with frequent breakdowns.			Understanding of form, body and equipment efforts are inconsistent across the ensemble with occasional levels of excellence.			Understanding of intermediate-advanced form, body and equipment efforts are growing with moderate levels of excellence.			Excellent levels of achievement of advanced form, body and equipment efforts are demonstrated.		
EMOTIONAL AND EXPRESSIVE EXECUTION	Simple and limited mood and emotional role is expressed from the ensemble.			Growing levels of mood, emotional, and communication skills, performers occasionally communicate the intended mood with the audience.			Strong levels of mood, emotion and communication skills most of the time, performers frequently communicate the intended mood with the audience.			There are high levels of mood, emotional and communication skills. Performers consistently communicate the intended mood with the audience.		
CONCENTRATION, STAMINA AND RECOVERY	Limited attempts at recovery and concentration from the performers. Stamina is a struggle for the performers.			Some attempts at recovery, with inconsistent levels of concentration and stamina from the performers.			Attempts at recovery are frequent from infrequent breaks, with strong levels of concentration and stamina most of the time			Attempts at recovery are consistent with rare breaks with successful levels of concentration and stamina.		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

MUSIC PERFORMANCE INDIVIDUAL			A CLASS						20 POINTS		
EVALUATE EACH SUBCAPTION WITH RESPECT TO THE ACTIVE DEMONSTRATION OF SKILL IN ALL FACETS OF THE PRESENTATION. THE CONTENT OF THE COMPOSITION IN COMBINATION WITH THE PERFORMANCE LEVEL DEMONSTRATED WILL DETERMINE ACHIEVEMENT.											
Box 1 Discovering			Box 2 Developing			Box 3 Understanding			Box 4 Applying		
50-58			59-74			75-91			92-100		
50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
COMPOSITION (.70 Multiplier)											
RANGE OF MUSICAL AND TECHNICAL SKILL: The range, variety, and depth of the musical skills required of the performers within the musical design.											
RANGE OF EXPRESSION: The use of dynamics, articulations, phrasing, style, nuance, and other interpretive elements appropriate to the genre of the music selected. The use and variety of these expressions enhance the musicality of the program and demonstrate individual musicianship.											
PHYSICAL AND ENVIRONMENTAL CHALLENGES: The challenge of separation in space, velocity, proximity, physical skills, simultaneous responsibilities, and challenges of the music in the overall environment											
ACHIEVEMENT (1.30 Multiplier)											
TONE QUALITY AND INTONATION: The measure of the performer's training and commitment in regards to quality of tone and intonation, considering both winds <i>and</i> percussion.											
ACCURACY: The ability of the performer to establish and maintain accuracy in regards to rhythmic stability, pitch accuracy, and all other technical skills.											
EXPRESSION AND MUSICIANSHIP: The ability of the performer to demonstrate, convey, and realize expressive qualities and musicianship, including dynamics, phrasing, articulation, style, and interpretation.											
ACHIEVEMENT OF MUSICAL, PHYSICAL AND ENVIRONMENTAL CHALLENGES: Measures how well performers achieve challenges of spacing, velocity, proximity, and layered responsibilities.											
RECOVERY: The ability of the performer to, in a timely manner, make appropriate adjustments to inconsistencies in the program											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

MUSIC PERFORMANCE INDIVIDUAL	A CLASS									20 POINTS		
	Fundamental-to-intermediate skills. Limited variety. Single-efforts, sometimes combined with layered efforts. Simple expressive range.											
POINTS OF COMPARISON	Box 1			BOX 2			BOX 3			BOX 4		
A CLASS	Discovering			Developing			Understanding			Applying		
	50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
COMPOSITION (.70 multiplier)	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
RANGE OF MUSICAL AND TECHNICAL SKILL	Vocabulary is unclear . Skills are presented singularly. Repetitive design choices.			Evolving range and variety.. Individual responsibilities.are developing.			Moderate range and variety. Individual responsibilities.may be more prominent.			The vocabulary is strong, and utilizes a consistent involvement of all performers		
RANGE OF EXPRESSION	Incorporation of expression is rarely attempted. Expressive responsibilities are unevenly shared.			Incorporation of expression is a work in progress.			The use of expression is frequent and shared between most performers.			A well defined range of expression is consistently evident.		
PHYSICAL AND ENVIRONMENTAL CHALLENGES	Rarely are simultaneous responsibilities, physical challenges, and/or environmental challenges evident.			Some layered challenges, sometimes appropriate for the performer's training.			Frequently plays while performing other physical and/or environmental challenges. Compatible with the training of the individual.			Defined physical and environmental challenges are in tandem with musical responsibilities. Strong understanding of performers training.		
ACHIEVEMENT (1.30 Multiplier)	TOURNAMENT OF BANDS											
TONE QUALITY AND INTONATION	Undefined grip and stroke of percussion, improper breath/embouchure, and fundamental pitch issues.			Drums are inconsistently tuned Breath and embouchure are improving, but tone and pitch remain uneven.			Breath and embouchure are growing. Characteristic tone and fewer pitch issues.			Drums are tuned and resonant; grip and stroke are consistent. Strong breath and embouchure produce rich tone. Intonation is accurate, with responsive pitch adjustment.		
ACCURACY	Accuracy unstable . Technical skills are lacking . Underdeveloped grip and wrist control cause uneven pulse and volume.			Accuracy is developing. Technical skills, grip, and wrist control have improved.			Accuracy is often correct. Technical skills are growing. Wrist control frequently leads to a uniform sound.			Accuracy is precise. Technical skills are strong.		
EXPRESSION AND MUSICIANSHIP	Individuals rarely phrase uniformly. Expression is mechanical. Dynamic contrast is minimal , and musical style is undefined .			Phrasing and expression are inconsistent . Some mechanical playing and occasional lapses in style			Frequently successful musical expression. Phrasing is often stylistically appropriate.			Individuals perform with clear expression, uniform stress, and sensitive phrasing throughout.		
ACHIEVEMENT OF MUSICAL, PHYSICAL AND ENVIRONMENTAL CHALLENGES	Limited awareness of pulse, environment, and layered responsibilities.			Developing awareness of responsibilities. Challenges are sometimes incompatible with performers' training.			Challenges suit performers' training and are often met successfully, with limited lapses in achievement.			Challenges consistently suit the performers' training. Consistent concentration and stamina.		
RECOVERY	Limited concentration and stamina. Recovery attempts are rarely successful.			Improved concentration. Some recovery attempts are successful.			Moderate concentration with occasional breaks. Recovery attempts are often successful .			Consistent concentration with minimal breaks . Recoveries are consistently successful .		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

MUSIC PERFORMANCE ENSEMBLE			A CLASS						20 POINTS		
EVALUATE EACH SUBCAPTION WITH RESPECT TO THE ACTIVE DEMONSTRATION OF SKILLS IN ALL FACETS OF THE PRESENTATION. THE CONTENT OF THE PROGRAMMING IN COMBINATION WITH THE PERFORMANCE LEVEL DEMONSTRATED WILL DETERMINE ACHIEVEMENT.											
Box 1 Discovering			Box 2 Developing			Box 3 Understanding			Box 4 Applying		
50-58			59-74			75-91			92-100		
50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
COMPOSITION (.70 Multiplier)											
ORCHESTRATION: The thoughtful and ensemble-appropriate use of scoring, texture, modality, meter, and other compositional devices											
TECHNICAL VOCABULARY: The range, variety, & compatibility of class-appropriate technical responsibilities across all elements of the ensemble											
EXPRESSIVE COMPONENTS: The use of style, articulation, dynamics, phrasing, nuance, and other interpretive elements											
PHYSICAL AND ENVIRONMENTAL CHALLENGES: The musical challenges associated with staging, movement, velocity, simultaneous responsibility, and other environmental factors											
ACHIEVEMENT (1.30 Multiplier)											
TONE AND INTONATION											
BALANCE AND BLEND: The achievement of appropriate ensemble balance, melodic balance, and sectional blend in all tessituras and dynamic registers, including electronics.											
PRECISION AND VERTICAL ALIGNMENT: Clarity of pitch, rhythm, articulation, and ensemble cohesiveness as it relates to pulse control and rhythmic stability											
MUSICIANSHIP: The presentation and consistent interpretation of style via articulation, dynamics, and phrasing											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

MUSIC PERFORMANCE ENSEMBLE	A CLASS									20 POINTS		
	Fundamental-to-intermediate skills. Limited variety. Single-efforts, sometimes combined with layered efforts. Simple expressive range.											
POINTS OF COMPARISON	Box 1			BOX 2			BOX 3			BOX 4		
A CLASS	Discovering			Developing			Understanding			Applying		
	50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
COMPOSITION (.70 multiplier)	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
ORCHESTRATION	Orchestration is rarely appropriate for the instrumentation and training. Limited variety in orchestral devices.			Orchestration is developing for the instrumentation and training. Occasional variety in orchestral devices.			Orchestration is often appropriate for the instrumentation and training. Variety in orchestral devices is evident .			Orchestration is consistently appropriate for the instrumentation and training. The range of orchestral devices is well defined .		
TECHNICAL VOCABULARY	Limited variety of fundamental responsibilities, with uneven distribution between sections.			Developing technical skills are presented. Responsibilities vary from section-to-section.			Technical skills are presented frequently, but may vary from section to section.			Technical skills are consistent. All sections are responsible for technical challenges.		
EXPRESSIVE COMPONENTS	Expressive components are rarely detectable . Style, articulation, dynamics, and phrasing are rarely present .			Expressive components are present, but it the intent is usually unclear.			Expressive components are evident.			Expressive components are frequently presented and mature in design.		
PHYSICAL AND ENVIRONMENTAL CHALLENGES	Staging, physical demand, and environmental challenges are rarely demonstrated in tandem with musical responsibilities.			Occasional, class-appropriate physical/environmental challenges. Some are incompatible with the level of training.			Physical/environmental challenges are often presented in tandem with musical responsibilities. Most challenges are compatible with the level of training.			Physical and environmental challenges are successful and compatible with the ensemble's level of training.		
ACHIEVEMENT (1.30 Multiplier)	TOURNAMENT OF BANDS											
TONE AND INTONATION	Tone quality and ensemble sonority is unclear . Ensemble intonation is hindered.			Tone, sonority, and intonation are demonstrated, but at varying levels of success .			Quality tone, sonority, and intonation are frequently demonstrated over the program.			Tone,sonority, and intonation are consistent .		
BALANCE AND BLEND	Ensemble balance and sectional blend are inconsistent . Noticeable lack of melodic and counter-melodic balance.			Balance and blend is emerging , but individual voices/sections emerge and/or are sometimes unaware of their musical role.			Ensemble balance and sectional blend is frequently present . Musical roles are evident .			Ensemble balance and sectional blend is excellent . Musical roles are well defined .		
PRECISION AND VERTICAL ALIGNMENT	Ensemble alignment is inconsistent . Phasing occurs multiple times . Inaccuracies limit the performance .			Ensemble alignment issues occur. Precision and accuracy are developing . Multiple opportunities remain for improved clarity.			Ensemble alignment is successful . Precision and accuracy are usually strong .			Strong ensemble alignment.. Precision and accuracy represent a high level of training.		
MUSICIANSHIP	Limited presentation of style, phrasing, and dynamic range .			Musicianship is growing . Interpretation varies between sections and ensemble members.			The ensemble often performs with style, phrase direction, and dynamic range. Some phrases are not interpreted uniformly.			Style, phrasing, and dynamic range are presented consistently . Uniformity in interpretation is consistent .		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

OVERALL EFFECT MUSIC			A CLASS						20 POINTS		
EVALUATE EACH OF THE SUBCAPTIONS BELOW WITH RESPECT TO THE ACTIVE DEMONSTRATION OF SKILLS IN ALL FACETS OF THE PRESENTATION. THE CONTENT OF THE PROGRAMMING IN COMBINATION WITH THE PERFORMANCE LEVEL DEMONSTRATED WILL DETERMINE THE ACHIEVEMENT.											
Box 1 Discovering			Box 2 Developing			Box 3 Understanding			Box 4 Applying		
50-58			59-74			75-91			92-100		
50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
THE MUSICAL JOURNEY (.70 Multiplier) The plan that guides and motivates all design choices, presenting opportunities for inherent and manufactured effectiveness											
RANGE, VARIETY, CREATIVITY: The diverse and imaginative use of aesthetic, intellectual, and emotional effects generate engagement, including: repertoire, orchestration, texture, mood, mode, style, and expressiveness.											
PACING: The manner in which the pacing, contouring, and evolution of musical elements engage the listener over time—covering aspects such as timing, intensity, dynamic range, developments, climaxes, resolutions, and the manipulation of tension and release.											
COORDINATION: The degree to which all of the designed elements are coordinated to enhance the program (both acoustic-to-electronic, musical-to-musical and visual-to-musical).											
COMMUNICATION (1.30 Multiplier) Performers ability to communicate the program's intent with the audience.											
ENGAGEMENT: The performers ability to engage with the audience through mood/emotion, showmanship, and musical character.											
ARTISTRY: The unified demonstration of musical artistry through musical expression, vertical/horizontal phrasing, subtlety/nuance, and style.											
EXCELLENCE: The ensemble's ability to professionally deliver the programmed effects with accuracy and technical virtuosity.											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

OVERALL EFFECT MUSIC	A CLASS									20 POINTS		
	Fundamental-to-intermediate skills. Limited variety. Single-efforts, sometimes combined with layered efforts. Simple expressive range.											
POINTS OF COMPARISON	Box 1			BOX 2			BOX 3			BOX 4		
A CLASS	Discovering			Developing			Understanding			Applying		
	50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
The Musical Journey (.70 multiplier)	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
RANGE, VARIETY AND CREATIVITY	Limited range of simple and introductory effects.			Some range/variety of effects. Appropriate for the class and ensemble at times. Limited creativity.			Frequently class and ensemble appropriate range of effects. Occasional use of creativity.			Engaging range/variety of ensemble appropriate effects. Some creative design choices.		
PACING	The journey feels uneven or abrupt. Climaxes and resolutions feel rushed or underdeveloped.			The journey shows some intention and shape. Intermittent inconsistencies disrupt cohesiveness.			The journey feels mostly intentional and cohesive. Clearer climaxes, resolutions, and a sense of direction. Limited lapses in continuing.			Cohesive musical journey. Tension and release unfold appropriately.		
COORDINATION	Coordination is seldom present. There does not appear to be thoughtfulness in the relationship between elements.			Coordination is occasionally used. Multiple opportunities to better coordinate elements exist.			Coordination is usually apparent and logical. Some opportunities remain for stronger coordination.			Consistent use of fundamental coordination in the design.		
Communication (1.30 Multiplier)	TOURNAMENT OF BANDS											
ENGAGEMENT	Limited or insufficient training hinders communication. Performance lacks clarity and, making it difficult for the audience to engage.			Some awareness of the skills needed to engage, and occasionally communicating the intent of the journey.			Performers usually connect with the audience, conveying key moments. Some lapses in engagement remain.			Performers consistently demonstrate expression at a fundamental level. There is strong phrasing, style and, sometimes, refined nuance.		
ARTISTRY	Basic expression, lacking subtlety. Phrasing is uneven or unclear. The band might play with energy, but without refinement.			While still inconsistent, there's improved phrasing and an occasional sense of style.			Expression is usually communicated, with regular phrasing and a sense of style. Nuance and subtlety are sometimes apparent.			Performers consistently demonstrate expression at a fundamental level. There is frequent phrasing, style, and, sometimes refined nuance.		
EXCELLENCE	Performers show limited awareness of excellence, which impedes the program's effectiveness.			Performers demonstrate some awareness of excellence throughout the program. Occasional lapses in achievement.			Performers demonstrate moderate achievement for longer periods of time, although infrequent lapses still occur.			Performers demonstrate consistent levels of achievement, maximizing the effectiveness of the musical journey.		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

PERCUSSION			A CLASS						20 POINTS		
THE BASIS FOR ANALYZING AN ENSEMBLE'S PERFORMANCE IS THE DEMONSTRATION OF PERCUSSION EXCELLENCE DISPLAYED BY THE MEMBERS OF THE ENSEMBLE, BOTH COLLECTIVELY AND INDIVIDUALLY.											
Box 1 Discovering			Box 2 Developing			Box 3 Understanding			Box 4 Applying		
50-58			59-74			75-91			92-100		
50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
COMPOSITION (.70 Multiplier)											
<p>ORCHESTRATION: The thoughtful and thorough planning used to convey musical ideas and enhance the overall musical program.</p> <p>MUSICAL, PHYSICAL AND ENVIROMENTAL CHALLENGES: The musical challenges associated with staging, movement, velocity, simultaneous responsibility, and other environmental factors.</p> <p>TECHNICAL VOCABULARY: The range, variety, & compatibility of class-appropriate technical responsibilities across all elements of the ensemble</p>											
ACHIEVEMENT (1.30 Multiplier)											
<p>TRAINING: Skill sets to support the vocabulary, concentration/focus, stamina, and recovery skills are developed and achieved.</p> <p>QUALITY OF SOUND: The ability of the performers to clearly present the composition through Balance, Blend, and Tuning of equipment. Both to the percussion section and the entire production.</p> <p>EXPRESSION AND MUSICIANSHIP: The ability of the performer to demonstrate, convey, and realize expressive qualities and musicianship</p> <p>ACHIEVEMENT OF PHYSICAL AND ENVIRONMENTAL CHALLENGES: Measures how well performers achieve challenges of space, velocity, proximity, and layered responsibilities</p> <p>ENSEMBLE COHESIVENESS: The ability of the ensemble to establish and maintain pulse control, and rhythmic clarity both vertically and horizontally , as well as the performers to display a consistent presentation of chosen approach to the instruments, both sectionally and from an ensemble.</p>											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

PERCUSSION	A CLASS									20 POINTS		
	Fundamental-to-intermediate skills. Limited variety. Single-efforts, sometimes combined with layered efforts. Simple expressive range.											
POINTS OF COMPARISON	Box 1			BOX 2			BOX 3			BOX 4		
A CLASS	Discovering			Developing			Understanding			Applying		
	50	51-54	55-58	59-63	64-69	70-74	75-79	80-85	86-91	92-94	95-97	98-100
COMPOSITION (.70 multiplier)	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
ORCHESTRATION	Orchestration is rarely appropriate for the training of the ensemble. There is a lack consideration to the musical score.			Orchestration is sometimes appropriate for the training of the ensemble. There is limited variety . Provides some enhancement to the musical score			Orchestration is often appropriate for the training of the ensemble. Provides moderate enhancement to the musical score.			Orchestration is consistently appropriate for the instrumentation and training of the ensemble. Provides good enhancement to the musical Score.		
MUSICAL, PHYSICAL AND ENVIROMENTAL CHALLENGES	Minimal challenges and responsibilities.			Occasionally , there are physical and environmental challenges and responsibilities. Although may not be compatible with the level of training			Some challenges and responsibilities are not compatible with the level of training. They are generally demonstrated in tandem with musical responsibilities.			Physical and environmental challenges are compatible with the ensemble's level of training, and are often in tandem with musical responsibilities.		
TECHNICAL VOCABULARY, CLARITY OF INTENT	The vocabulary is underdeveloped . Skills are presented singularly with a sameness.			The vocabulary displays fundamental design in melody, harmony, and rhythm, but to differing degrees from part-to-part .			The vocabulary is thoughtful and utilizes a variety of design elements , as well as enhances the musical structure, and involves most individuals .			The vocabulary utilizes a consistent involvement . Orchestration creates a unified and cohesive musical structure .		
ACHIEVEMENT (1.30 Multiplier)	TOURNAMENT OF BANDS											
TRAINING	Scoring may not be compatible with the performers skill sets, ensemble lacks a consistent approach to the instruments.			Scoring is evolving in regards to performers training. Developing stick/mallet grip, placement, and stroke types.			Stick/mallet grip, placement, and stroke types are generally correct, adjustments may still be needed at times.			Scoring is compatible with the ensembles level of training. Stick/mallet grip, placement, and stroke types are consistently correct.		
QUALITY OF SOUND	Drum heads lack tuning, inhibiting quality of tone. A thin sound is being produced.			Drum heads are somewhat tuned, but inconsistencies affect the overall sound. Balance between sections is developing .			Drum heads are properly tuned, frequently producing a full sound. Mix of Electronics is growing.			A full, rich sound is produced by the ensemble consistently .		
EXPRESSION AND MUSICIANSHIP	Struggles with timing, rhythmic accuracy. Role is undefined .			Developing range of dynamic, and lapses in rhythmic accuracy occur .Phrasing and expression are beginning to be explored .			Frequently plays with good tempo control , and qualities of musicianship are moderate . There are some instances where the approach is not interpreted uniformly.			Defined balance is displayed. Rhythms are presented in a clear manor. A consistent understanding of role.		
ACHIEVEMENT OF PHYSICAL AND ENVIRONMENTAL CHALLENGES	Unclear understanding of Listening environment, pulse center. Limited concentration and stamina.			Developing awareness of listing responsibilities, lapses in pulse still occur. Improved concentration.			Challenges are compatible with training and are frequently successful. Performers are unstinting the multiple responsibilities being placed on them.			Clearly defined listening environments. Consistent concentration with minimal breaks.		
ENSEMBLE COHESIVENESS	Phrasing within phrases and sections occurs multiple times . Inaccuracy of rhythm limits the performance.			Phrasing and ensemble cohesiveness occur at times throughout the performance. Precision and accuracy are developing .			Ensemble cohesion is successful most of the time . There are limited instances of inconsistency .			Consistent ensemble cohesion and vertical alignment. A strong level of training.		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

MUSIC PERFORMANCE INDIVIDUAL			OPEN CLASS						20 POINTS		
EVALUATE EACH SUBCAPTION WITH RESPECT TO THE ACTIVE DEMONSTRATION OF SKILL IN ALL FACETS OF THE PRESENTATION THE CONTENT OF THE COMPOSITION IN COMBINATION WITH THE PERFORMANCE LEVEL DEMONSTRATED WILL DETERMINE ACHIEVEMENT.											
Box 1			Box 2			Box 3			Box 4		
Rarely			Sometimes			Frequently			Consistently		
50-56			57-75			76-93			94-100		
50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
COMPOSITION											
RANGE OF MUSICAL AND TECHNICAL SKILLS: The range, variety, and depth of the musical skills required of the performers within the musical design											
RANGE OF EXPRESSION: The use of dynamics, articulations, phrasing, style, nuance, and other interpretive elements appropriate to the genre of the music selected. The use and variety of these expressions enhance the music effect of the program.											
PHYSICAL AND ENVIRONMENTAL CHALLENGES: The challenge of separation in space, velocity, proximity, physical skills, simultaneous responsibilities, and challenges of the music in the overall environment											
ACHIEVEMENT											
tone quality and intonation: The measure of the performer's training and commitment in regards to quality of tone and intonation, considering both winds and percussion											
ACCURACY: The ability of the performer to establish and maintain accuracy in regards to rhythmic stability, pitch accuracy, and all other technical skills.											
EXPRESSION AND MUSICIANSHIP: The ability of the performer to demonstrate, convey, and realize expressive qualities and musicianship, including dynamics, phrasing, articulation, style, and interpretation											
ACHIEVEMENT OF MUSICAL, PHYSICAL AND ENVIRONMENTAL CHALLENGES: Measures how well performers achieve challenges of space, velocity, proximity, and layered responsibilities.											
RECOVERY: The ability of the performer to, in a timely manner, make appropriate adjustments to inconsistencies in the program											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

MUSIC PERFORMANCE INDIVIDUAL	OPEN CLASS Intermediate to Advanced skills.									20 POINTS		
POINTS OF COMPARISON	Box 1			Box 2			Box 3			Box 4		
OPEN CLASS	Rarely			Sometimes			Frequently			Consistently		
	50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
COMPOSITION	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
RANGE OF MUSICAL AND TECHNICAL SKILL	The vocabulary is unclear and underdeveloped .			The vocabulary utilizes a slight variety . Involvement of individuals is improving .			The vocabulary uses a moderate range, and variety. Performers understand their responsibilities.			The vocabulary is strong and has consistent involvement between all performers.		
RANGE OF EXPRESSION	The use of dynamics, articulations, phrasing, style, and nuances are rarely evident .			The use of dynamics, articulations, phrasing, style, and nuances are sometimes evident.			Frequent use of dynamics, articulations, phrasing, style, and nuance. The range of expression is evident .			Contoured phrases challenge the performer to demonstrate expressive musicianship. A superior range is consistently evident.		
PHYSICAL AND ENVIROMENTAL CHALLENGES	Rarely are intermediate simultaneous responsibilities, physical challenges, and/or environmental challenges evident.			The performer is asked to play in tandem with physical and/or environmental challenges at times .			The performer is usually asked to play while performing physical and/or environmental challenges, most of which are appropriate for the individual.			Challenges are frequently designed in tandem with musical responsibilities and are appropriate for the individuals' skill.		
ACHIEVEMENT	TOURNAMENT OF BANDS											
TONE QUALITY AND INTONATION	Poor breath/embouchure yields uncharacteristic tone quality . Pitch problems occur frequently .			Breath support and embouchure are developing , but tone and pitch are inconsistent .			Breath support and embouchure are frequently correct, resulting in characteristic tone quality.			Breath support and embouchure are well-developed . Intonation is accurate . The performer demonstrates the ability to adjust pitch as needed.		
ACCURACY	Rhythmic stability is inconsistent , and pitch accuracy is limited . Technical skills are underdeveloped . Stick/mallet grip, and stroke types are improper.			Rhythmic stability and pitch accuracy are improving , and technical skills are developing , but precision is inconsistent . There are some issues with stick/mallet grip, and stroke types.			Rhythmic stability and pitch accuracy are frequently correct. The performer is able to execute technical skills. Stick/mallet grip, and stroke types are correct.			Rhythmic stability and pitch accuracy are precise . Technical skills are well-developed , and the performer consistently executes passages with precision.		
EXPRESSION AND MUSICIANSHIP	Seldom achieve consistent phrasing or expression. The phrase is often rigid and mechanical . There is an occasional attempt to alter dynamics.			Improved achievement of musical expression. There is still some mechanical and non-uniform playing in style. Phrasing and expressive skills are developing .			Frequently demonstrate quality and uniform musical expression. Phrasing is often sensitive with a display of musical style. Musical passages are properly shaped.			Wind and percussion players achieve a clear, meaningful and expressive shaping of musical passages. Natural, well-defined, and sensitive phrasing occurs throughout .		
ACHIEVEMENT OF MUSICAL, PHYSICAL AND ENVIROMENTAL CHALLENGES	Unclear understanding of listening environment, pulse center, and struggles with layering of responsibilities. Limited stamina.			Developing awareness of listening responsibilities, resulting in uneven pulse. Multiple responsibilities are usually defined. Improved stamina with occasional breaks.			Challenges are performed with frequent success . Performers are understanding the multiple responsibilities being placed on them.			There are clearly-defined listening environment(s) for the ensemble. Programmed challenges are achieved . Performers demonstrate the necessary stamina to achieve the program.		
RECOVERY	Limited concentration and stamina. Recovery attempts are limited .			Developing concentration with occasional breaks. Some recovery attempts are successful.			Moderate concentration with infrequent breaks. Recovery attempts are often successful .			Consistent concentration. Recoveries are successful .		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

MUSIC PERFORMANCE ENSEMBLE			OPEN CLASS						20 POINTS		
<p>EVALUATE EACH SUBCAPTION WITH RESPECT TO THE ACTIVE DEMONSTRATION OF SKILLS IN ALL FACETS OF THE PRESENTATION. THE CONTENT OF THE PROGRAMMING IN COMBINATION WITH THE PERFORMANCE LEVEL DEMONSTRATED WILL DETERMINE ACHIEVEMENT.</p>											
Box 1 Rarely			Box 2 Sometimes			Box 3 Frequently			Box 4 Consistently		
50-56			57-75			76-93			94-100		
50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
COMPOSITION											
<p>ORCHESTRATION: The thoughtful and ensemble-appropriate use of scoring, texture, modality, meter, and other compositional devices.</p> <p>TECHNICAL VOCABULARY: The range, variety, & compatibility of class-appropriate technical responsibilities across all elements of the ensemble.</p> <p>EXPRESSIVE COMPONENTS: The use of style, articulation, dynamics, phrasing, nuance, and other interpretive elements.</p> <p>PHYSICAL AND ENVIRONMENTAL CHALLENGES: The musical challenges associated with staging, movement, velocity, simultaneous responsibility, and other environmental factors.</p>											
ACHIEVEMENT											
<p>TONE AND INTONATION: The demonstration of tone, sonority, harmonic tuning, and melodic tuning.</p> <p>BALANCE AND BLEND: The achievement of appropriate ensemble balance, melodic balance, and sectional blend in all tessituras and dynamic registers, including electronics.</p> <p>PRECISION AND VERTICAL ALIGNMENT: Clarity of pitch, rhythm, articulation, and ensemble cohesiveness as it relates to pulse control and rhythmic stability.</p> <p>MUSICIANSHIP: The presentation and consistent interpretation of style via articulation, dynamics, and phrasing.</p>											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

MUSIC PERFORMANCE ENSEMBLE	OPEN CLASS Intermediate to Advanced skills.									20 POINTS		
POINTS OF COMPARISON	Box 1			Box 2			Box 3			Box 4		
OPEN CLASS	Rarely			Sometimes			Frequently			Consistently		
	50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
COMPOSITION	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
ORCHESTRATION	Orchestration is ineffective for the instrumentation of the ensemble. There is minimal variety in orchestral techniques.			Orchestration utilizes an occasionally variety in design elements that consider winds and percussion.			A broad range and variety in orchestral devices is evident and frequently enhances the musical program.			A wide range of advanced compositional techniques elevates the musical program in a mature manner.		
TECHNICAL VOCABULARY	Limited depth in technical challenges. Technical responsibilities often placed on a particular section or instrument .			Some range and variety of technical skills are presented . Weight and frequency of technical responsibilities vary from section-to-section.			A broad range of technical skills are presented frequently . Technical challenges are appropriately shared across all sections of the ensemble.			Advanced, mature technical skills are presented. All sections are responsible for technical challenges in the program.		
EXPRESSIVE COMPONENTS	Expressive components are sometimes detectable . Style, articulation, dynamics, and phrasing are infrequently present .			Expressive components are developing , but it the expressive intent is unclear .			Expressive components are fequent , but there are still opportunities in the composition for style, nuance, and artistry.			Expressive components are always presented in the composition, yielding a highly mature musical composition.		
PHYSICAL AND ENVIRONMENTAL CHALLENGES	Staging, physical demand, and environmental challenges are undefined in tandem with musical responsibilities.			Physical and environmental challenges are present. Some challenges are incompatible with the level of training, affecting readability of designed intent.			Physical and environmental challenges are often presented in tandem with musical responsibilities.			Intermediate-to-advanced physical and environmental challenges are often designed , placing frequent demand on the ensemble.		
ACHIEVEMENT	TOURNAMENT OF BANDS											
TONE AND INTONATION	Appropriate tone, sonority, and intonation are demonstrated, but at varying levels of success over the program.			Appropriate tone, sonority, and intonation are demonstrated, but lapses occur occasionally . Adjustments made are occasionally successful.			Quality tone, ensemble sonority, and intonation are frequently demonstrated over the program, but there are isolated moments of concern .			Tone, ensemble sonority, and intonation are outstanding nearly all the time . Seldom are phrases presented out of tone or out of tune, with correct adjustments being made in those instances.		
BALANCE AND BLEND	Ensemble balance and sectional blend are inconsistent . There is a noticeable lack of melodic and counter-melodic balance.			Balance and blend skills are sometimes demonstrated , but, individual voices and sections stick out and/or are unaware of their musical role.			A majority of the time , there is ensemble balance and sectional blend. Musical roles are clear, with limited instances that lack clarity .			Ensemble balance and sectional blend is excellent . Musical roles are clearly communicated .		
PRECISION AND VERTICAL ALIGNMENT	Ensemble alignment is inconsistent . Phrasing within phrases and sections occurs. Inaccuracy of pitch, rhythm, articulation, etc. limits the performance .			Issues with phasing and ensemble cohesiveness occur. Precision and accuracy are sometimes evident, but there are still opportunities for improved clarity.			Ensemble cohesion and vertical alignment is frequently successful . Precision and accuracy are strong .			Outstanding ensemble cohesion and vertical alignment. Precision and accuracy represent a high level of achievement .		
MUSICIANSHIP	Limited presentation of style, phrasing, and dynamic range. Occasional moments of musicianship are present.			Developing style and dynamic range as is inherent in the composition. Interpretations varies between sections and ensemble members.			The ensemble often performs with style, phrase direction, and dynamic range. There are limited instances where the approach to musicianship is not interpreted uniformly .			Style, phrasing, and dynamic range are presented over the entirety the program. Uniformity in interpretation is consistent .		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

OVERALL EFFECT MUSIC			OPEN CLASS						20 POINTS		
EVALUATE EACH OF THE SUBCAPTIONS BELOW WITH RESPECT TO THE ACTIVE DEMONSTRATION OF SKILLS IN ALL FACETS OF THE PRESENTATION. THE CONTENT OF THE PROGRAMMING IN COMBINATION WITH THE PERFORMANCE LEVEL DEMONSTRATED WILL DETERMINE THE ACHIEVEMENT.											
Box 1 Rarely			Box 2 Sometimes			Box 3 Frequently			Box 4 Consistently		
50-56			57-75			76-93			94-100		
50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
THE MUSICAL JOURNEY											
<p>RANGE, VARIETY, AND CREATIVITY: The diverse and imaginative use of aesthetic, intellectual, and emotional effects generate engagement, including: repertoire, orchestration, texture, mood, mode, style, and expressiveness.</p> <p>PACING: The manner in which the pacing, contouring, and evolution of musical elements engage the listener over time—covering aspects such as timing, intensity, dynamic range, developments, climaxes, resolutions, and the manipulation of tension and release.</p> <p>COORDINATION: The degree to which all of the designed elements are coordinated to enhance the program (both acoustic-to-electronic, musical-to-musical, and visual-to-musical).</p>											
COMMUNICATION											
<p>ENGAGEMENT: The performers ability to engage with the audience through mood/emotion, showmanship, and musical character.</p> <p>ARTISTRY: The unified demonstration of musical artistry through musical expression, vertical/horizontal phrasing, subtlety/nuance, and style.</p> <p>EXCELLENCE: The ensemble's ability to professionally deliver the programmed effects with accuracy and technical virtuosity.</p>											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

OVERALL EFFECT MUSIC	OPEN CLASS Intermediate to Advanced Skills.									20 POINTS		
POINTS OF COMPARISON	Box 1			Box 2			Box 3			Box 4		
OPEN CLASS	Rarely			Sometimes			Frequently			Consistently		
	50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
THE MUSICAL JOURNEY	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
RANGE, VARIETY AND CREATIVITY	Limited range/variety of effect are programmed. The design yields a minimally-engaging journey.			There range of effects provide some opportunities for creativity . The journey is sometimes engaging, but still contains areas that can be enhanced for interest.			There is a good range and variety of effects programmed in an usually creative manner. There are frequent opportunities for engagement.			There is a superior range and variety of programmed effects programed in a truly creative and sophisticated manner , providing a vehicle for constant engagement .		
PACING	The journey shows some intention and shape . Inconsistencies still disrupt the program's cohesiveness.			The journey, at times , feels intentional and cohesive . Timing, dynamics, and intensity flow naturally from time-to-time , with clearer climaxes, resolutions, and a sense of direction.			Most of the time , timing, dynamics, and intensity are well-planned , with tension and release unfolding naturally . There are limited breaks in the cohesion of the journey's pacing.			Timing, dynamics, and intensity are inherently engaging , with tension and release unfolding naturally . Pacing yields a cohesive and compelling musical journey.		
COORDINATION	Audio/Visual and Audio/Audio coordination is rarely used, but there are many opportunities to better coordinate elements to enhance the effectiveness of the journey.			Audio/Visual and Audio/Audio coordination are usually used and somewhat apparent and logical.			Excellent and frequent use of Audio/Visual and Audio/Audio coordination in the design. Some opportunities remain available for stronger coordination between elements of the design.			There is a constant sense of coordination between design elements, which demonstrates maturity and virtuosity in the design of the program.		
COMMUNICATION	TOURNAMENT OF BANDS											
ENGAGEMENT	The performers display minimal awareness of the skills involved in the communication of the entire program, and rarely communicate the intent of the journey to the audience. .			The performers demonstrate a grasp of the skills needed to communicate the intent, and sometimes connecting with the audience. Performers are still learning to create a engaging journey.			Performers often communicate the program's intent with confidence and clarity . The audience is frequently engaged , although, there are still opportunities to enhance the consistency.			Performers almost always communicate the program's intent with confidence and clarity . The audience is constantly engaged by the ensemble.		
ARTISTRY	While inconsistent , there is some phrasing and a minimal sense of style.			Musical expression is developing , with phrasing and an emerging sense of style. Nuance and subtlety are sometimes apparent. Performers occasionally communicate artistic sensitivity.			Frequently demonstrate artistry with confidence and clarity . Musical expression is purposeful, with phrasing, style , and more refined nuance . Opportunities exist for further unity and consistency in artistry.			Performers consistently demonstrate artistry with clarity and unity . Musical expression is purposeful, with very few lapses in the performance phrasing, style , and nuance .		
EXCELLENCE	Performers demonstrate limited awareness of excellence, with breakdowns happening a multitude of times.			Performers demonstrate moderate achievement for longer periods of time. Ability to recover from breakdowns is developing . The performers demonstrate training sometimes , with continued room for growth.			Performers demonstrate high levels of achievement most of the time. Isolated instances of unrefinement still exist.			Performers perform with a very high level of achievement consistently . High levels of professionalism elevate the performance in a manner that fully realizes the musical journey.		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

PERCUSSION			OPEN CLASS						20 POINTS		
THE BASIS FOR ANALYZING AN ENSEMBLE'S PERFORMANCE IS THE DEMONSTRATION OF PERCUSSION EXCELLENCE DISPLAYED BY THE MEMBERS OF THE ENSEMBLE, BOTH COLLECTIVELY AND INDIVIDUALLY.											
Box 1 Rarely			Box 2 Sometimes			Box 3 Frequently			Box 4 Consistently		
50-56			57-75			76-93			94-100		
50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:											
COMPOSITION											
<p>ORCHESTRATION: The thoughtful and thorough planning used to convey musical ideas and enhance the overall musical program.</p> <p>MUSICAL, PHYSICAL AND ENVIROMENTAL CHALLENGES: The musical challenges associated with staging, movement, velocity, simultaneous responsibility, and other environmental factors</p> <p>TECHNICAL VOCABULARY, CLARITY OF INTENT: The range, variety, & compatibility of class-appropriate technical responsibilities across all elements of the ensemble</p>											
ACHIEVEMENT											
<p>TRAINING: Skill sets to support the vocabulary, concentration/focus, stamina, and recovery skills are developed and achieved.</p> <p>QUALITY OF SOUND: The ability of the performers to clearly present the composition through Balance, Blend, and Tuning of equipment. Both to the percussion section and the entire production.</p> <p>EXPRESSION AND MUSICIANSHIP: The ability of the performer to demonstrate, convey, and realize expressive qualities and musicianship.</p> <p>ACHIEVEMENT OF PHYSICAL AND ENVIRONMENTAL CHALLENGES: Measures how well performers achieve challenges of space, velocity, proximity, and layered responsibilities.</p> <p>ENSEMBLE COHESIVENESS: The ability of the ensemble to establish and maintain pulse control, and rhythmic clarity both vertically and horizontally , as well as the performers to display a consistent presentation of chosen approach to the instruments, both sectionally and from an ensemble.</p>											
VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

PERCUSSION	OPEN CLASS									20 POINTS		
	Intermediate to Advanced skills.											
POINTS OF COMPARISON	Box 1			Box 2			Box 3			Box 4		
OPEN CLASS	Rarely			Sometimes			Frequently			Consistently		
COMPOSITION	50-51	52-53	54-56	57-61	62-69	70-75	76-80	81-88	89-93	94-95	96-98	99-100
	Some 1	Most 1	All 1 Some 2	Some 2	Most 2	All 2 Some 3	Some 3	Most 3	All 3 Some 4	Some 4	Most 4	All 4
ORCHESTRATION	Orchestration is frequently ineffective for the instrumentation of the ensemble. There is minimal variety, leading to a lack of clarity and depth. There is seldom consideration to the musical program.			There is some variety in orchestral techniques, but there is an element of sameness within the program. There is some consideration to the musical program			A broad range and variety in orchestral devices is evident and frequently enhances the musical program.			Orchestration is consistently appropriate for the instrumentation of the ensemble. A wide range of advanced compositional techniques elevates the musical program in a mature manner.		
MUSICAL, PHYSICAL AND ENVIROMENTAL CHALLENGES	Staging, physical demand, and environmental challenges are sometimes demonstrated in tandem with musical responsibilities .			Physical and environmental challenges are present. Some challenges are incompatible with the level of training, affecting readability of designed intent.			Intermediate-to-advanced physical and environmental challenges are often presented in tandem with musical responsibilities.			Advanced physical and environmental challenges are often designed , placing frequent demand on the ensemble.		
TECHNICAL VOCABULARY, CLARITY OF INTENT	Limited depth in technical challenges. Technical responsibilities often placed on a particular section or instrument .			Some range and variety of intermediate technical skills are present, but not frequently. Weight and frequency of technical responsibilities vary from section-to-section			A broad range of technical skills are presented frequently . Technical challenges are appropriately shared across all sections of the ensemble.			Advances, mature technical skills are presented throughout the entirety of the program . All sections are responsible for technical challenges in the program.		
ACHIEVEMENT	TOURNAMENT OF BANDS											
TRAINING	Scoring may not be compatible with the performers skill sets, concentration lapses occur. Ensemble lacks a consistent approach to the instruments.			Recovery is developing . Scoring is evolving in regards to performers training. There are occasional issues with stick/mallet grip, placement, and stroke types.			Recovery skills are moderate , Technique frequently shows training, though minor adjustments may still be needed at times.			Scoring is consistently compatible with the ensembles level of training, Stick/mallet grip, placement, and stroke types are advanced . Recoveries are outstanding .		
QUALITY OF SOUND	Drum heads are lack tuning, inhibiting quality of tone. Mix of electronics are rarely considered. A thin sound is being produced.			Stick and mallet choices affect the overall sound. Mix of Electronics is being explored. Balance between sections is developing .			Stick and mallets choices frequently produce a full sound. Mix of Electronics is balanced to the ensemble.			Mix of electronics is advanced. A full, rich sound is produced by the entire ensemble		
EXPRESSION AND MUSICIANSHIP	Phrasing and expression are seldom attempted, lack of defined role within ensemble. Struggles with timing, rhythmic accuracy. Role is undefined .			Growing range of dynamic qualities. Balance is occasionally displayed. Lapes in rhythmic accuracy occur .Phrasing and expression are developing .			Frequently plays with good tempo control, and musicianship. Ensemble plays with expression most of the time . The blend and balance is often achieved.			Defined Balance is displayed both sectionally and ensemble. Rhythms are presented in a clear manor. A consistent understanding of role .Ensemble has and outstanding uniform display of musicianship..		
ACHIEVEMENT OF PHYSICAL AND ENVIRONMENTAL CHALLENGES	Unclear understanding of Listening environment, pulse center, and struggles with layering of responsibilities. Limited concentration and stamina.			Developing awareness of listing responsibilities, lapses occur in pulse. Multiple responsibilities are starting to be defined. Improved concentration with occasional breaks.			Challenges are compatible with training and are frequently successful. Performers are understanding the multiple responsibilities being placed on them. Moderate concentration with occasional breaks.			Defined pulse center provides a consistent listening environment. Clearly layered moments are clear and do not hamper the performance quality. Consistent concentration and stamina.		
ENSEMBLE COHESIVENESS	Ensemble alignment is inconsistent . Phasing within phrases and sections occurs multiple times. Inaccuracy of pitch, rhythm, etc. limits the performance.			Issues with phasing and ensemble cohesiveness occur occasionally . Precision and accuracy are evident at times, but there are still multiple opportunities for improved clarity .			Ensemble cohesion and vertical alignment is successful most of the time . Precision and accuracy are moderate . There are limited instances of inconsistency			Ensemble performs at a high level of achievement consistently . High levels of professionalism elevate the performance.		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		



TOURNAMENT OF BANDS FIELD COORDINATOR

School: _____

Date: _____

Each band will be given a total time block of 15:00 to set up, perform and exit. Each performance shall run minimum of 7:00 minutes (Open Class) or 6:00 minutes (A Class) to a maximum of 10:00 minutes.

A single percussionist providing a beat for cadence purposes shall be the only playing permitted after 10:00.

CLASS: ☐ OPEN CLASS ☐ A CLASS ☐ FESTIVAL

STUDENT COUNT (TOB #1)

GROUP SIZE	MUSICIANS	AUXILIARY

GROUP 1 (1-30)
GROUP 2 (31-50)
GROUP 3 (51-75)
GROUP 4 (76+)

SET-UP TIME

PERFORMANCE TIME

TOTAL BLOCK TIME

ASSESSMENT

Timing (Rule #12)0.5 per 15 seconds
* No UNDERTIME in September
Competition Area (Rule #10).....0.1 per occurrence

Staff/Adult Interference (Rule #19).....1.0
National Flag Code (Rule #17).....1.0
Late to the line (Rule #13).....2.0
Group Size - Gimmick (Rule #1/4).....5.0
Prohibited Items (Rule #18)DQ
OTHER - Field Coordinator/Chief Judge

CLARIFICATIONS: _____ TOTAL ASSESSMENT: JUDGE

SIGNATURE: _____

--

TOURNAMENT OF BANDS: UNIT TABULATION SHEET

Please PRINT LEGIBLY:

Return after every third band or at intermission:

CAPTION _____

UNIT NAME: _____

GROUP/CLASS _____

DATE: _____

Composition Repertoire: 100	
Achievement: Performer: 100	
<u>TOTAL</u> 200	
<p style="text-align: center;"><u>PLEASE CIRCLE ONE:</u></p> <p style="text-align: center;">GOLD SILVER BRONZE</p>	

JUDGE: _____

CAPTION _____

UNIT NAME: _____

GROUP/CLASS _____

DATE: _____

Composition Repertoire: 100	
Achievement: Performer: 100	
<u>TOTAL</u> 200	
<p style="text-align: center;"><u>PLEASE CIRCLE ONE:</u></p> <p style="text-align: center;">GOLD SILVER BRONZE</p>	

JUDGE: _____

CAPTION _____

UNIT NAME: _____

GROUP/CLASS _____

DATE: _____

Composition Repertoire: 100	
Achievement: Performer: 100	
<u>TOTAL</u> 200	
<p style="text-align: center;"><u>PLEASE CIRCLE ONE:</u></p> <p style="text-align: center;">GOLD SILVER BRONZE</p>	

JUDGE: _____

TECH-TAB SIGN OUT/IN SHEET

TOURNAMENT OF BANDS / TOURNAMENT INDOOR ASSOCIATION

DATE: _____

CONTEST: _____

TABULATOR: _____

Please have each judge sign out and sign in the unit indicated.

PLEASE PRINT LEGIBLY

	NAME	UNIT#	SIGN OUT	SIGN IN	PASSWORD
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					