

# 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

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

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 <b>Discovering</b>			Box 2 <b>Developing</b>			Box 3 <b>Understanding</b>			Box 4 <b>Applying</b>		
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:											
<b>COMPOSITION (.70 Multiplier)</b>											
<p><b>QUALITY OF ORCHESTRATION:</b> 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><b>VISUAL MUSICALITY:</b> The visual representation and enhancement of all aspects of the musical program.</p> <p><b>RANGE, VARIETY, AND DEPTH OF DESIGN CHOICES:</b> The range, variety and depth of design elements over time, including not limited to line, shape, form, space, color and texture.</p> <p><b>RANGE OF EXPRESSIVE COMPONENTS:</b> 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>											
<b>ACHIEVEMENT (1.30 Multiplier)</b>											
<p><b>ENSEMBLE CONTROL:</b> The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time, and form.</p> <p><b>CONCENTRATION, STAMINA AND RECOVERY:</b> The timely and appropriate adjustment to inconsistencies in the performance.</p> <p><b>ADHERENCE TO STYLE/ROLE:</b> The consistent application of a chosen style or role.</p> <p><b>ARTICULATION OF FORM, BODY, AND EQUIPMENT:</b> 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	<b>Basic</b> design fundamentals through the show with <b>rare</b> understanding of the connection of ideas. Events on the stage are <b>rarely</b> unified.			<b>Beginning</b> understanding of design fundamentals with <b>growing</b> levels of connection between ideas over time. Events are <b>beginning</b> to be more unified.			<b>Frequent</b> design fundamentals are evident and are class appropriate, with opportunities to connect events. Events on the stage are unified <b>most of the time</b> .			Design fundamentals are <b>consistently</b> applied and events are <b>consistently</b> unified.		
VISUAL MUSICALITY	Visual design <b>at times</b> reflects the melody, most often to basic melody.			Visual design reflects the <b>Developing</b> audio structure with <b>occasional</b> dynamic changes.			Visual design <b>frequently</b> reflects the basic audio structure with apparent dynamic changes.			Visual design reflects the audio with <b>greater</b> dimesonality.		
RANGE, VARIETY, AND DEPTH OF DESIGN CHOICES	Moments are often presented <b>singly</b> , with <b>occasional</b> layering. Slight variety of visual responsibilities and skills.			<b>Growing</b> layering of responsibilities amongst some sections. <b>Uneven</b> variety and range of visual responsibilities and skills.			Moments of layering are presented <b>most of the time</b> amongst most sections. <b>Good</b> variety and range of visual responsibilities and skills for the class.			<b>Consistent</b> layering of moments presented amongst all sections. <b>Great</b> variety and range of visual responsibilities and skills.		
RANGE OF EXPRESSIVE COMPONENTS	Moments of expression are <b>rarely evident</b> and variety and range is <b>limited</b> .			<b>Developing</b> range of expressive components presented by the ensemble. <b>Occasional</b> variety and range of expressive components			<b>Good</b> class appropriate variety and range of expressive components with <b>frequent</b> moments of layering of expressive moments.			<b>Strong</b> variety and range of expressive components across the ensemble.		
ACHIEVEMENT (1.30 Multiplier)	TOURNAMENT OF BANDS											
ENSEMBLE CONTROL	<b>Limited</b> awareness of space, time and form but varies amongst sections and varies between responsibilities.			<b>Developing</b> awareness of space, time and form with <b>some</b> achievement.			<b>Good</b> awareness of space, time, and form with more consistency in achievement amongst all sections.			<b>Strong</b> awareness of space, time and form with <b>frequent</b> achievement amongst all sections.		
CONCENTRATION, STAMINA AND RECOVERY	<b>Occasional</b> attempts at recovery, concentration and stamina are a <b>struggle</b> .			<b>Developing</b> attempts at recovery, with <b>inconsistent</b> levels of concentration and stamina.			Attempts at recovery are <b>growing</b> , with <b>moderate</b> levels of concentration and stamina.			Attempts at recovery are <b>consistent</b> from <b>rare</b> breaks, with <b>successful</b> levels of concentration and stamina.		
ADHERENCE TO STYLE/ROLE	Style/role are not clear <b>with occasional</b> adherence to style/role			Style and role are <b>recognizable</b> but <b>inconsistent</b> in its demonstration.			Style and role are recognizable with <b>good</b> adherence.			Style and role are understood and recognizable and are <b>almost always</b> applied.		
ARTICULATION OF FORM/BODY/EQUIPMENT	<b>Limited</b> understanding of the articulation of form, body, and equipment across the ensemble, varies amongst sections and between responsibilities.			<b>Developing an</b> understanding of the use of form, body and equipment but <b>inconsistent</b> across the ensemble and between responsibilities.			<b>Good</b> understanding of the use of form, body and equipment with <b>minor inconsistencies</b> across the ensemble and between responsibilities.			<b>Great</b> level of understanding of form, body and equipment across the ensemble with <b>rare inconsistencies</b> . 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		

<b>GENERAL EFFECT VISUAL</b>	<b>A CLASS</b>	<b>20 POINTS</b>
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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 <b>Discovering</b>			Box 2 <b>Developing</b>			Box 3 <b>Understanding</b>			Box 4 <b>Applying</b>		
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	<b>A CLASS</b>									<b>20 POINTS</b>		
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	<b>Limited</b> range of <b>simple</b> and <b>introductory</b> effects introduce the visual journey but only at a foundational level.			<b>Some</b> range/variety of effect and are <b>appropriate for the class and ensemble at times</b> . <b>Limited</b> creativity in the design yields a somewhat engaging journey.			There range of effects programmed are <b>frequently class and ensemble appropriate</b> , while still providing <b>some</b> opportunities for creativity.			<b>Engaging</b> range and variety of effects, <b>some creative</b> design choices.		
PACING AND CONTOURING OF EFFECTS	Timing, intensity, and visual dynamics are <b>rarely evident</b> with development of climaxes and resolutions feeling rushed or underdeveloped.			The journey shows <b>some intention and shape</b> . Contouring of visual elements are present, but occasional inconsistencies still exist.			Timing, audio/visual dynamics, and intensity <b>flow naturally</b> , with clearer climaxes, resolutions, and a sense of direction. <b>Opportunities still exist</b> for clearer contouring.			Timing, dynamics, and intensity are <b>well-controlled</b> , with tension and release <b>unfolding appropriately</b> . Pacing yields a cohesive visual journey.		
AUDIO AND VISUAL COORDINATION	Audio/Visual and visual/visual coordination <b>seldom</b> used throughout the performance. Lacks thoughtfulness in the relationship between elements in the journey.			Audio/Visual and visual/visual coordination is <b>occasionally</b> used, but there are <b>multiple opportunities to better coordinate</b> elements.			Audio/Visual and visual/visual coordination are <b>often</b> used and <b>frequently</b> apparent and logical. Opportunities remain for stronger coordination between elements.			<b>Strong and consistent</b> use of Audio/Visual and visual/visual coordination in the design.		
COMMUNICATION (1.30 Multiplier)	<b>TOURNAMENT OF BANDS</b>											
SUSTAINED CHARACTER, ROLE, IDENTITY AND STYLE	<b>Limited</b> training hinders the performers' ability to embody and sustain character, role, identity and style and as a result are <b>rarely evident</b> .			Performers display <b>some</b> awareness of character, role, ID and style, with introductory success for longer periods.			Performers have a <b>clearer</b> awareness of character, role, ID and style with <b>moderate</b> achievement for longer periods of time.			Performers <b>consistently</b> sustain the character, role, ID and style		
AUDIENCE ENGAGEMENT	<b>Limited</b> or <b>insufficient</b> training hinders the performers' ability to fully communicate the program's intent			<b>Some</b> awareness of the musical and visual skills is evident and performers <b>occasionally</b> communicate the intent.			<b>Clearer</b> grasp of the musical and visual skills is evident and performers <b>frequently</b> connect with the audience,			Performers <b>consistently</b> communicate the program's intent with confidence and clarity.		
EXCELLENCE	Performers show <b>limited</b> awareness of excellence impacts the overall effectiveness of the visual journey			Performers demonstrate <b>some</b> awareness of excellence.			Performers demonstrate <b>moderate</b> achievement for longer periods of time, although <b>infrequent lapses</b> still occur.			Performers demonstrate <b>strong levels</b> 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		

<b>AUXILIARY</b>	<b>A CLASS</b>	<b>20 POINTS</b>
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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 <b>Discovering</b>			Box 2 <b>Developing</b>			Box 3 <b>Understanding</b>			Box 4 <b>Applying</b>		
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 FORM, BODY AND EQUIPMENT:** Range, variety and the layering of responsibilities within the triad placed on performers.

**USE WITHIN THE OVERALL SHOW DESIGN:** The integration of the auxiliary to support and elevate the quality and effectiveness of the overall program.

**VISUAL MUSICALITY AND EXPRESSIVE OPPORTUNITIES:** Visual representation of the music using dynamic gradations of space, time, weight and flow.

### ACHIEVEMENT (1.30 Multiplier)

**ACHIEVEMENT OF FORM, BODY AND EQUIPMENT:** The successful execution of both body movements and equipment work, demonstrating control, accuracy, and fluidity in performance.

**EMOTIONAL AND EXPRESSIVE EXECUTION:** The successful utilization of emotional expression including; space, weight, time and flow, character and communication.

**CONCENTRATION, STAMINA AND RECOVERY:** The timely and appropriate adjustment to inconsistencies in 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

AUXILIARY	<b>A CLASS</b> Fundamental-to-intermediate skills. Limited variety. Single-efforts, sometimes combined with layered efforts. Simple expressive range.										<b>20 POINTS</b>	
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
RANGE OF FORM, BODY AND EQUIPMENT	<b>Narrow</b> variety with a <b>minimal</b> range of skills. Layering of skills within the triad is <b>rarely evident</b> .			<b>Developing</b> variety with <b>occasional</b> range. There is <b>minimal</b> layering of skills within the triad, mainly focusing on one of the three branches.			<b>Moderate</b> variety with <b>frequent</b> range of skills that is class appropriate. There is a <b>growing</b> layering of skills including form, body, equipment <b>most of the time</b> .			<b>Strong levels</b> of variety are evident with a range of skills that is compatible with open class. There is a <b>consistent</b> blending of form, body and equipment.		
USE WITHIN THE OVERALL SHOW DESIGN	There is <b>limited</b> coordination and integration within the overall ensemble, the use of the auxiliary to enhance the overall show design is <b>rarely evident</b> .			<b>Developing</b> coordination and integration within the overall ensemble, <b>occasional</b> use of the auxiliary to enhance the overall show design.			<b>Moderate</b> coordination and integration within the overall ensemble, opportunities still exist for greater coordination and integration.			<b>Strong levels</b> of coordination and integration within the overall ensemble, <b>consistent</b> use of the auxiliary to enhance the overall show design.		
VISUAL MUSICALITY AND EXPRESSIVE OPPORTUNITIES	<b>Limited</b> expressive opportunities that <b>rarely</b> reflects the basic musical structure.			<b>Occasional</b> expressive opportunities that <b>at times</b> reflects the basic musical structure.			<b>Moderate</b> expressive opportunities with <b>growing</b> enhancement of multiple layers within the musical structure.			<b>Strong levels</b> of expressive opportunities that <b>consistently</b> enhances multiple layers within the musical structure.		
ACHIEVEMENT (1.30 Multiplier)	<b>TOURNAMENT OF BANDS</b>											
ACHIEVEMENT OF FORM, BODY AND EQUIPMENT	There is <b>limited</b> excellence of form, body and equipment efforts with <b>frequent</b> breakdowns.			Understanding of form, body and equipment efforts are <b>inconsistent</b> across the ensemble with <b>occasional</b> levels of excellence.			Understanding of <b>class appropriate</b> form, body and equipment efforts are <b>growing</b> with <b>moderate</b> levels of excellence.			<b>Consistent</b> levels of achievement of form, body and equipment efforts are demonstrated.		
EMOTIONAL AND EXPRESSIVE EXECUTION	<b>Simple</b> and <b>limited</b> mood and emotional role is expressed from the ensemble.			<b>Inconsistent</b> levels of mood, emotional, and communication skills are evident. Performers are <b>occasionally</b> communicating the intended mood with the audience.			<b>Growing</b> levels of mood, emotion and communication skills. Performers are <b>more frequently</b> communicating the intended mood with the audience.			Mood, emotional and communication skills are <b>well-defined</b> and are <b>consistently</b> communicated.		
CONCENTRATION, STAMINA AND RECOVERY	<b>Limited</b> attempts at recovery and concentration from the performers. Stamina is a <b>struggle</b> for the performers.			<b>Occasional</b> attempts at recovery, with <b>inconsistent</b> levels of concentration and stamina from the performers.			Attempts at recovery are <b>growing</b> , with <b>moderate</b> levels of concentration and stamina <b>most of the time</b> .			Attempts at recovery are <b>consistent</b> , with <b>successful</b> 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 <b>Rarely</b>			Box 2 <b>Sometimes</b>			Box 3 <b>Frequently</b>			Box 4 <b>Consistently</b>		
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:											
<b>COMPOSITION</b>											
<p><b>QUALITY OF ORCHESTRATION:</b> 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><b>VISUAL MUSICALITY:</b> The visual representation and enhancement of all aspects of the musical program.</p> <p><b>RANGE, VARIETY, AND DEPTH OF DESIGN CHOICES:</b> The range, variety and depth of design elements over time, including not limited to line, shape, form, space, color and texture.</p> <p><b>RANGE OF EXPRESSIVE COMPONENTS:</b> 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>											
<b>ACHIEVEMENT</b>											
<p><b>ENSEMBLE CONTROL:</b> The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time, and form.</p> <p><b>CONCENTRATION, STAMINA AND RECOVERY:</b> The timely and appropriate adjustment to inconsistencies in the performance.</p> <p><b>ADHERENCE TO STYLE/ROLE:</b> The consistent application of a chosen style or role.</p> <p><b>ARTICULATION OF FORM, BODY, AND EQUIPMENT:</b> 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 <b>rare</b> understanding of the connection of ideas over time. Events on the stage are <b>rarely</b> unified.			Developing understanding of design fundamentals through the show, with <b>growing</b> levels of connection. Events are <b>beginning</b> to be more unified.			Frequent design fundamentals are evident throughout the show, with events <b>frequently</b> being connected over time. Events on the stage are <b>frequently</b> unified.			Design fundamentals are <b>consistently</b> applied with strong levels of connection between events. Events on the stage are <b>consistently</b> unified.		
VISUAL MUSICALITY		Visual design <b>at times</b> reflects the melody, most often to basic melody.			Visual design reflects the <b>emerging</b> audio structure with <b>occasional</b> dynamic changes.			Visual design <b>frequently</b> reflects the more advanced audio structure with apparent dynamic changes.			Visual design reflects the audio with <b>greater</b> dimensionality.		
RANGE, VARIETY, AND DEPTH OF DESIGN CHOICES		Moments are often presented <b>singly</b> , with <b>occasional</b> layering. Slight variety of visual responsibilities and skills.			<b>Growing</b> layering of responsibilities amongst some sections. <b>Moderate</b> variety and range of visual responsibilities and skills.			<b>Frequent</b> moments of layering presented amongst most sections. <b>Good</b> variety and range of intermediate-advanced visual responsibilities and skills.			<b>Consistent</b> layering of moments presented amongst all sections. <b>Great</b> variety and range of advanced visual responsibilities and skills.		
RANGE OF EXPRESSIVE COMPONENTS		Moments of expression are <b>rarely evident</b> and variety and range is <b>limited</b> .			<b>Growing</b> range of expressive components presented by the ensemble. <b>Moderate</b> variety and range of expressive components.			<b>Good</b> variety and range of expressive components with <b>frequent</b> moments of layering of intermediate-advanced expressive moments.			<b>Great</b> variety and range of advanced expressive components across the ensemble.		
ACHIEVEMENT		TOURNAMENT OF BANDS											
ENSEMBLE CONTROL		<b>Limited</b> awareness of space, time and form but varies amongst sections and varies between responsibilities.			<b>Moderate</b> awareness of space, time and form with <b>some</b> achievement.			<b>Good</b> awareness of space, time, and form are <b>frequently demonstrated</b> in achievement amongst all sections.			<b>Excellent</b> awareness of space, time and form with <b>consistent</b> achievement amongst all sections.		
CONCENTRATION, STAMINA AND RECOVERY		<b>Occasional</b> attempts at recovery, concentration and stamina are a <b>struggle</b> .			<b>Basic</b> attempts at recovery, with <b>inconsistent</b> levels of concentration and stamina.			Attempts at recovery are <b>frequent</b> , with <b>good</b> levels of concentration and stamina.			Attempts at recovery are <b>consistent</b> from <b>rare</b> breaks, with <b>successful</b> levels of concentration and stamina.		
ADHERENCE TO STYLE/ROLE		Style/role are not clear <b>with occasional</b> adherence to style/role			Style and role are <b>recognizable</b> but <b>inconsistent</b> in its demonstration.			Style and role are recognizable with <b>good</b> adherence.			Style and role are understood and recognizable and are <b>always</b> applied.		
ARTICULATION OF FORM, BODY, AND EQUIPMENT		<b>Limited</b> understanding of the articulation of form, body, and equipment across the ensemble, varies amongst sections and between responsibilities.			<b>Moderate</b> understanding of the use of form, body and equipment but <b>inconsistent</b> across the ensemble and between responsibilities.			<b>Good</b> understanding of the use of intermediate-advanced form, body and equipment with <b>limited inconsistencies</b> .			<b>High</b> level of understanding of advanced form, body and equipment responsibilities across the ensemble with <b>rare inconsistencies</b> .		
		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		
<p>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.</p>											
Box 1 <b>Rarely</b>			Box 2 <b>Sometimes</b>			Box 3 <b>Frequently</b>			Box 4 <b>Consistently</b>		
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
<p>WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:</p>											
<b>THE VISUAL JOURNEY</b>											
<p><b>RANGE, VARIETY AND CREATIVITY:</b> 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.</p> <p><b>PACING AND CONTOURING OF EFFECTS:</b> 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.</p> <p><b>AUDIO AND VISUAL COORDINATION:</b> The degree to which all of the designed elements are coordinated to enhance the program (both visual to visual and visual to music).</p>											
<b>COMMUNICATION</b>											
<p><b>SUSTAINED CHARACTER, ROLE, IDENTITY AND STYLE:</b> The ability of the performers to consistently sustain the established character, role, identity and style.</p> <p><b>AUDIENCE ENGAGEMENT:</b> The ability of the performers to engage the audience through their connection, communication and emotional intensity.</p> <p><b>EXCELLENCE:</b> The ability of the performers to deliver the planned effects through expression, excellence, and precision.</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		

GENERAL EFFECT VISUAL	<h2 style="text-align: center;">OPEN CLASS</h2> <p style="text-align: center;">Intermediate to Advanced skills.</p>									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	<b>Limited range/variety</b> of effects are <b>appropriate for the class and ensemble at times. Limited creativity</b> in the design yields a <b>minimally-engaging</b> journey.			<b>Moderate</b> range of effects offering opportunities for creativity. Journey <b>sometimes</b> engaging.			<b>Strong range and variety</b> of effects programmed in an <b>artistic and creative</b> manner. <b>Frequent</b> opportunities for engagement, with some opportunities for continued enhancement.			There is a <b>superior range and variety</b> of programmed effects programmed in a truly <b>creative and sophisticated manner</b> , providing a vehicle for <b>constant engagement</b> .		
PACING AND CONTOURING OF EFFECTS	The journey feels <b>uneven or abrupt</b> . Timing, intensity, and visual dynamics may lack flow, with development of climaxes and resolutions feeling <b>rushed or underdeveloped</b> .			<b>Some</b> contouring of visual elements are present, but <b>occasional inconsistencies</b> still disrupt the program's cohesiveness.			Timing, audio/visual dynamics, and intensity <b>frequently</b> used, with clearer climaxes, resolutions, and a sense of direction. Opportunities still exist for clearer contouring.			Timing, dynamics, and intensity are <b>inherently engaging</b> , with tension and release <b>unfolding naturally</b> . Pacing yields a <b>cohesive and compelling</b> journey.		
AUDIO AND VISUAL COORDINATION	Audio/Visual and Audio/Audio coordination is <b>occasionally</b> used, but there are <b>many opportunities to better coordinate</b> elements to enhance the effectiveness of the journey.			Audio/Visual and Audio/Audio coordination are <b>usually</b> used and <b>mostly</b> apparent and logical. <b>Multiple opportunities</b> for improved coordination exist.			<b>Excellent</b> and <b>frequent</b> use of Audio/Visual and Audio/Audio coordination, <b>some opportunities</b> remain available for stronger coordination.			There is a <b>constant and creative</b> sense of coordination between design elements, which demonstrates <b>maturity</b> and <b>virtuosity</b> in the design of the program.		
COMMUNICATION	<h2 style="text-align: center;">TOURNAMENT OF BANDS</h2>											
SUSTAINED CHARACTER, ROLE, IDENTITY AND STYLE	<b>Limited</b> training hinders the performers' ability to embody and sustain character, role, identity and style and as a result are <b>rarely evident</b> .			Performers display <b>some</b> awareness of character, role, ID and style, with introductory success for longer periods.			Good awareness of character, role, ID and style with <b>high levels of</b> achievement for longer periods of time. Opportunities still exist in the program to sustain the character, role, ID and style.			Performers <b>consistently</b> sustain high levels of character, role, ID and style		
AUDIENCE ENGAGEMENT	<b>Limited</b> or <b>insufficient</b> training hinders the performers' ability to fully communicate the program's intent			<b>Some</b> awareness of the musical and visual skills is demonstrated in the communication of the entire program, and <b>occasionally</b> communicate the intent of the journey to the audience.			Performers <b>frequently</b> connect with the audience, but there are still opportunities to enhance the consistency of audience engagement.			Performers <b>almost always</b> communicate the program's intent with confidence and clarity. The audience is <b>consistently engaged</b> by the ensemble.		
EXCELLENCE	Performers show <b>some</b> awareness of excellence, with breakdowns happening a <b>multitude of times</b> impacting the overall effectiveness of the visual journey			Performers demonstrate <b>some</b> awareness of excellence.			Performers demonstrate <b>high levels of</b> achievement for longer periods of time. Isolated instances of unrefinement still exist			Performers demonstrate <b>high levels of</b> 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 <b>Rarely</b>			Box 2 <b>Sometimes</b>			Box 3 <b>Frequently</b>			Box 4 <b>Consistently</b>		
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 FORM, BODY AND EQUIPMENT:** Range, variety and the layering of responsibilities within the triad placed on performers.

**USE WITHIN THE OVERALL SHOW DESIGN:** The integration of the auxiliary to support and elevate the quality and effectiveness of the overall program.

**VISUAL MUSICALITY AND EXPRESSIVE OPPORTUNITIES:** Visual representation of the music using dynamic gradations of space, time, weight and flow.

**ACHIEVEMENT**

**ACHIEVEMENT OF FORM, BODY AND EQUIPMENT:** The successful execution of both body movements and equipment work, demonstrating control, accuracy, and fluidity in performance.

**EMOTIONAL AND EXPRESSIVE EXECUTION:** The successful utilization of emotional expression including; space, weight, time and flow, character and communication.

**CONCENTRATION, STAMINA AND RECOVERY:** The timely and appropriate adjustment to inconsistencies in 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

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	<b>Narrow</b> variety with a <b>minimal</b> range of skills. Layering of skills within the triad is <b>rarely evident</b> .			<b>Some</b> variety with <b>occasional</b> range. There is <b>minimal</b> layering of skills within the triad, mainly focusing on one of the three branches.			<b>Good</b> variety with <b>frequent</b> range of intermediate-advanced skills. There is a <b>frequent</b> layering of skills including form, body, equipment.			<b>High</b> levels of variety is evident with advanced range of skills. There is a <b>consistent</b> blending of form, body and equipment.		
USE WITHIN THE OVERALL SHOW DESIGN	There is <b>limited</b> coordination and integration within the overall ensemble, the use of the auxiliary to enhance the overall show design is <b>rarely evident</b> .			There is a <b>basic</b> coordination and integration within the overall ensemble, <b>occasional</b> use of the auxiliary to enhance the overall show design.			<b>Strong</b> coordination and integration within the overall ensemble <b>most of the time</b> , opportunities still exist for greater coordination and integration.			<b>High level</b> of coordination and integration within the overall ensemble, <b>consistent</b> use of the auxiliary to enhance the overall show design.		
VISUAL MUSICALITY AND EXPRESSIVE OPPORTUNITIES	<b>Limited</b> expressive opportunities that <b>rarely</b> reflects the basic musical structure.			<b>Intermediate</b> expressive opportunities that <b>at times</b> reflects the basic musical structure.			<b>Excellent</b> expressive opportunities with <b>frequent</b> enhancement of multiple layers within the musical structure.			<b>High level</b> of advanced expressive opportunities that <b>consistently</b> enhance multiple layers within the musical structure.		
ACHIEVEMENT	TOURNAMENT OF BANDS											
ACHIEVEMENT OF FORM, BODY AND EQUIPMENT	There is <b>limited</b> excellence of form, body and equipment efforts with <b>frequent</b> breakdowns.			Understanding of form, body and equipment efforts are <b>inconsistent</b> across the ensemble with <b>occasional</b> levels of excellence.			Understanding of intermediate-advanced form, body and equipment efforts are <b>growing</b> with <b>moderate</b> levels of excellence.			<b>Excellent</b> levels of achievement of <b>advanced</b> form, body and equipment efforts are demonstrated.		
EMOTIONAL AND EXPRESSIVE EXECUTION	<b>Simple</b> and <b>limited</b> mood and emotional role is expressed from the ensemble.			<b>Growing</b> levels of mood, emotional, and communication skills, performers <b>occasionally</b> communicate the intended mood with the audience.			<b>Strong</b> levels of mood, emotion and communication skills <b>most of the time</b> , performers <b>frequently</b> communicate the intended mood with the audience.			There are <b>high levels</b> of mood, emotional and communication skills. Performers <b>consistently</b> communicate the intended mood with the audience.		
CONCENTRATION, STAMINA AND RECOVERY	<b>Limited</b> attempts at recovery and concentration from the performers. Stamina is a <b>struggle</b> for the performers.			<b>Some</b> attempts at recovery, with <b>inconsistent</b> levels of concentration and stamina from the performers.			Attempts at recovery are <b>frequent</b> from infrequent breaks, with <b>strong</b> levels of concentration and stamina <b>most of the time</b>			Attempts at recovery are <b>consistent</b> <b>with rare breaks</b> with <b>successful</b> 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 <b>Discovering</b>			Box 2 <b>Developing</b>			Box 3 <b>Understanding</b>			Box 4 <b>Applying</b>		
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
<b>WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:</b>											
<b>COMPOSITION (.70 Multiplier)</b>											
<p><b>RANGE OF MUSICAL AND TECHNICAL SKILL:</b> The range, variety, and depth of the musical skills required of the performers within the musical design.</p> <p><b>RANGE OF EXPRESSION:</b> 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.</p> <p><b>PHYSICAL AND ENVIRONMENTAL CHALLENGES:</b> The challenge of separation in space, velocity, proximity, physical skills, simultaneous responsibilities, and challenges of the music in the overall environment</p>											
<b>ACHIEVEMENT (1.30 Multiplier)</b>											
<p><b>TONE QUALITY AND INTONATION:</b> The measure of the performer's training and commitment in regards to quality of tone and intonation, considering both winds <i>and</i> percussion.</p> <p><b>ACCURACY:</b> The ability of the performer to establish and maintain accuracy in regards to rhythmic stability, pitch accuracy, and all other technical skills.</p> <p><b>EXPRESSION AND MUSICIANSHIP:</b> The ability of the performer to demonstrate, convey, and realize expressive qualities and musicianship, including dynamics, phrasing, articulation, style, and interpretation.</p> <p><b>ACHIEVEMENT OF MUSICAL, PHYSICAL AND ENVIRONMENTAL CHALLENGES:</b> Measures how well performers achieve challenges of spacing, velocity, proximity, and layered responsibilities.</p> <p><b>RECOVERY:</b> The ability of the performer to, in a timely manner, make appropriate adjustments to inconsistencies in the program</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 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 <b>unclear</b> . Skills are presented singularly. <b>Repetitive</b> 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 <b>rarely</b> attempted. Expressive responsibilities are <b>unevenly</b> 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	<b>Rarely</b> are simultaneous responsibilities, physical challenges, and/or environmental challenges evident.			Some layered challenges, <b>sometimes</b> appropriate for the performer's training.			<b>Frequently</b> plays while performing other physical and/or environmental challenges. <b>Compatible</b> with the training of the individual.			<b>Defined</b> physical and environmental challenges are in tandem with musical responsibilities. <b>Strong</b> understanding of performers training.		
ACHIEVEMENT (1.30 Multiplier)	TOURNAMENT OF BANDS											
TONE QUALITY AND INTONATION	<b>Undefined</b> grip and stroke of percussion, <b>improper</b> breath/embouchure, and <b>fundamental</b> 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 <b>unstable</b> . Technical skills are <b>lacking</b> . <b>Underdeveloped</b> 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 <b>rarely</b> phrase uniformly. Expression is mechanical. Dynamic contrast is <b>minimal</b> , and musical style is <b>undefined</b> .			Phrasing and expression are <b>inconsistent</b> . <b>Some</b> mechanical playing and occasional <b>lapses</b> in style			<b>Frequently</b> successful musical expression. Phrasing is <b>often</b> stylistically appropriate.			Individuals perform with <b>clear</b> expression, <b>uniform</b> stress, and <b>sensitive</b> phrasing throughout.		
ACHIEVEMENT OF MUSICAL, PHYSICAL AND ENVIRONMENTAL CHALLENGES	<b>Limited</b> awareness of pulse, environment, and layered responsibilities.			<b>Developing</b> awareness of responsibilities. Challenges are <b>sometimes</b> incompatible with performers' training.			Challenges suit performers' training and are <b>often</b> met successfully, with <b>limited lapses</b> in achievement.			Challenges consistently suit the performers' training. Consistent concentration and stamina.		
RECOVERY	<b>Limited</b> concentration and stamina. Recovery attempts are <b>rarely</b> successful.			<b>Improved</b> concentration. <b>Some</b> recovery attempts are successful.			<b>Moderate</b> concentration with occasional breaks. Recovery attempts are <b>often successful</b> .			<b>Consistent</b> concentration with <b>minimal breaks</b> . Recoveries are <b>consistently successful</b> .		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

<b>MUSIC PERFORMANCE ENSEMBLE</b>	<b>A CLASS</b>	<b>20 POINTS</b>
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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 <b>Discovering</b>			Box 2 <b>Developing</b>			Box 3 <b>Understanding</b>			Box 4 <b>Applying</b>		
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		
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 <b>rarely appropriate</b> for the instrumentation and training. <b>Limited variety</b> in orchestral devices.			Orchestration is <b>developing</b> for the instrumentation and training. <b>Occasional variety</b> in orchestral devices.			Orchestration is <b>often appropriate</b> for the instrumentation and training. <b>Variety</b> in orchestral devices <b>is evident</b> .			Orchestration is <b>consistently appropriate</b> for the instrumentation and training. The <b>range</b> of orchestral devices <b>is well defined</b> .		
TECHNICAL VOCABULARY	<b>Limited</b> variety of fundamental responsibilities, with <b>uneven distribution</b> 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 <b>rarely detectable</b> . Style, articulation, dynamics, and phrasing are <b>rarely present</b> .			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 <b>rarely</b> demonstrated in tandem with musical responsibilities.			<b>Occasional, class-appropriate</b> physical/environmental challenges. <b>Some</b> are <b>incompatible</b> with the level of training.			Physical/environmental challenges are <b>often presented</b> in tandem with musical responsibilities. <b>Most challenges are compatible</b> with the level of training.			Physical and environmental challenges are <b>successful</b> and <b>compatible</b> with the ensemble's level of training.		
ACHIEVEMENT (1.30 Multiplier)	TOURNAMENT OF BANDS											
TONE AND INTONATION	Tone quality and ensemble sonority is <b>unclear</b> . Ensemble intonation is hindered.			Tone, sonority, and intonation are demonstrated, but at <b>varying levels of success</b> .			<b>Quality</b> tone, sonority, and intonation are <b>frequently demonstrated</b> over the program.			Tone,sonority, and intonation are <b>consistent</b> .		
BALANCE AND BLEND	Ensemble balance and sectional blend are <b>inconsistent</b> . <b>Noticeable lack</b> of melodic and counter-melodic balance.			Balance and blend is <b>emerging</b> , but individual voices/sections emerge and/or are sometimes <b>unaware</b> of their musical role.			Ensemble balance and sectional blend is <b>frequently present</b> . Musical roles are <b>evident</b> .			Ensemble balance and sectional blend is <b>excellent</b> . Musical roles are <b>well defined</b> .		
PRECISION AND VERTICAL ALIGNMENT	Ensemble alignment is <b>inconsistent</b> . Phasing occurs <b>multiple times</b> . Inaccuracies <b>limit the performance</b> .			Ensemble alignment issues occur. Precision and accuracy are <b>developing</b> . Multiple opportunities remain for improved clarity.			Ensemble alignment is <b>successful</b> . Precision and accuracy are usually <b>strong</b> .			<b>Strong</b> ensemble alignment.. Precision and accuracy represent a <b>high level</b> of training.		
MUSICIANSHIP	<b>Limited presentation of style, phrasing, and dynamic range</b> .			Musicianship is <b>growing</b> . <b>Interpretation varies</b> between sections and ensemble members.			The ensemble <b>often</b> performs with style, phrase direction, and dynamic range. <b>Some phrases</b> are not interpreted uniformly.			Style, phrasing, and dynamic range are presented <b>consistently</b> . Uniformity in interpretation is <b>consistent</b> .		
	VERY COMPARABLE			MINOR DIFFERENCES			DEFINITIVE DIFFERENCES			SIGNIFICANT DIFFERENCES		
	1 TO 2 POINTS			3 TO 4 POINTS			5 TO 7 POINTS			8 TO 10 POINTS		

<b>OVERALL EFFECT MUSIC</b>	<b>A CLASS</b>	<b>20 POINTS</b>
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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 <b>Discovering</b>			Box 2 <b>Developing</b>			Box 3 <b>Understanding</b>			Box 4 <b>Applying</b>		
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		
The Musical Journey (.70 multiplier)	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
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 continuity.			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 <b>Discovering</b>			Box 2 <b>Developing</b>			Box 3 <b>Understanding</b>			Box 4 <b>Applying</b>		
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
<b>WHO HAD THE GREATER UNDERSTANDING/ACHIEVEMENT AS IT RELATES TO:</b>											
<b>COMPOSITION (.70 Multiplier)</b>											
<p><b>ORCHESTRATION:</b> The thoughtful and thorough planning used to convey musical ideas and enhance the overall musical program.</p> <p><b>MUSICAL, PHYSICAL AND ENVIROMENTAL CHALLENGES:</b> The musical challenges associated with staging, movement, velocity, simultaneous responsibility, and other environmental factors.</p> <p><b>TECHNICAL VOCABULARY:</b> The range, variety, &amp; compatibility of class-appropriate technical responsibilities across all elements of the ensemble</p>											
<b>ACHIEVEMENT (1.30 Multiplier)</b>											
<p><b>TRAINING:</b> Skill sets to support the vocabulary, concentration/focus, stamina, and recovery skills are developed and achieved.</p> <p><b>QUALITY OF SOUND:</b> 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><b>EXPRESSION AND MUSICIANSHIP:</b> The ability of the performer to demonstrate, convey, and realize expressive qualities and musicianship</p> <p><b>ACHIEVEMENT OF PHYSICAL AND ENVIRONMENTAL CHALLENGES:</b> Measures how well performers achieve challenges of space, velocity, proximity, and layered responsibilities</p> <p><b>ENSEMBLE COHESIVENESS:</b> 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		
	Discovering			Developing			Understanding			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
ORCHESTRATION	Orchestration is <b>rarely appropriate</b> for the training of the ensemble. There is a <b>lack</b> consideration to the musical score.			Orchestration is <b>sometimes appropriate</b> for the training of the ensemble. There is <b>limited variety</b> . Provides <b>some</b> enhancement to the musical score			Orchestration is <b>often appropriate</b> for the training of the ensemble. Provides <b>moderate</b> enhancement to the musical score.			Orchestration is <b>consistently appropriate</b> for the instrumentation and training of the ensemble. Provides <b>good</b> enhancement to the musical Score.		
MUSICAL, PHYSICAL AND ENVIRONMENTAL CHALLENGES	<b>Minimal</b> challenges and responsibilities.			<b>Occasionally</b> , there are physical and environmental challenges and responsibilities. Although <b>may not be compatible with the level of training</b>			<b>Some</b> challenges and responsibilities are <b>not compatible</b> with the level of training. They are <b>generally</b> demonstrated in tandem with musical responsibilities.			Physical and environmental challenges are <b>compatible</b> with the ensemble's level of training, and are <b>often</b> in tandem with musical responsibilities.		
TECHNICAL VOCABULARY, CLARITY OF INTENT	The vocabulary is <b>underdeveloped</b> . Skills are presented <b>singularly</b> with a sameness.			The vocabulary displays <b>fundamental design</b> in melody, harmony, and rhythm, but to <b>differing degrees from part-to-part</b> .			The vocabulary is <b>thoughtful</b> and utilizes a <b>variety of design elements</b> , as well as enhances the musical structure, and <b>involves most individuals</b> .			The vocabulary utilizes a <b>consistent involvement</b> . Orchestration creates a <b>unified and cohesive musical structure</b> .		
ACHIEVEMENT (1.30 Multiplier)	TOURNAMENT OF BANDS											
TRAINING	Scoring may not be compatible with the performers skill sets, ensemble <b>lacks</b> a consistent approach to the instruments.			Scoring is <b>evolving</b> in regards to performers training. <b>Developing</b> stick/mallet grip, placement, and stroke types.			Stick/mallet grip, placement, and stroke types are <b>generally</b> correct, adjustments may still be needed at times.			Scoring is <b>compatible</b> with the ensembles level of training. Stick/mallet grip, placement, and stroke types are <b>consistently</b> correct.		
QUALITY OF SOUND	Drum heads <b>lack</b> tuning, inhibiting quality of tone. A thin sound is being produced.			Drum heads are somewhat tuned, but <b>inconsistencies</b> affect the overall sound. Balance between sections is <b>developing</b> .			Drum heads are properly tuned, <b>frequently</b> producing a full sound. Mix of Electronics is growing.			A full, rich sound is produced by the ensemble <b>consistently</b> .		
EXPRESSION AND MUSICIANSHIP	<b>Struggles</b> with timing, rhythmic accuracy. Role is <b>undefined</b> .			<b>Developing</b> range of dynamic, and lapses in rhythmic accuracy occur. Phrasing and expression are <b>beginning to be explored</b> .			<b>Frequently</b> plays with good tempo control, and qualities of musicianship are <b>moderate</b> . There are some instances where the approach is not interpreted uniformly.			<b>Defined</b> balance is displayed. Rhythms are presented in a clear manor. A <b>consistent</b> understanding of role.		
ACHIEVEMENT OF PHYSICAL AND ENVIRONMENTAL CHALLENGES	<b>Unclear</b> understanding of Listening environment, pulse center. <b>Limited</b> concentration and stamina.			<b>Developing</b> awareness of listing responsibilities, lapses in pulse still occur. <b>Improved</b> concentration.			Challenges are compatible with training and are <b>frequently</b> successful. Performers are <b>unstinting</b> the multiple responsibilities being placed on them.			<b>Clearly defined</b> listening environments. <b>Consistent</b> concentration with minimal breaks.		
ENSEMBLE COHESIVENESS	Phrasing within phrases and sections <b>occurs multiple times</b> . Inaccuracy of rhythm <b>limits</b> the performance.			Phrasing and ensemble cohesiveness occur <b>at times</b> throughout the performance. Precision and accuracy are <b>developing</b> .			Ensemble cohesion is successful <b>most of the time</b> . There are <b>limited instances of inconsistency</b> .			<b>Consistent</b> ensemble cohesion and vertical alignment. A <b>strong level</b> 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		

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

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 <b>Rarely</b>			Box 2 <b>Sometimes</b>			Box 3 <b>Frequently</b>			Box 4 <b>Consistently</b>		
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**

**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**

**TONE AND INTONATION:** The demonstration of tone, sonority, harmonic tuning, and melodic tuning.

**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	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 <b>ineffective</b> for the instrumentation of the ensemble. There is minimal variety in orchestral techniques.			Orchestration utilizes an <b>occasionally</b> variety in design elements that consider winds and percussion.			A <b>broad range and variety</b> in orchestral devices is <b>evident</b> and <b>frequently enhances</b> the musical program.			A <b>wide range</b> of <b>advanced compositional techniques</b> elevates the musical program in a <b>mature</b> manner.		
TECHNICAL VOCABULARY	<b>Limited depth</b> in technical challenges. Technical responsibilities often placed on a <b>particular section or instrument</b> .			<b>Some</b> range and variety of technical skills are presented. Weight and frequency of technical responsibilities vary from section-to-section.			A <b>broad range of</b> technical skills are presented <b>frequently</b> . Technical challenges are appropriately shared <b>across all sections</b> of the ensemble.			<b>Advanced, mature</b> technical skills are presented. All sections are responsible for technical challenges in the program.		
EXPRESSIVE COMPONENTS	Expressive components are <b>sometimes detectable</b> . Style, articulation, dynamics, and phrasing are <b>infrequently present</b> .			Expressive components are <b>developing</b> , but it the expressive intent is <b>unclear</b> .			Expressive components are <b>fequent</b> , but there are still opportunities in the composition for style, nuance, and artistry.			Expressive components are <b>always</b> 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. <b>Some</b> challenges are <b>incompatible</b> with the level of training, affecting readability of designed intent.			Physical and environmental challenges are <b>often</b> presented in tandem with musical responsibilities.			<b>Intermediate-to-advanced</b> physical and environmental challenges are <b>often designed</b> , placing <b>frequent demand</b> on the ensemble.		
ACHIEVEMENT	TOURNAMENT OF BANDS											
TONE AND INTONATION	<b>Appropriate</b> tone, sonority, and intonation are demonstrated, but at <b>varying levels of success</b> over the program.			<b>Appropriate</b> tone, sonority, and intonation are demonstrated, but lapses occur <b>occasionally</b> . Adjustments made are <b>occasionally</b> successful.			<b>Quality</b> tone, ensemble sonority, and intonation are <b>frequently demonstrated</b> over the program, but there are <b>isolated moments of concern</b> .			Tone, ensemble sonority, and intonation are <b>outstanding nearly all the time</b> . 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 <b>inconsistent</b> . There is a noticeable lack of melodic and counter-melodic balance.			Balance and blend skills are sometimes <b>demonstrated</b> , but, individual voices and sections stick out and/or are <b>unaware</b> of their musical role.			A <b>majority of the time</b> , there is ensemble balance and sectional blend. Musical roles are clear, with <b>limited instances that lack clarity</b> .			Ensemble balance and sectional blend is <b>excellent</b> . Musical roles are <b>clearly communicated</b> .		
PRECISION AND VERTICAL ALIGNMENT	Ensemble alignment is <b>inconsistent</b> . Phrasing within phrases and sections occurs. <b>Inaccuracy</b> of pitch, rhythm, articulation, etc. <b>limits the performance</b> .			Issues with phasing and ensemble cohesiveness occur. Precision and accuracy are <b>sometimes</b> evident, but there are still opportunities for improved clarity.			Ensemble cohesion and vertical alignment is <b>frequently successful</b> . Precision and accuracy are <b>strong</b> .			<b>Outstanding</b> ensemble cohesion and vertical alignment. Precision and accuracy represent a <b>high level of achievement</b> .		
MUSICIANSHIP	<b>Limited presentation</b> of style, phrasing, and dynamic range. <b>Occasional moments</b> of musicianship are present.			<b>Developing</b> style and dynamic range as is inherent in the composition. Interpretations varies between sections and ensemble members.			The ensemble <b>often</b> performs with style, phrase direction, and dynamic range. There are <b>limited instances</b> where the approach to musicianship is <b>not interpreted uniformly</b> .			Style, phrasing, and dynamic range are presented over the <b>entirety</b> the program. Uniformity in interpretation is <b>consistent</b> .		
	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 <b>Rarely</b>			Box 2 <b>Sometimes</b>			Box 3 <b>Frequently</b>			Box 4 <b>Consistently</b>		
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:											
<b>THE MUSICAL JOURNEY</b>											
<p><b>RANGE, VARIETY, AND CREATIVITY:</b> The diverse and imaginative use of aesthetic, intellectual, and emotional effects generate engagement, including: repertoire, orchestration, texture, mood, mode, style, and expressiveness.</p> <p><b>PACING:</b> 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><b>COORDINATION:</b> 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>											
<b>COMMUNICATION</b>											
<p><b>ENGAGEMENT:</b> The performers ability to engage with the audience through mood/emotion, showmanship, and musical character.</p> <p><b>ARTISTRY:</b> The unified demonstration of musical artistry through musical expression, vertical/horizontal phrasing, subtlety/nuance, and style.</p> <p><b>EXCELLENCE:</b> 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 <b>minimally-engaging</b> journey.			There range of effects provide <b>some opportunities for creativity</b> . The journey is <b>sometimes</b> engaging, but still contains areas that can be enhanced for interest.			There is a <b>good range and variety</b> of effects programmed in an <b>usually creative</b> manner. There are <b>frequent</b> opportunities for engagement.			There is a <b>superior range and variety</b> of programmed effects programed in a truly <b>creative and sophisticated manner</b> , providing a vehicle for <b>constant engagement</b> .		
PACING	The journey shows <b>some intention and shape</b> . <b>Inconsistencies</b> still disrupt the program's cohesiveness.			The journey, <b>at times</b> , feels <b>intentional and cohesive</b> . Timing, dynamics, and intensity <b>flow naturally from time-to-time</b> , with clearer climaxes, resolutions, and a sense of direction.			<b>Most of the time</b> , timing, dynamics, and intensity are <b>well-planned</b> , with tension and release <b>unfolding naturally</b> . There are <b>limited breaks</b> in the cohesion of the journey's pacing.			Timing, dynamics, and intensity are <b>inherently engaging</b> , with tension and release <b>unfolding naturally</b> . Pacing yields a <b>cohesive and compelling</b> musical journey.		
COORDINATION	Audio/Visual and Audio/Audio coordination is <b>rarely</b> used, but there are many opportunities to better coordinate elements to enhance the effectiveness of the journey.			Audio/Visual and Audio/Audio coordination are <b>usually</b> used and somewhat apparent and logical.			<b>Excellent and frequent</b> use of Audio/Visual and Audio/Audio coordination in the design. <b>Some opportunities</b> remain available for stronger coordination between elements of the design.			There is a <b>constant</b> sense of coordination between design elements, which demonstrates <b>maturity</b> and <b>virtuosity</b> in the design of the program.		
COMMUNICATION	TOURNAMENT OF BANDS											
ENGAGEMENT	The performers display <b>minimal</b> awareness of the skills involved in the communication of the entire program, and <b>rarely</b> communicate the intent of the journey to the audience.			The performers demonstrate a <b>grasp</b> of the skills needed to communicate the intent, and <b>sometimes</b> connecting with the audience. Performers are still learning to create a engaging journey.			Performers <b>often communicate</b> the program's intent with <b>confidence and clarity</b> . The audience is <b>frequently engaged</b> , although, there are still opportunities to enhance the consistency.			Performers <b>almost always communicate</b> the program's intent with <b>confidence and clarity</b> . The audience is <b>constantly engaged</b> by the ensemble.		
ARTISTRY	While <b>inconsistent</b> , there is some phrasing and a <b>minimal</b> sense of style.			Musical expression is <b>developing</b> , with phrasing and an <b>emerging</b> sense of style. Nuance and subtlety are <b>sometimes</b> apparent. Performers <b>occasionally</b> communicate artistic sensitivity.			<b>Frequently</b> demonstrate artistry with <b>confidence and clarity</b> . Musical expression is purposeful, with <b>phrasing, style</b> , and more <b>refined nuance</b> . Opportunities exist for further unity and consistency in artistry.			Performers <b>consistently</b> demonstrate artistry with <b>clarity and unity</b> . Musical expression is purposeful, with <b>very few lapses</b> in the performance <b>phrasing, style</b> , and <b>nuance</b> .		
EXCELLENCE	Performers demonstrate <b>limited</b> awareness of excellence, with breakdowns happening a multitude of times.			Performers demonstrate <b>moderate</b> achievement for longer periods of time. Ability to recover from breakdowns is <b>developing</b> . The performers demonstrate training <b>sometimes</b> , with continued room for growth.			Performers demonstrate <b>high levels</b> of achievement most of the time. Isolated instances of unrefinement still exist.			Performers perform with a <b>very high level</b> of achievement <b>consistently</b> . High levels of <b>professionalism</b> elevate the performance in a manner that <b>fully realizes</b> 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 <b>Rarely</b>			Box 2 <b>Sometimes</b>			Box 3 <b>Frequently</b>			Box 4 <b>Consistently</b>		
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:											
<b>COMPOSITION</b>											
<p><b>ORCHESTRATION:</b> The thoughtful and thorough planning used to convey musical ideas and enhance the overall musical program.</p> <p><b>MUSICAL, PHYSICAL AND ENVIROMENTAL CHALLENGES:</b> The musical challenges associated with staging, movement, velocity, simultaneous responsibility, and other environmental factors</p> <p><b>TECHNICAL VOCABULARY, CLARITY OF INTENT:</b> The range, variety, &amp; compatibility of class-appropriate technical responsibilities across all elements of the ensemble</p>											
<b>ACHIEVEMENT</b>											
<p><b>TRAINING:</b> Skill sets to support the vocabulary, concentration/focus, stamina, and recovery skills are developed and achieved.</p> <p><b>QUALITY OF SOUND:</b> 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><b>EXPRESSION AND MUSICIANSHIP:</b> The ability of the performer to demonstrate, convey, and realize expressive qualities and musicianship.</p> <p><b>ACHIEVEMENT OF PHYSICAL AND ENVIRONMENTAL CHALLENGES:</b> Measures how well performers achieve challenges of space, velocity, proximity, and layered responsibilities.</p> <p><b>ENSEMBLE COHESIVENESS:</b> 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		
	Box 1			Box 2			Box 3			Box 4			
	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	
	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 <b>frequently ineffective</b> for the instrumentation of the ensemble. There is <b>minimal</b> variety, leading to a lack of clarity and depth. There is seldom consideration to the musical program.			There is <b>some variety</b> 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 <b>frequently enhances</b> the musical program.			Orchestration is <b>consistently appropriate</b> for the instrumentation of the ensemble. A wide range of <b>advanced</b> compositional techniques elevates the musical program in a mature manner.			
MUSICAL, PHYSICAL AND ENVIRONMENTAL CHALLENGES	Staging, physical demand, and environmental challenges are <b>sometimes demonstrated in tandem with musical responsibilities</b> .			Physical and environmental challenges are present. <b>Some</b> challenges are <b>incompatible</b> with the level of training, affecting readability of designed intent.			<b>Intermediate-to-advanced</b> physical and environmental challenges are <b>often presented</b> in tandem with musical responsibilities.			<b>Advanced</b> physical and environmental challenges are <b>often designed</b> , placing <b>frequent demand</b> on the ensemble.			
TECHNICAL VOCABULARY, CLARITY OF INTENT	<b>Limited depth</b> in technical challenges. Technical responsibilities often placed on a <b>particular section or instrument</b> .			<b>Some range and variety of</b> intermediate technical skills are present, but not frequently. Weight and frequency of technical responsibilities <b>vary from section-to-section</b>			<b>A broad range of</b> technical skills are presented <b>frequently</b> . Technical challenges are appropriately shared <b>across all sections</b> of the ensemble.			<b>Advances, mature</b> technical skills are presented throughout the <b>entirety of the program</b> . <b>All sections</b> are responsible for technical challenges in the program.			
ACHIEVEMENT	TOURNAMENT OF BANDS												
TRAINING	Scoring <b>may not be compatible</b> with the performers skill sets, concentration <b>lapses</b> occur. Ensemble <b>lacks</b> a consistent approach to the instruments.			Recovery is <b>developing</b> . Scoring is evolving in regards to performers training. There are <b>occasional</b> issues with stick/mallet grip, placement, and stroke types.			Recovery skills are <b>moderate</b> , Technique <b>frequently</b> shows training, though minor adjustments may still be needed at times.			Scoring is <b>consistently</b> compatible with the ensembles level of training, Stick/mallet grip, placement, and stroke types are <b>advanced</b> . Recoveries are <b>outstanding</b> .			
QUALITY OF SOUND	Drum heads are <b>lack</b> tuning, inhibiting quality of tone. Mix of electronics are <b>rarely</b> 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 <b>developing</b> .			Stick and mallets choices <b>frequently</b> produce a full sound. Mix of Electronics is balanced to the ensemble.			Mix of electronics is advanced. <b>A full, rich sound is produced</b> by the entire ensemble			
EXPRESSION AND MUSICIANSHIP	Phrasing and expression are seldom attempted, <b>lack</b> of defined role within ensemble. <b>Struggles</b> with timing, rhythmic accuracy. Role is <b>undefined</b> .			<b>Growing</b> range of dynamic qualities. Balance is <b>occasionally</b> displayed. Lapses in rhythmic accuracy occur .Phrasing and expression are <b>developing</b> .			<b>Frequently</b> plays with good tempo control, and musicianship. Ensemble plays with expression <b>most of the time</b> . The blend and balance is <b>often</b> achieved.			<b>Defined</b> Balance is displayed both sectionally and ensemble. Rhythms are presented in a clear manor. <b>A consistent</b> understanding of role .Ensemble has and <b>outstanding</b> uniform display of musicianship..			
ACHIEVEMENT OF PHYSICAL AND ENVIRONMENTAL CHALLENGES	<b>Unclear</b> understanding of Listening environment, pulse center, and <b>struggles</b> with layering of responsibilities. <b>Limited</b> concentration and stamina.			<b>Developing</b> awareness of listing responsibilities, lapses occur in pulse. Multiple responsibilities are starting to be defined. Improved concentration with <b>occasional</b> breaks.			Challenges are compatible with training and are <b>frequently</b> successful. Performers are understanding the multiple responsibilities being placed on them. <b>Moderate</b> concentration with occasional breaks.			<b>Defined</b> pulse center provides a <b>consistent</b> listening environment. <b>Clearly</b> layered moments are clear and do not hamper the performance quality. <b>Consistent</b> concentration and stamina.			
ENSEMBLE COHESIVENESS	Ensemble alignment is <b>inconsistent</b> . Phasing within phrases and sections occurs multiple times. <b>Inaccuracy</b> of pitch, rhythm, etc. <b>limits</b> the performance.			Issues with phasing and ensemble cohesiveness occur <b>occasionally</b> . Precision and accuracy are evident at times, but there are still <b>multiple opportunities for improved clarity</b> .			Ensemble cohesion and vertical alignment is successful <b>most of the time</b> . Precision and accuracy are <b>moderate</b> . There are limited instances of inconsistency			Ensemble performs at a <b>high level</b> of achievement <b>consistently</b> . High levels of <b>professionalism</b> 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			