

CALIFORNIA STATE BAND CHAMPIONSHIPS



2022

California State Band Championships

Southwest Judges Network

Specifications for Evaluating Performing Ensembles

V6.1

The California State Band Championships and the Southwest Judges Network serve under the auspices of the Southwest Music Education Association

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Chapter 1: Purpose

The goal of the Southwest Judges Network, in partnership with the California State Band Championship Series, is to provide a supportive, educational, and consistent forum of competition. This includes ranking and rating student performances while providing scoring-significant commentary. Ideally, we should partner with unit directors, instructors, and students in providing an objective and unbiased reflection of the level of achievement presented in their performance that day.

1. We shall strive to establish consistency between judges in order that the final ranking of a contest would not be substantially different if other judges were assigned to that particular contest.
2. We shall strive for transparency in our philosophy and methodology, including the open sharing of these guidelines.
3. All judges are encouraged to implement the ethics, philosophy and quality standards outlined in this manual in order to be an active adjudicator for SWJN and CSBC.

Chapter 2: Qualification, Training and Continuing Education of Evaluators

To be contracted by the Southwest Judges Network (SWJN) as an adjudicator for CSBC events, you must meet the following requirements:

Background: Significant relevant education and experience as a performer, instructor and/or designer. In the music caption, this typically means an earned degree in music.

Complete the following for initial qualification:

- A. Read this manual and be familiar with its contents.
- B. Trial-judge at one of the first shows of the season. Turn in your recorded commentary and scores to the Caption Coordinator for that caption. S/he will provide feedback and either recommend additional trials or recommend you for approval as a working judge. The average is 2-4 trials if you have no previous judging experience but have good experience as an instructor. Experienced judges can be approved in one trial.

Note: The SWJN President may establish alternative methods of qualification for individuals considered to be highly experienced in the field.

Currency: Judges must remain connected with the marching arts relative to their caption. This can be accomplished in a variety of ways – please see your Caption Coordinator for more info.

Chapter 3: Key Principles of Our Approach

In order to provide the best service possible to the student performers, judges are expected to implement the following

1. **Recognition of Achievement vs. Identification of Error or Deficiency.** The role of the judge is, first and foremost, to evaluate levels of achievement. Deficiencies become apparent as lower levels of achievement. Remember - this is a growth experience for high school students. Reinforcing their positive achievements validates the effort they have invested.
2. Measuring achievement considers **WHAT** the performer, section or ensemble is doing and **HOW** they are doing it. More succinctly:

What + How = Achievement

3. **Stylistic Breadth.** All stylistic choices of music, drill, and choreography shall have equal opportunity for scoring based on the qualities of the presentation. This requires all evaluators to maintain current knowledge of the broadest pallet of musical and choreographic styles.

Musically, this could include orchestral transcriptions, jazz, wind literature, Broadway, or other contemporary approaches to field music performance. The judge's knowledge should include an understanding of the performance practice of each style.

In the Visual captions, this means the broadest range of approaches to drill design and staging concepts currently or historically in use across the marching band activity. Whether it's theatrical staging, various traditional approaches to drill, or the Ohio State mega-scale animation, it is essential for the judge to understand the intent and approach of each style to properly evaluate the performance.

Choreographically, stylistic breadth means understanding the wide variety of styles and approaches possible through the triad of form, body, and equipment. In movement, this involves not only the fundamental dance styles of ballet, modern, and jazz, but also the dance-influenced movement styles that are unique to color guard. It is the role of the judge to effectively evaluate the wide range of approaches to choreography, including various methods of coordination, layering, and visual orchestration.

4. **All Numbers Available to All Units.** It shall be our approach that all numbers shall be available to all units regardless of size or classification. The score shall be determined solely by the qualities presented in their performance.
5. **Instrumentation/Size of Ensemble.** All judges will evaluate the achievement of the performers present, with standards appropriate to the size of unit. This includes balance, volume of sound, dynamic range, field coverage, etc.
6. **Effect vs. Excellence.** While we enjoy a performance that presents a high level of excellence, it is essential to realize the concept of effect goes far beyond uniformity of time (timing) and space (position of body, being in form, position of equipment, instrument, etc.). Excellence is one of three dimensions of effect.

We measure the success of this expressive communication as another dimension of effect. Performers must have the vehicle to connect with their audience, and their communication must take advantage of that vehicle.

Additionally, we can craft a show based on all the ingredients of a good show, and then find that it lacks synergy – that special quality that is created when the whole is greater than the sum of the parts. This synergy of design elements and performance is a third dimension of effect.

Once again – the three dimensions of *effect* are:

- Excellence
- Expression (the written vehicle and performer’s contribution)
- Synergy of design elements and performer contribution. Once this level is reached, we can speak to effect carrying aesthetic properties that are more emotional or more intellectual in nature.

7. **Recorded Commentary.** Commentary provided to performers, directors, and instructors should conform to the following:
 - A. **Scoring Significant.** Comments should identify those areas of the presentation that are most significant relative to box placement and score.
 - B. **Reflect Sampling Across Unit and Caption.** We will sample all areas of our caption thoroughly and across all performers involved in that caption.
 - C. **Specific and Clear.** Commentary should be specific and avoid broad generalizations. Comments should identify the section of the performing group, the skill or quality being addressed, and the evaluation. The best comments carry the most meaning with the fewest words.
 - D. **Caption Focused.** Commentary shall reflect the full breadth of the caption being judged, including all areas listed on the score sheet, within this manual, and within the discipline of that caption. Avoid comments better suited to another caption unless acknowledging the performer’s responsibilities.
 - E. **Supportive, Positive Tone.** Competing within CSBC and SWJN should be a positive experience for all units. This means a delivery that is encouraging to the performers and respectful of the time, effort and sweat invested by all. You are part of their educational experience.
 - F. **Educational for Staff and Students.** Commentary should provide meaningful information. When faced with a recurring issue, comment on it two or three times then move on to something else. The recurring issue can be addressed further in the wrap-up. Keep in mind that students may hear your comments.

- G. Free of Technical Issues.** Technology is great when it works. When the headset or adapter does not function as we hope, your expertise and feedback to the competing group is lost.
- 8. Evaluate the Performance of the Day Without Regard to History or Expectations.** Many adjudicators will see some groups multiple times during a season. Approach each show as a distinct and separate event.
- 9. Layers of Responsibility.** Every performer has multiple layers of responsibility. This may include musical or equipment responsibilities, choreographic responsibilities, and form responsibilities. The depth and complexity of these responsibilities are part of the “What” factor in determining the level of achievement.
- 10. Quantity vs. Quality.** In determining scores, we must consider both overall quality of performance and the frequency/consistency of best quality performance. When these two perspectives give different results, we lean towards quality.
- 11. Special Education Students.** We do not follow any individual student or comment repeatedly on any individual with skill deficiencies. To be truly inclusive, we should only encourage those courageous

Chapter 4: Maintaining Consistency from Judge to Judge

In order to achieve relatively consistent results in scoring, the following guidelines are provided:

1. Scanning and Sampling

- A. Across the Performing Unit.** Sample all performers equally. In some captions, a “zoom-in/zoom-out” approach will be required where the judge alternates between sampling small groups of performers with perceptually “stepping back” to look at the full ensemble.
- B. Across the Caption.** Sample all areas within each sub caption.

2. Impression/Analysis/Comparison. The process of arriving at a unit’s score includes three steps – Impression, Analysis, and Comparison.

The first step is Impression. Upon completion of a show, you should have a “gut sense” of box placement for a specific sub caption. Splitting each box into thirds, a judge might have an impression of “high box 3” or “mid box 4.” This impression is based on your experience as a judge, your understanding of the criteria reference, and your interaction with other judges.

The second step is Analysis. Read the box descriptions, determine if the impression was correct and adjust accordingly. This is the balancing of all elements in a group’s performance to narrow the range of possible scores.

The final step is Comparison. Review scores already given in each sub caption and rank the group appropriately. This ranking should agree with our range of scores from the Analysis step.

Sometimes a judge may have to choose between proper spread and box placement. In that situation, box placement takes priority (see Section 4.4.4 below).

3. **Criteria Reference.** The criteria reference is the description associated with a given range of scores. The description targets the mid-point score within that range.
 - A. **Requirements to enter each box.** When a unit's performance exceeds most (51% or more) of the qualities of a given box, then the score assigned will be in that box.
 - B. **Descriptions reference the middle of each box.**

4. Numbers Management

- A. **Basis for Comparison.** The basis for comparison is the bands and color guards competing within CSBC.
- B. **Use of Thirds.** Each box is easily divisible into 3 thirds of 5 points each. This is a helpful tool. Think in terms of Upper Third of Box 3, for example.
- C. **Average.** One premise of our scoring system places the average at 71 – the lowest number in Box 4.
- D. **Sub caption Integrity.** Rank and assign scores based on each sub caption, not on the bottom line.
- E. **Ties.** Should your bottom-line number result in a tie, revisit the sub caption scores and make an appropriate adjustment. Our job is to make decisions, so ties are to be avoided on the bottom line. If absolutely necessary, the .05 increment is available to break a tie.
- F. **Ranking vs. Rating Prioritized.** The first priority of the evaluator is to rank the unit in the proper order via sub caption integrity. Ranking and rating priorities shall be:
 - First Priority – rank and rate via sub captions.
 - Second Priority – establishing the appropriate “spread” between units.
 - Third Priority – Placing the unit in the correct third of the correct box.

Chapter 5: Caption-Specific Considerations

Visual Performance—There are two sub captions – *Ensemble Quality of Achievement* evaluates the level of ensemble skills presented, and *Individual Training, Accuracy and Definition* evaluates the preparation of the individual performers. The scope of this caption includes all that is visible in the performing area.

1. **Sampling.** The Visual Performance judge will sample all sections, including brass, woodwind, percussion, and color guard. If the color guard is 25% of the total unit members, then the judge should sample the color guard roughly 25% of the time. The same idea applies to other sections of the ensemble. This caption uses the “zoom-in/zoom-out method for best sampling at the individual, section, and ensemble levels.

2. **Evaluating Achievement.** Both sub captions focus primarily on “How” the performance is achieved with consideration for “What” – the responsibilities the ensemble and the performers have been given to achieve.
3. **Ensemble Control.** All aspects of form, body, and equipment are to be evaluated with regard to clarity, accuracy, and precision. Clarity often depends on the complexity of the visual orchestration as well as the excellence with which it is presented. Form exists at all times when two or more people are involved in a given moment. Equipment includes not only the color guard, but the instruments as well.
4. **Demonstration/Uniformity of Technique.** There is no one preferred or correct technique. In fact, each well-developed ensemble will have their own variation. In sections of multiple performers, the basis for evaluation shall be the uniformity of technique demonstrated by all individuals within the section.
5. **Recovery.** When form breaks, timing issues, breaks in character or other flaws occur, a performer or group of performers are expected to recover promptly and effectively.
6. **Effort Changes.** Based on the Laban Movement Framework, the dynamics of space, time, weight, and flow describe expressive movement. A change of speed is a change in relationship to time. A change from straight (direct) motion to a rounded path is a change relative to space. Likewise, light to strong is the range for weight and bound to free is the range for flow. Each of these, separately, or in combination with other movement dynamics, represents an effort-change.
7. **Adherence to Style/Role.** In this context, style refers to any stylized or choreographed movement – marching, dancing, visuals, postures, gestures, walking, running, etc. Unless specifically choreographed otherwise, all movement should present a discernible style. Adherence to role refers to consistency of characterization projected by the ensemble or specific individuals.
8. **Individual Control.** The body functions as the foundation for musical performance or the handling of equipment. Specific control of the body core, thorax, arms, legs, head, and feet supports postural and gestural efforts as well as various modes of motion.
9. **Timing and Tempo Control.** In addition to controlling the various parts of the body in space, movement must be synchronized to a given pulse (tempo). Because of inertia, changes in speed represent a different challenge to control the body. This area includes our traditional concept of precision.
10. **Interval and Spacing.** Whether uniform, progressive, or otherwise designed, the judge measures the performer’s ability to manage the spatial relationship to other performers.
11. **Professionalism.** Our three primary components to evaluate are precision, presence, and stamina.

- 12. Technique/Method.** From the individual perspective, we measure the level of definition of any specific technique or method that is performed. This includes all marching, dance, and theatre techniques or methods.
- 13. Construction Relative to Performance.** The VP judge is encouraged to be aware and, as appropriate, to comment on any construction issues that impact visual performance.

Visual Effect—The Visual Effect caption includes two sub captions – *Content Effectiveness* and *Performance Effectiveness*. The scope of this caption includes all that is visible in the performing area.

- 1. Elements and Principles of Visual Design.** Judges should be familiar with the elements of visual design, including line, color, shape, texture, space/negative space, and form. The principles of design include balance, gradation, contrast, emphasis, and unity.
- 2. Engagement and Entertainment.** When we are truly engaged in a performance, we enter what psychologists call a “flow state.” We are largely unaware of the passing of time, and are experiencing the performance without other thoughts intruding. To fully evaluate this, the judge must consider more than just his/her personal taste. You might enjoy single bounding-line forms, and the band on the field is doing block drill or a pure staging approach with less emphasis on large-scale form. It is essential that the judge be broad-based in their evaluation of this facet of performance. The judge must put personal taste aside and enter the stadium with a clear head and an open heart.
- 3. The Visual Journey.** Each show should have some unifying concept – this could be a storyline, subject or theme. The way in which the concept is presented and developed may differ widely from unit to unit – this could be a thematic musical composition, a narrative using music of different styles, or any other method that creativity might suggest. Horizontal development, pacing, continuity and sequencing are all included.
- 4. Creativity.** Creativity isn’t always something new and different. It can be a new combination, context, or application of existing ideas. Above all, the creative element must be effective in engaging the audience.
- 5. Musical Integration/Visual Musicalsity.** Ideally, the audio-visual presentation should be fully integrated in one holistic, unified work. The music and visual should synergize – the whole should become greater than the sum of the parts.
- 6. Range and Variety of Effect.** Redundancy reduces engagement. The effect of high volume will lessen with repetition. Contrasts, use of other means to achieve effect, and the synergistic sequencing of a wider range of varied effects will heighten the engagement of the show.
- 7. Coordination.** In quality visual design, there are three forms of coordination to be considered: visual-to-visual, audio to visual, and audio-to-audio. Each of these has implications for the visual design choices. It is the role of the judge to heighten their awareness of the coordination possibilities, and credit achievement in whatever form it occurs.

8. **Staging.** Creative placement of musical voices and visual elements upon the stage is critical to a successful presentation. The staging concept should direct the eye appropriately as well as be aesthetically engaging.
9. **Expression, Emotion, and Communication.** In addition to all of the technical challenges, the performer communicates emotion to the audience. This should be displayed in the large-scale visual design as well as the choreography and various postural/gestural contributions. The judge must be sensitized to this emotional nuance as presented through the visual portion of the show.
10. **Intensity, Focus, Projection, and Commitment.** When performers are fully invested in their roles, their perceptions are heightened, the emotional drive increases, and the projection of this emotional intensity to the audience makes the show come alive.
11. **Professionalism.** This is, in many ways, the core of our activity. Be sensitive to it, encourage it, and reward it.
12. **Spirit and Energy.** During a performance, there is an energy cycle. The performers put forth energy through their performance, including the direct physical connection of sonic energy on the ear drum, visual energy to the eye, and a certain subtle tactile energy that is felt by strong sound waves, or impacts. The greater the range and control of this energy, the greater the reward.

Music Performance—The Music Performance caption includes two sub captions – *Ensemble Quality of Achievement* evaluates the musical ensemble through sampling of segments, sections and the full ensemble, and *Individual Training, Accuracy, and Definition*, which evaluates the preparation of the individual performers. All sounds produced by the performing unit are adjudicated in this caption.

1. **Sampling.** Sample sections proportionally as well as the full ensemble, including the battery and front ensemble. This is best achieved by the “zoom-in/zoom-out” method. In addition, be sure to sample all areas listed on the score sheet.
2. **Evaluating Achievement.** Both sub captions focus primarily on “How” the performance is achieved with consideration for “What” – the responsibilities the ensemble and the performers have been given to achieve.
3. **Percussion.** In regards to percussion, the Music Performance judge should consider how unified and how musical the percussion contribution is achieved. Percussion instrumentation or the staging of all percussion performers in the pit area is not a factor.
4. **Ensemble Pulse Control.** Accuracy of timing relies on ensemble pulse control. In turn, pulse control can be affected by a variety of factors, including staging (especially battery placement relative to winds), battery tacet, and the level of musical and visual responsibilities. Some of these combinations represent additional challenges for the performer and should be considered by the adjudicator.

5. **Expressive Range.** The degree to which a unit creates contrast within an appropriate dynamic range for the size of the ensemble. This includes properly balancing and executing sudden or gradual dynamic contrasts.
6. **Balance, Blend, and Sonority.** It is the role of the Judge to identify not only a well-blended sonority, but also to recognize that there are multiple choices available to the instructional staff in the creation of that musical moment. If the choice is appropriate (and there are usually multiple appropriate choices), then we measure the achievement present in the final result. Likewise, the failure to make a choice of sonority or an inappropriate choice should be identified and considered.
7. **Intonation.** Good intonation starts with a good characteristic tone quality. We can address the factors involved – quality and quantity of breath support, embouchure, shaping of the mouth and vocal cavity, etc. Ultimately, we must measure the achievement in both harmonic intonation as well as melodic intonation.
8. **Idiomatic Interpretation/Adherence to Style.** As musicians, we perform Bach differently than we would Mozart or Beethoven. We perform swing differently from shuffle, various Latin styles or rock. As Judges, we must be familiar with the broad range of styles and able to assess achievement and provide meaningful input regardless of the musical style involved.
9. **Quality of Sound.** In evaluating tone quality, an evaluator should measure the production of a characteristic individual tone while achieving projection appropriate to the number of performers. Just like the wind players, the percussionists should be evaluated in regards to the production of good tone.
10. **Timbral Control.** The creation of ensemble sonority begins with control of the performer's individual tone color. The same chord, voiced the same way, may sound different based on varying individual timbres.
11. **Musicianship.** This is the craft of being a musician. Phrasing, shaping of phrases, stylistically appropriate interpretation, articulations, and rhythmic accuracy are just some of the facets of musicianship.
12. **Professionalism.** Our three primary components to evaluate from a musical perspective are precision, presence, and stamina.
13. **Technical Development.** This refers to all areas of technical development for a young musician, including facility on the instrument and the ability to coordinate music and movement. Aristoxenus gave us his "States of Rhythm" that are helpful here:
 - "Arrhythmic" – Can't play the part.
 - "Errhythmic" – Can play it, but not yet able to express with it.
 - "Eurhythmic" – Can play it with expression.

Music Effect—The Music Effect caption includes two sub captions – *Content Effectiveness* and *Performance Effectiveness*. All sounds produced by the performing unit are adjudicated in this caption.

1. **Engagement and Entertainment.** When we are truly engaged in a performance, we enter what psychologists call a “flow state.” We are largely unaware of the passing of time and are experiencing the performance without other thoughts intruding. To fully evaluate this, the judge must consider more than just his/her personal taste. You might enjoy Broadway musicals, and the band on the field is playing Stravinsky or Bebop. It is essential that the judge be broad-based in their evaluation of this facet of performance. How would a Stravinsky lover or a bebop fan respond to this performance? Would they be engaged? The judge must put personal taste aside and enter the stadium with a clear head and an open heart.
2. **Musical Journey.** Each show should have some unifying concept – a storyline, a subject or a theme. The way in which the journey is presented may differ widely from unit to unit. This could be a thematic musical composition, a narrative using music of different styles, or any other method that creativity might suggest. Pacing, continuity, horizontal development, tension/release, climaxes, arrival points, recessions, contrasting dynamics, and moods are the underlying tools that engage the audience in the unified musical journey.
3. **Creativity.** Creativity isn’t always something new and different. It can be a new combination, context or application of existing ideas. Above all, the creative element must be effective in engaging the audience.
4. **Musicality.** When we say something is musical, we generally mean it appeals to our artistic sensibilities. Musicality measures the degree of musical potential present in the written book for winds and percussion.
5. **Expression, Emotion, and Communication.** It is the role of the performer, in addition to all of the technical and mental challenges, to communicate emotion to the audience through their musical program. The judge must be sensitized to this emotional nuance as presented through the musical portion of the show.
6. **Coordination and Staging.** There are three forms of coordination to be considered: visual-to-visual, audio to visual, and audio-to-audio (including percussion to winds). It is the role of the judge to heighten their awareness of the coordination possibilities, and credit achievement in whatever form it occurs.
7. **Communication.** It is the role of the performer, in addition to all of the technical and mental challenges, to communicate emotion to the audience through their show. The judge must be sensitized to this emotional nuance as presented.
8. **Musical Excellence.** Excellence is the keystone of effect. High levels of excellence amplify effect, low levels of excellence diminish effect.
9. **Intensity, Focus, Projection, and Commitment.** When performers are fully invested in their roles, their perceptions are heightened, the emotional drive increases, and the projection of emotional intensity makes the show come alive.
10. **Professionalism.** This is, in many ways, the cornerstone of our activity. Be sensitive to it, encourage it, and reward it. Our three primary components to evaluate from a musical perspective are precision, presence, and stamina.

- 11. Spirit and Energy.** During a performance, there is an energy cycle. The performers put forth energy through their performance, including the direct physical connection of sonic energy on the eardrum, visual energy to the eye, and a certain subtle tactile energy that is felt by strong sound waves, or impacts. The greater the range and control of this energy, the greater the reward.

Color Guard—The Color Guard caption includes two sub captions – *Content* and *Excellence*.

- 1. Sampling across the triad of form, body, and equipment.** It is natural to evaluate that which is presented center stage. However, in order to provide the most consistent evaluation across a broad range of groups, we should thoroughly sample the entire guard across all areas of both sub captions and honor achievement appropriately.
- 2. Form.** All considerations of drill, staging or the interaction of two or more individuals shall be considered as form.
- 3. Body.** All articulations of the limbs, spine, sense of center, extension, flexion, and expression achieved thereby shall be considered as efforts of the body. The range of efforts and effort-changes presented shall also be considered. Additionally, the excellence evident in the fulfillment of that vocabulary shall be considered.
- 4. Equipment.** The development of equipment handling technique, exploration of the kinesphere, effort changes, spatial pathways, variety of release and catch points, and holistic equipment/body phrasing represent just some of the key considerations in evaluating the development of equipment handling skills.
- 5. Qualities of movement.** Space, time, weight, and flow are general descriptors of the qualities of movement (Laban). Alternately, we can also describe movement through space, time, and energy (Dalcroze). Here are the polar descriptors for each:

Space	Direct (straight)	↔	Indirect (arc-like)
Time	Slow	↔	Quick
Weight	Heavy	↔	Light
Flow	Bound	↔	Free

For example, space is all around us. The way we move through space, either by walking, moving an arm, or moving a flag, could be direct (in a straight line) or indirect (following a curve or arc). The combination of these movement components creates efforts. All movement can be expressed through these qualities, and a broader vocabulary includes a greater exploration of these qualities of movement.

- 6. Simultaneous Responsibilities.** In order to accurately rank and rate, we consider the level of simultaneous responsibilities required of the performer and the level of excellence achieved.

These responsibilities could include any aspect of form/body/equipment alone or in combination.

7. **Unity and Synergy.** Credit will be given for the achievement of the artistic coordination and integration of the color guard with all other performing elements into a unified presentation. This is especially true when the whole is greater than the sum of the parts.
8. **Quality of Composition Appropriateness to Ensemble.** We will evaluate the “fit” of the written book to the performing ensemble.
9. **Range and Depth of Vocabulary.** With quality of performance as a consideration, this area includes the level of complexity of the written book, integration and variety of form/body/equipment, variety of effort changes, and range of component skills.
10. **Visual Musicality.** The movement and equipment choreography can interact with the musical book in a number of ways. It could be a literal interpretation where the choreography follows the music very closely, or the musical book can be the “soundtrack” to the visual performance. Other options are possible too. The key is that a visible relationship between the music and the written book is visible.
11. **Uniformity/Accuracy.** This is part of the HOW. Be sure to consider the WHAT as well.
12. **Consistency of Technique.** The development of specific skills that are uniformly performed through a defined and refined method. This can include skeletal components, musculature, weight distribution/transfer, position in space, etc. Technique in equipment and movement should be sampled equally.
13. **Characterization.** Characterization can occur in many ways. While it can be the depiction of a specific character, it can also be the more abstract portrayal of an emotional state or a reaction. There is almost infinite variety in the possible approaches to characterization.
14. **Expression.** We evaluate the quality and consistency of the performer’s connection with the audience, including face, body (effort), and combinations with equipment. This communication can be emotional in nature and should be appropriate to the mood and message of the moment.
15. **Recovery.** Recovery involves two steps – the student’s recognition of the issue, and proper adjustment to correct. Lack of awareness and overcorrection are two common issues in this area.
16. **Training.** The evaluator measures the display of effective preparation for the skills required during the performance. In doing so, the judge should consider the triad of form, body, and equipment in addition to multiple layers of responsibility.

Percussion—The Percussion caption includes two sub captions – *Content* and *Achievement*.

1. **Sampling.** Sample all sections and subsections equally, spending relatively equal time and commentary between the battery and the front ensemble. Balanced evaluation and commentary within the battery (spread between all voices) and front ensemble (including all voices as well as electronics) are expected. Included within this sampling is consideration of multiple responsibilities, such as communication, choreography, drill, etc.
2. **Sound Quality.** Do all performers demonstrate a high-quality characteristic sound quality for their instrument? Playing area, velocity, tuning, grip, implements, articulation, release technique, muscle engagement, visual uniformity, etc. all play an important role in the maturation of sound quality.
3. **Dynamics and Intensities.** The contrast of dynamics and intensities are fundamental to musicianship and musical expression. Evaluate the dynamic range and control of all sections and subsections of both the battery and front ensemble with consideration for how the dynamics and intensities contribute to and align with the entire ensemble. Sound reinforcement, electronic usage etc. will be considered within this area.
4. **Range and Depth of Vocabulary.** With quality of performance as a consideration, this area includes the level of complexity of all parts the written book, integration with the other musical voices, variety of choreographic choices, and range of component musical and movement skills.
5. **Musicality.** In context of the content sub caption, musicality refers to the written craftsmanship and designed musical expression.
6. **Unity.** Percussion is not a separate entity to be evaluated in a vacuum, rather an essential section within a larger performing ensemble. As such, evaluate the degree to which the percussion section (battery and front ensemble) support, enhance, and synergize with the whole.
7. **Textures and Orchestration.** Defined as varying degrees of density or transparency, percussion textures can be achieved through orchestration as well as rhythmic variety. The appropriateness and contrasts of textures presented will be considered.
8. **Creativity.** The essence of creativity lies in avoiding that which is cliché, mundane or repetitive while exploring new and different means to achieve desired results. In the area of percussion, this includes all aspects of the book as written and performed, including compositional considerations, variety in voicing, implement usage, etc. In all cases, it is not just the presence of a something new, but rather the artistic contribution within the entire ensemble.
9. **Appropriateness to Ensemble.** An early season performance that shows little room for improvement may indicate a level of challenge that is too low. Likewise, performers who are still struggling at midseason to control a hefty book may be dealing with as challenge level that is too high.
10. **Pulse Control.** Primary responsibilities of the percussion section include tempo control and alignment of rhythmic performance within the percussion ensemble. Listening environment, battery placement, battery/front ensemble tempo clarity, etc., will be continually assessed in evaluating pulse/tempo control.

- 11. Uniformity/Accuracy.** The uniform interpretation of rhythms may be affected by a performer's ability to maintain a consistent pulse. Evaluate rhythmic accuracy, uniformity in interpretation of rhythmic figures, consistency of sound quality, and ensemble cohesiveness with regard to the level of achievement.
- 12. Balance, Blend, and Sonority.** It is the role of the judge to identify not only a well-blended sonority, but also to recognize there are multiple choices available to the instructional staff in the creation of that sonority. If the choice is appropriate (and there are usually multiple appropriate choices), then we measure the achievement present in the final result. Likewise, the failure to make a choice of sonority or an inappropriate choice should be identified and considered.
- 13. Musicianship.** Musicianship, in this context, is the aesthetic craftsmanship of performance. While this includes areas already mentioned such as dynamics, blend and balance, and performing uniformly with others, it also includes those subtleties that arise from use of the senses – listening, watching, feeling – that unite performers and their performance.
- 14. Expression.** That which elevates a performance beyond mere notes and rhythms and provides emotional intent is expression. This includes inflection (levels of accents), shaping of phrases, expansion and contraction of time, and much more are all components of expression.

Head Judge Responsibilities—The Head Judge is responsible for:

- 1. Liaison with Host.** The Head Judge will contact the host's representative to establish communication, ensure appropriate support for the adjudicators, etc.
- 2. Timing of Each Performance.** The Head Judge will ensure each performance fits within the minimum and maximum times specified in the CSBC Field Show Rules.
- 3. Confirming Number of Performers.** The Head Judge will determine if the total number of performers falls within the minimum and maximum limits of the division as defined by the CSBC Field Show Rules.
- 4. Assessing Penalties.** When a competing unit has violated a specified rule listed in the CSBC Field Show Rules, it will be the responsibility of the Head Judge to assess the appropriate penalty.
- 5. Controlling the Flow and Timeliness of the Show.** To do this, the Head Judge will maintain contact with the entry gate, the announcer, all judges, and the tabulator.
- 6. Serving as the Ambassador of SWMEA/CSBC to All Participating Directors.** The Head Judge will address all directors on behalf of SWMEA/CSBC at the close of the show, and interact with directors to answer questions, identify concerns, and provide information as needed.
- 7. Working with Tabulator.** The Head Judge will assist in maintaining clarity of judge commentary if technical issues are noted by the Tabulator. Additionally, the Head Judge will monitor scores for significant aberrations and ties.

Head Judge Timeline. Please see Appendix C for the Head Judge's Timeline.

Tabulation —The Tabulator is responsible for:

1. Preparation.

- A. Prior to season start, turn on all tablets and laptop, connect to Wi-Fi to allow for auto-updating. Once complete, turn off auto-update feature on all devices for remainder of season.
- B. Inventory and check all tablets, laptop, and Wi-Fi devices. If the Head Judge (HJ) is bringing these items to the show, confirm that s/he will complete this task.
- C. Confirm internet option, i.e., school Wi-Fi or hot spots with HJ.
- D. Recharge all tablets. Confirm all tablets are at full charge the day before the show.

2. Set-up at the Show.

- A. Upon arrival, check internet access and strength of signal, Set up hot spot devices as a back-up.
- B. Confirm all tablets and laptop link to internet and log in all judges.
- C. Confirm all judges are logged in to CompSuite.
- D. Confirm listing of judges matches judges actually working the show.
- E. Review use of tablets and digital recorders with all judges prior to show.
- F. Ensure judges complete Google form invoice.
- G. Perform a microphone test – create new group, have all judges record to that group for a few seconds, check clarity and quality and ask judge to make adjustments as needed. Once completed, delete the test group.

3. During the Show.

- A. Monitor judges as they are recording and respond immediately if any issues arise. Remember – commentaries are saved to the tablet, so a judge can continue to record even if not connected to CompSuite.
- B. Review the first several seconds of every recording to ensure it is acceptable. (Note: Tabulator should bring their own earbuds to the show for reviewing recordings).
- C. Listen for judge's introduction. Make sure device wasn't recording casual talking in the booth, etc. (Review Commentary). If unnecessary recording exists at the beginning of the track, split the file, set the acceptable portion of the file as the default file (Review Commentary- upload history).
- D. Spot check balance of commentary.
- E. Request uploads of commentary tracks via CompSuite, as needed.
- F. If a judge presses stop after recording intro, Tabulator will need to merge the two files. (Complete this within the CompSuite App).

4. Following the Show.

- A. Once all scores are in and locked, print recap and complete awards sheet.

- B. Confirm that all commentaries are available to participating directors and instructors. If a commentary has been shorted or is not available, please advise the HJ and email the SWJN President with your assessment of why this occurred.
- C. At instruction of HJ and not before, make scores public.

Chapter 6: Director/Instructor Feedback

As a collaborative community, the feedback of directors and instructors is essential – not just when things go wrong, but also when things go right. Such feedback should be specific and supported with additional evidence where possible.

Feedback will be managed as follows:

1. Director completes a Google form on the CSBC website.
2. Information is routed to the President of the Southwest Judges Network.
3. If necessary, the President will forward to Caption Coordinator to review the feedback.
4. The Caption Coordinator performs analysis and provides recommendation to the President.
 - i. If necessary, the Caption Coordinator will dialogue with the judge mentioned in the feedback for further information.
5. The Caption Coordinator provides recommendation to the President based on conversation with the judge.
6. President reviews the recommendation and advises the Director that the process is complete.
 - i. If necessary, the President will advise the Caption Coordinator on coaching the judge.
 - ii. At any time, a judge may request to dialogue with the President.

Appendix A

Head Judge Responsibilities

One-week Prior	Contact all judges to confirm they have received all necessary info.
Two days Prior	Confirm with Tabulator that tablets have been turned on, allowed to update, recharge, tested, and connected to Wi-Fi devices. Also, confirm Tabulator has the correct names and captions of judges. If the HJ is bringing the gear, then the HJ is responsible for doing this within 24 hours of the show. Not updating the tablets may result in a delay to the start of the show.
Pre-Show	<p>Arrive at the show site 90 minutes before start of show and complete the following:</p> <ol style="list-style-type: none"> 1. Confirm access to press box 2. Confirm live electrical outlets 3. Advise the announcer of show protocols and if needed, establish communication with entry gate for control of show. 4. Arrange judge's location in press box, placing effect judges towards the center and splitting music performance from music effect and visual performance from visual effect. 5. Distribute show schedules to judges 6. Confirm all judges can access internet 7. Complete pre-show sound check 8. Hold pre-show meeting with all judges 9. Confirm tabulator is ready 10. Confirm judges are ready 11. Signal announcer to start the show
During Show	<p>The Head Judge will work from the press box. When in the box, be certain of your communication with the gate. At Championship shows, two HJs may be assigned, allowing one to serve in the usual HJ role and the other to work from field level to serve in an ambassador role.</p> <p>Confirm with Tabulator all is proceeding well. <u>If any issues occur during the show, please be familiar with the troubleshooting section of this manual.</u> If judges are not fully prepared, or if there is a lapse in connection, pause the show.</p> <p>Once a class is complete and a break has occurred in the schedule, advise all judges to lock scores.</p>
Post Show	<ol style="list-style-type: none"> 1. Confirm with the Tabulator all scores are in and all commentaries have been uploaded.

2. Confirm judges have locked all scores.
3. Once all scores are locked, ask each judge to verify the scores for their caption.
4. Once all scores have been verified, verify accuracy of the awards sheet completed by the Tabulator.
5. Ask the announcer to request all directors to the designated meeting point.
6. Instruct announcer on the sequence for awards. Confirm the Tabulator will be guiding the announcer through the awards ceremony.
7. When ready, give the signal to proceed to the meeting point with all the directors and instructors.

- Post Show Judges Dialogue**
1. Introduce all judges and their captions, including yourself and the Tabulator.
 2. Express gratitude. Thank the host director and parent group, as well as all directors and instructors. Your message should be tailored to what works for you. Some ideas include appreciation for the performance, for the good work they do, and the overall quality presented by all groups.
 3. Share the intent of CSBC to provide a quality experience and request their feedback by accessing the appropriate form on the CSBC website.
 4. Advise all directors about the opportunity to meet with the judges and briefly discuss questions, etc. Caution directors and instructors to keep the discussions professional. Remind participants to not question the score, rather to seek further clarification as to commentary or their observations. Scores are final.
 5. If anyone “hogs” a judge’s time when other want to speak, move things along. If a discussion gets heated or unprofessional, intervene and halt the discussion.
 6. When discussions are complete or a reasonable time has passed, dismiss the judges. At this time, advise the Tabulator to make scores public.
 7. If any penalties/warnings were given, or if anything unusual happened (director extremely upset, rainout, weather delay or move to gym), please email both the President and Vice President of the SWJN with a quick summary.

Appendix B

Technical Notes - Troubleshooting

The following is intended as a general guide for Tabulators and Head Judges to manage technical issues should they occur.

1. Connectivity
 - a. Loss of Wi-Fi signal – switch to hot spots.
 - b. Loss of Wi-Fi signal with no backup. Judges should continue recording commentary. These will be saved on the tablet and can be retrieved by the Tabulator later. Record your scores for manual entry.
2. Tablets
 - a. Updating. Like many other devices, tablets have an auto-update protocol that initiates without warning. This can render the tablet useless for a short period of time and delay the show. All tablets should be updated and have auto-update disabled at the start of the season.
 - b. Lockup. If a tablet locks up, there are two possible remedies:
 - i. Restart tablet.
 - ii. Charge tablet.