



California State Band Championships

Southwest Judges Network

Specifications for Evaluating Performing Ensembles

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

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Table of Contents

1. Purpose	3
2. Qualifications	3
3. Key Principles	4
4. Maintaining Consistency from Judge to Judge	6
5. Caption-specific Considerations	7
5.1 Visual Performance	7
5.2 Visual Effect	8
5.3 Music Performance	10
5.4 Music Effect	11
5.5 Color Guard	12
5.6 Percussion	14
5.7 Head Judge	16
5.8 Tabulation	16
6. Director/Instructor Feedback	18
Appendix A - Head Judge Show Prep Timeline	19
Appendix B – Technical Troubleshooting	21

Review Panel

A.K. Kist, SWMEA President
 Mike Spillman, CSBC President
 Kevin Bell, SWJN Vice-President
 Mike Lloyd, CSBC Secretary
 Sarah Mondt, CSBC Treasurer_
 Kim Campbell, SWJN Treasurer
 Dan Smith, SWJN Music Caption Head
 Duane Williams, SWJN Color Guard Caption Head
 Ryan H. Turner, SWJN Visual Caption Head
 Jim Whobrey, Percussion Caption Head

Author/Editor

Dr. Tim Bengel, DMA

Contributors

Kevin Bell
 Ryan H. Turner
 Dan Smith

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.

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

2. Qualification, Training and Continuing Education of Evaluators

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

- 2.1 **Background:** Significant relevant education and experience as a performer, instructor or designer. In the music caption, this typically means an earned degree in music.
- 2.2 Complete the following for initial qualification:
 - 2.2.1 Read this manual and be familiar with its contents.
 - 2.2.2 Trial-judge at one of the first shows of the season. Turn in your recorded commentary and scores to the caption head 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.
 - 2.2.3 The SWJN President may establish alternative methods of qualification for individuals considered to be highly experienced in the field.
- 2.3 **Currency:** Judges must remain connected with the pageantry arts relative to their caption. This can be accomplished in a variety of ways – please see your caption head for more info.

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

3.1 Recognition of Achievement vs. Identification of Error or Deficiency. Our role as evaluators is, first and foremost, to recognize and evaluate levels of achievement. Deficiencies become apparent as lesser levels of achievement. Remember - this is a growth experience for high school students. Reinforcing their positive achievements validates the effort they have invested,

Measuring achievement considers **WHAT** the performer, section or ensemble is doing and **HOW** they are doing it. More succinctly:

What + How = Achievement

3.2 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 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 evaluator to understand the intent and approach of each style to evaluate the performance.

Choreographically, stylistic breadth means understanding the wide variety of styles apparent in 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 evaluator to effectively evaluate the wide range of approaches to choreography, including various methods of coordination, layering, and visual orchestration.

3.3 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.

3.4 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.

3.5 Effect vs. Excellence. While we enjoy a performance that presents a high level of excellence, it is essential to realize that 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 dimension 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

3.6 Recorded Commentary. Commentary provided to performers, directors, and instructors should conform to the following:

3.6.1 Scoring Significant. Our comments should identify those areas of the presentation that are most significant relative to box placement and score.

3.6.2 Reflects Sampling Across Unit and Caption. We will sample all areas of our caption thoroughly and across all performers in the caption being evaluated.

3.6.3 Specific and Clear. Commentary will be specific, avoiding broad generalizations. Comments should identify the section of the performing group, the skill or quality being addressed, and their evaluation. The best comments carry the most meaning with the fewest words.

3.6.4 Caption Bleed. Commentary shall reflect the entire 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.

3.6.5 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.

3.6.6 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.

3.7. 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.

4.0 Maintaining Consistency from Judge to Judge

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

4.1 Scanning and Sampling

4.1.1 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.

4.1.2 Across the Caption. Sample all areas within each subcaption.

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

Impression. Upon completion of a show, you should have a “gut sense” of box placement for a specific subcaption. 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 subcaption 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).

4.3 Criteria Reference

4.3.1 Defined. The criteria reference is the description associated with a given range of scores. The description targets the mid-point score within that range.

4.3.2 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.

4.4 Numbers Management

4.4.1 Basis for Comparison. The basis for comparison is the bands and color guards competing within CSBC.

- 4.4.3 Subcaption Integrity.** Rank, rate and assign scores based on each subcaption, not on the bottom line.
- 4.4.3 Ties.** Should your bottom line number result in a tie, revisit the subcaption 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.
- 4.4.4 Ranking vs. Rating Prioritized.** The first priority of the evaluator is to rank the unit in the proper order via subcaption integrity. Ranking and rating priorities shall be:
 First Priority – rank and rate via subcaptions.
 Second Priority – place the group in the correct segment of the correct box
 Third Priority – establish the appropriate “spread.”

5. Caption-specific Considerations

- 5.1 Visual Performance.** There are two subcaptions – *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.
- 5.1.1 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, 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.
- 5.1.2 Evaluating Achievement.** Both subcaptions focus primarily on “How” the performance is achieved with consideration for “What” – the responsibilities the ensemble and the performers have been given to achieve.
- 5.1.3 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.
- 5.1.4 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.
- 5.1.5 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.
- 5.1.6 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.

- 5.1.7 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.
- 5.1.8 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.
- 5.1.9 Timing & 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.
- 5.1.10 Interval and Spacing.** Whether uniform, progressive, or otherwise designed, the judge measures the performer’s ability to manage the spatial relationship to other performers.
- 5.1.11 Professionalism.** Our three primary components to evaluate are precision, presence and stamina.
- 5.1.12 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.
- 5.1.13 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.
- 5.2 Visual Effect.** The Visual Effect caption includes two subcaptions – *Content Effectiveness* and *Performance Effectiveness*. This scope of this caption includes all that is visible in the performing area.
- 5.2.1 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.
- 5.2.2 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.

- 5.2.3 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.
- 5.2.4 Creativity.** Creativity isn't always something that is 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.
- 5.2.5 Musical Integration/Visual Musicianship.** 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.
- 5.2.6 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.
- 5.2.7 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.
- 5.2.8 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.
- 5.2.9 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.
- 5.2.10 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.
- 5.2.11 Professionalism.** This is, in many ways, the core of our activity. Be sensitive to it, encourage it, and reward it.
- 5.2.12 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.

5.3 Music Performance. The Music Performance caption includes two subcaptions – *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.

- 5.3.1 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.
- 5.3.2 Evaluating Achievement.** Both subcaptions focus primarily on “How” the performance is achieved with consideration for “What” – the responsibilities the ensemble and the performers have been given to achieve.
- 5.3.3 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.
- 5.3.4 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.
- 5.3.5 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.
- 5.3.6 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.
- 5.3.7 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. – but ultimately we must measure the achievement in both harmonic intonation as well as melodic intonation.
- 5.3.8 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.

- 5.3.9 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.
- 5.3.10 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
- 5.3.11 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.
- 5.3.12 Professionalism.** Our three primary components to evaluate from a musical perspective are precision, presence and stamina.
- 5.3.13 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.

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

- 5.4.1 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.
- 5.4.2 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.
- 5.4.3 Creativity.** Creativity isn't always something that is 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.

- 5.4.4 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.
- 5.4.5 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.
- 5.4.6 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.
- 5.4.7 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.
- 5.4.8 Musical Excellence.** Excellence is the keystone of effect. High levels of excellence amplifies effect, low levels of excellence diminish effect.
- 5.4.9 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.
- 5.4.10 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.
- 5.4.11 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.

5.5 Color Guard. The Color Guard caption includes two subcaptions – Content and Excellence.

- 5.5.1 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 subcaptions and honor achievement appropriately.
- 5.5.2 Form.** All considerations of drill, staging or the interaction of two or more individuals shall be considered as form.

- 5.5.3 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.
- 5.5.4 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.
- 5.5.5 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-line) ←---→ | 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.
- 5.5.6 Simultaneous Responsibilities.** In order to accurately rank and rate, that 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.
- 5.5.7 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.
- 5.5.8 Quality of Composition Appropriateness to Ensemble.** We will evaluate the “fit” of the written book to the performing ensemble.
- 5.5.9 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.
- 5.5.10 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.

5.5.11 Uniformity/Accuracy. This is part of the HOW. Be sure to consider the WHAT as well.

5.5.12 Consistency of Technique. The development of specific skills that are uniformly performed through 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.

5.5.13 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.

5.5.14 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.

5.5.15 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.

5.5.16 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.

5.6 Percussion. The Percussion caption includes two subcaptions – *Content* and *Achievement*.

5.6.1 Sampling: The percussion judge samples 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.

5.6.2 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.

5.6.3 Dynamics and Intensities: The contrast of dynamics and intensities are fundamental to musicianship and musical expression. The judge will 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.

- 5.6.4 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.
- 5.6.5 Musicality.** In context of the content subcaption, musicality refers to the written craftsmanship and designed musical expression.
- 5.6.6 Unity:** Percussion is not a separate entity to be evaluated in a vacuum, but rather an essential section within a larger performing ensemble. As such, the degree to which the percussion section (battery and front ensemble) support, enhance and synergize with the whole will be evaluated.
- 5.6.7 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.
- 5.6.8 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.
- 5.6.9 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.
- 5.6.10 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.
- 5.6.11 Uniformity / Accuracy.** The uniform interpretation of rhythms may be affected by a performers ability to maintain a consistent pulse. Rhythmic accuracy, uniformity in interpretation of rhythmic figures, consistency of sound quality and ensemble cohesiveness will be evaluated in regards to the level of achievement. ☐
- 5.6.12 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 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.

5.6.13 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.☐

5.6.14 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

5.7 Head Judge Responsibilities. The Head Judge is responsible for:

5.7.1 Liaison with Host. The Head Judge will contact the host’s representative to establish communication, insure appropriate support for the adjudicators, etc.

5.7.2 Timing of each performance. The Head Judge will insure that each performance fits within the minimum and maximum times specified in the CSBC Field Show Rules.

5.7.3 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.

5.7.4 Assessing Penalties. When a competing unit has violated a specified rule list in the CSBC Field Show Rules, it will be the responsibility of the Head Judge to assess the appropriate penalty.

5.7.5 Controlling the flow and timeliness of the show. Ito do this, the Head Judge will maintain contact with the entry gate, the announcer all judges and the tabulator.

5.7.6 Serving as the Ambassador of SWMEA/CSBC to all participating directors. The Head Judge will address all directors on behalf of SCJA/CSBC at the close of the show, and interact with directors as needed to answer questions, identify concerns, and provide information as needed.

5.7.7 Head Judge Timeline. Please see Appendix C for the Head Judge’s Timeline.

5.8 Tabulation.

5.8.1 Preparation –

5.8.1.1 Inventory and check all tablets, laptop and mifi devices. . If the HJ is bringing the above to the show, confirm that s/he will complete this.

5.8.1.2 Confirm internet option with HJ.

5.8.1.3 Turn on all tablets and laptop, connect to wifi to allow for auto-updating. This should be done within 24 hours prior to the show. If HJ is bringing the gear, confirm with HJ that this has been/will be done.

5.8.1.4 Recharge all tablets. Never start a show with a tablet low on charge!

5.8.1.5 Check all backup digital recorders and SD cards.

5.8.2 Set-up at the Show –

- 5.8.2.1 Upon arrival, check internet access and strength of signal, Set up hot spot devices as a back-up.
- 5.8.2.2 Distribute back-up digital recorders with SD cards.
- 5.8.2.3 Confirm all tablets and laptop link to internet.
- 5.8.2.4 Confirm all judges are logged in to CompSuite.
- 5.8.2.5 Confirm listing of judges matches judges actually working the show
- 5.8.2.6 Review use of tablets and digital recorders with all judges prior to show.
- 5.8.2.7 Print pay sheet, gather judges mileage,
- 5.8.2.8 Enter data from pay sheets on spreadsheet, print completed sheet with mileage calculated and gather signatures from judges (2 from HJ).
- 5.8.2.9 Send a picture of completed spreadsheet to SWJN Treasurer for payment processing.

5.8.3 During the Show –

- 5.8.3.1 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. If tablet malfunctions, go immediately to digital recorders.
- 5.8.3.2 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.)
- 5.8.3.3 Listen for judges 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 (on the CompSuite App), set the acceptable portion of the file as the default file (Review Commentary-upload history)
- 5.8.3.4 Request uploads of commentary tracks via CompSuite.
- 5.8.3.5 If a judge presses stop after recording intro, tab will need to merge the two files. (CompSuite App)

5.8.4 Following the Show –

- 5.8.4.1 Once all scores are in and locked, print recap and complete awards sheet.
- 5.8.4.2 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.
- 5.8.4.3 At instruction of HJ and not before, make scores public.

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. All such feedback should be specific and supported with additional evidence where possible.

Feedback will be handled as follows:

1. Director completes a Google form on the CSBC website.

2. Information is routed to the appropriate caption head, the President of the Southwest Judges Network.
3. The caption head reviews the scores and commentary from the performance in question.
4. The caption head contacts the judge in question, and utilizes the concern as an opportunity for growth on the part of the judge.
5. The caption head confirms to the President, who in turn confirms to the submitting Director that this process has taken place.

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 will be turned on, allowed to update, recharge, tested and connected to mifi devices. Also, confirm that tabulator has the correct judges names and captions. If HJ is bringing the gear, then 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 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 visual effect and visual performance from visual effect. 5. Distribute show schedules to judges 6. Confirm all judges can access internet 7. Hold pre-show meeting with all judges 8. Confirm tabulator is ready 9. Confirm judges are ready 10. Signal announcer to start the show
During Show	<p>The Head Judge may work from the press box or at field level. When in the box, be certain of your communication with the gate. If on the field, be certain of your communication with the press box. (Perhaps our own HH radios?)</p> <p>Confirm with tabulator that 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 that all scores are in and that all commentaries have been uploaded. 2. Ask the announcer to request all directors to the designated meeting point.

3. Instruct announcer on the sequence for awards. Confirm that the tabulator will be guiding the announcer through the awards ceremony.

4. When recaps have been printed and the tabulator is ready, give the signal to proceed to the meeting point with all the directors and instructors.

Critique

1. Introduce all judges and their captions, including yourself and the tabulator.

2. This is the part where you say something nice! 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,

3. Share the intent of CSBC to provide a quality experience and request their feedback.

3. Advise all directors about the opportunity to meet with the judges and briefly discuss questions, etc. Caution directors and instructors regarding heated discussions.

4. If anyone "hogs" a judges time when other want to speak, move things along. If a discussion gets heated or unprofessional, intervene and halt the discussion.

5. When discussions are complete or a reasonable time has passed, dismiss the judges. At this time, advise he tabulator to make scores public.

6. Go home hand enjoy the adult beverage of your choice!

Appendix B

Technical Notes - Troubleshooting

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

1. Connectivity
 - a. Loss of wifi signal – switch to hot spots.
 - b. Loss of wifi 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 are to be switched on and connected to the Internet the night before to avoid this.
 - b. Lockup. If a tablet locks up, there are two possible remedies:
 - i. Restart tablet
 - ii. Charge tablet.
3. CompSuite Apps and Website
 - a. Unable to login to login to CompSuite website or app. Switch immediately to handheld digital recorders and recording scores manually.