



Dear CSBC Event Host;

Thank you for choosing to host an event with the California State Band Championships! We are committed to helping you provide the best platform for marching band competitions available. As part of our commitment to helping you provide a great experience for Directors, Instructors, Students, and Parents, we have put together this show host manual. Please take a moment to read through it to ensure that you are familiar with our event hosting process.

We have already started taking registration information for your show through the Competition Suite website. You can check your current registrations at any time. Please keep in mind that because a band shows registered for a show does not mean they have paid their invoice. Bands who have not paid for your show will be removed 14 days before the competition.

Prior to your competition, we will begin to reach out to you in an effort to help you coordinate your event. Our Director of Operations, Carl Nelson will be your main point of contact for any questions or concerns that may pop up. You can contact him via e-mail at [carl.nelson@calstatebandchamps.org](mailto:carl.nelson@calstatebandchamps.org) or by calling the CSBC mobile number at (909) 731-6871.

As always, feel free to reach out to me directly. I can be reached by email at [mike.spillman@calstatebandchamps.org](mailto:mike.spillman@calstatebandchamps.org) or on my cell phone at (714) 335-2167.

Sincerely,

Michael Spillman, President  
California State Band Championships



## **Event Host Timeline**

To help you stay on track, we have provided the following event hosting timeline as a guide to help you know what things need to be done and when.

### 6+ Months Prior To Your Event

- Submit paperwork to reserve the following Areas:
  - Football Field,
  - Warm Up Areas,
  - Gym (in case of rain)
  - Cafeteria or Room for hospitality
- Verify with site administration that they are aware of your event and that it has been placed on the master calendar
- Put together a Parent Committee to help you coordinate the event.

### 3+ Months Prior To Your Event

- Begin advertising your event to other band directors. (This is very important DO NOT rely on CSBC or Word of Mouth to fill your event). Remember, the more bands you get the more profitable this show will be for your boosters.
- Send First e-mail invitation to the other band directors in your district and other contacts
- Verify that correct Insurance Policies are in place in accordance with your school / district's policies.
- Send Maps Clearly listing Parking / Warm-up Areas, list of vendors, Welcome letter, and site specific instructions to CSBC for Distribution.
- Start committee for Corporate Donors

### 2 Months Prior To Your Event

- Send Printed Flyer to other band directors inviting them to attend your show.
- Begin designing the program for your show.

### 30 days prior to your event

- Send welcome e-mail to band directors who are attending your show.
- Check with CSBC Director of Operations to verify that all band have paid.
- Verify with site administration that the football field, parking lots, warm-up areas, and hospitality rooms are reserved.
- Secure food donations for concessions / hospitality.
- Arrange for a professional announcer (CSBC can Provide for a fee of \$250)
- Secure outside vendors for your show.
- Confirm that the information on your event page (CSBC website) is correct. Maps Clearly listing Parking / Warm-up Areas, list of vendors, Welcome letter, and site specific instructions.



#### 14 days prior to show

- Check with CSBC for final schedule. Post links on your website as well as direct e-mails to band directors. (CSBC will also be communicating this information)
- Confirm access to stadium sound system, electricity for field, yard markers, bathrooms, and access to internet and/or wifi for the pressbox.
- Verify with maintenance department that the lights and sprinklers have been set appropriately for your show.
- Finalize Program and Send to Printer.

#### 1 week prior to show

- Verify that all trophies have arrived from CSBC
- Verify that the program has been printed and received.
- Communicate with band directors who are attending your show
- Communicate with CSBC about your show
- Assign show host parent / student for each school.

#### Day of Event preparation

- Unlock press box and verify that sound system is working **DO THIS FIRST!**
  - If no Press Box, mark off adjudicator area in back middle of stands with 7 tables, 7 chairs, and power.
- Set-Up Tabulation Area
  - Provide a minimum of 2 tables, 2 chairs, and power.
  - Provide a minimum of 2 student runner at all times during competition.
- Check field to make sure it is clear of debris / hazards.
- Ensure that yard lines are clearly marked and freshly painted.
- Set up field markers on the field.
- Set up hospitality area
- Set up signs for to guide bands / parents
  - Bus Parking
  - Warm-Up Areas
  - Pit Entrance
  - Band Entrance
  - Quiet Zone



## Minimum Standards

To ensure a certain level of quality at all CSBC shows, we have developed a set of minimum standards for each show. Please make sure to read this carefully.

## Registration / Promotion of your show

It is highly recommended that you actively promote your show to fellow schools / band directors. The more schools that attend your show, the more successful (profitable) your show will be. Shows with less than 10 bands in attendance may be canceled by CSBC up to 14 days prior to the show.

## Campus guides / Show host

You must provide / assign a minimum of 1 campus guide / show host for each band. This may be a student or parent volunteer. Make sure that the host is provided with a campus map as well as the specific arrival, warm-up, staging and performance times for their group. While it is ultimately the director's responsibility to make sure that the group arrives at each station on time, it is helpful if your campus guide is familiar with all of this information.

## Parking

Free parking must be provided for busses and support vehicles for each school (support vehicles are defined as vehicles that are providing transportation for equipment, props, and/or performers). Parking fees for spectators are left up to the show host school.

## Free entry / Comp entry fees

You must provide free entry for all performers, and Band Directors. In addition, you must provide a minimum of 1 free entry per 8 students for chaperones and instructors. If you wish to provide additional free entry passes to bands, you may.

## Announcer

You must provide a qualified announcer for the day of your show. The announcer will be provided a script by the head judge that is to be followed for each group. If you can not obtain an announcer, CSBC may be able to provide you with one for an additional fee of \$250.

## Press box / Tabulation area

It is required that you provide a covered area for the adjudication / tabulation staff. The adjudicator area must have a minimum of 7 tables / chairs for adjudicators as well as 2 tables and chairs for the tabulator / head judge. The area must also include power for each adjudicator as well as a separate power station for the tabulator / head judge. If your stadium has internet access and/or wifi, it is recommended that you provide this to the adjudication team. Although, we supply our own wifi signals, there are some locations where wifi access is limited. Lastly, please provide a minimum of 2 judge runners that will be available to the adjudication staff throughout the entire day.



#### Field / Performance areas

The field must be clear of debris and other hazards. Yard lines must be clear and freshly painted. Yard markers must be set up and clearly visible for performers and directors. Power must be provided at the 50 yard line and must be easy for performers/instructors to access during set-up.

#### Check-in / Directors packet

A check-in packet should be given to each school upon arrival. The packet should include a program (if provided), hospitality information, seating information, schedule for arrival, warm-up, and performance times, venue map, awards information.

#### Tournament Schedule

The tournament schedule will be in order of registration by division. (First to register last to perform in each division). Only CSBC may change the performing division of a band / ensemble. Once a group has performed in a division, they may not change divisions under any circumstance. If a group must perform out of division, they should be reminded that their performance will not be counted toward semi finals placement.

#### Competition Suite Information

SWJN / CSBC uses Competition Suite for all events. In order to register for an event, receive adjudicator commentary, and view scores, directors must sign up for a Competition Suite account. Signing up with competition suite is easy. Visit [www.competitionsuite.com](http://www.competitionsuite.com) to create a new account and view your group.

If a director is having trouble with their Competition Suite account, there is a full Help Database listed on the Competition Suite website. If they continue to have trouble, they may e-mail CSBC for assistance at [info@calstatebandchamps.org](mailto:info@calstatebandchamps.org).



Event Name

Group Name

PRE SHOW

Announcer: School Name you may enter the field. You have 4 minutes until final call.

Announcer: School Name you have 3 minutes until final call.

Announcer: School Name you have 1 minute until final call.

Announcer: Ladies and gentlemen, now taking the field, from Group Location,

Band Name or Mascot

(PAUSE)

Announcer: Drum Major(s) Drum Major(s) Name (Separate with a comma), is your band ready?

Announcer: Presenting their 2019 program Show Title

The California State Band Championships is proud to present

Band Name or Mascot

POST SHOW

Announcer: Ladies and gentlemen, Group Name

(PAUSE)

Announcer: Group Name is under the direction of:

Band Director(s) Name (Separate with a comma)

Assistant Band Director(s) Name (Separate with a comma)

Announcer: Other staff includes:

Instructional Staff Information and Titles (Separate with a comma)

Announcer: Group Name is under the student leadership of:

Drum Major(s) Name (Separate with a comma)

Assistant Drum Major(s) Name (Separate with a comma)

Auxiliary Captain(s) Name (Separate with a comma)



Assistant Auxiliary Captain(s) Name (Separate with a comma)

Drum Captain(s) Name (Separate with a comma)

Assistant Drum Captain(s) Name (Separate with a comma)

All other student leader(s) and title (Separate with a comma)

**Announcer:** Ladies and gentlemen, as they leave the field, how about another round of applause for the

Band Name or Mascot



# California State Band Championships

## *2019 Field Tournament Rules*

Reviewed by CSBC Board on August 15, 2019  
Approved by CSBC Board on September 6, 2019

***The California State Band Championships (CSBC) governs all California State Band Championship (CSBC) events. All rules and regulations are deliberated by a designated rules committee comprised of Directors, Instructors, and Judges. California State Band Championships is a Registered Trademark of SWMEA and all events must be sanctioned by the Executive Board of CSBC. The Southwest Judges Network (SWJN) provides adjudication for all CSBC events. CSBC and SWJN are subsidiary organizations of the Southwest Music Education Association.***



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## **REGISTRATIONS / CANCELLATIONS**

All registrations must be completed online through the Competition Suite website. Registrations for events, must be completed at least 15 days before an event. A complete registration includes registration on the Competition Suite website and complete payment of registration fees either by check or credit card. Groups who have registered for events but have not paid in full will be removed from the schedule 14 days prior to the event.

All cancellations must be completed through the Competition Suite website. If you must cancel a performance at an event you have already paid for, you must contact CSBC by e-mail to [info@calstatebandchamps.org](mailto:info@calstatebandchamps.org) to be issued a refund. Cancellations will be accepted up to 15 days before the event. Cancellations received within 14 days for an event will not be refunded and will be assessed a \$100 cancellation fee that must be paid prior to attending any future events.

Registrations and cancellations will only be accepted through the Competition Suite website. No registrations or cancellations will be accepted by any other means either written or verbal.

## **ALL COMPETITIONS:**

### ***Scoring***

- All final scores at all CSBC events will be based on the following composition:
- Band – 80% (Music Performance, Music Effect, Visual Performance, Visual Effect each worth 200 points)
- Percussion – 10% (100 point caption scored on a 200 point scale and then weighted)
- Auxiliary – 10% (100 point caption scored on a 200 point scale and then weighted)

### ***Competitive Divisions***

- You will register for your best guess of division taking into consideration your total number of performers on your highest attendance day. Your division will be set 15 days prior to your first CSBC performance of the season. You may not change divisions after you have performed once, regardless of the changes in your program.

### **Competitive Divisions (Continued)**

- Units **may** elect to perform in a class larger than the size of their unit. Units performing in a higher division must declare this prior to their first competition. Units may not change divisions after they have performed once regardless of changes in their program.
  - **Division 1A 1-35**
  - **Division 2A 36-50**
  - **Division 3A 51-70**
  - **Division 4A 71-100**
  - **Division 5A 101-140**
  - **Division 6A 141+**
- Total performers include winds + percussion + auxiliary. The drum major(s) will not be counted in the performer count unless they actually participate as a performer in the program (anything other than conducting). **All personnel inside the field boundaries during the performance interval time will be counted as a performer (see non-student interference penalty).**

<b>PENALTY:</b> Ten-point (10 point) penalty for having too many performers on the field for the division you're participating in.
--

### **Student / Parent / Educator Behavior**

- Head Judges may at any time penalize or disqualify an ensemble if there is any behavior from parent, student, or staff member that is seen as inappropriate, threatening, or an interference with any of the judges duties.

### **Audio Mixing**

- All audio mixing shall be done either at the track level in plain sight. Directors or Instructors have the option to monitor the audio board remotely via a tablet or laptop, but must use the designated mixing area located directly under the press box or judges area (if no press box). Failure to operate audio equipment from the appropriate areas will result in a discretionary penalty being issued by the Head Judge at a minimum amount of:

<b>PENALTY:</b> Five-points (5 points) up to, but not limited to disqualification.
--

**Timing** - Required performance time for all divisions:

- Setup
- *4 minutes*
- Performance / Clear Field
- *5 minutes' minimum*
- *11 minutes' maximum*
- Performances will be scheduled at a 13 minute intervals for Division 1A/2A/3A and 15 minute intervals for Division 4A/5A/6A.
- Timing will begin with the announcement that the judges are ready, which will not be before the end of the 4 minute warm up / set up time.
- Timing will end when all personnel and equipment are clear of the field boundaries.

<b>PENALTY:</b> One point (1 point) penalty for every thirty (30) seconds or fraction thereof that any unit is over or under the required performance times.
--

### ***Other Rules and Regulations***

- **A director/instructor** must conduct outside the boundary lines of the field. The boundary lines of the field for this purpose are defined as the sidelines and the goal lines.

<b>PENALTY:</b> Up to five (5) points at the discretion of the Head Judge.
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- **Noise interference** of performance area or press box (this includes playing, vocal noise, metronomes, p.a. systems, etc...)

<b>PENALTY:</b> One point (1 point) per infraction.
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- The use of **fireworks or live fire** during a performance.

<b>PENALTY:</b> Disqualification.
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- **Non-student interference** which includes movement of props or entrance into the performance field (other than a director/instructor conducting). (**Operation of mixing boards is permitted from outside the boundary line, but limited to the mixing board ONLY. Performance elements are strictly prohibited including, but not limited to audio samples. See audio mixing policy above.**)

<b>PENALTY:</b> Five (5) points
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### ***Other Rules and Regulations (Continued)***

- **Misuse of any National Colors** in accordance with the American Legion Competitive Flag Code will result in a discretionary penalty as determined by the Head Judge. The minimum penalty shall be five (5) points; the maximum penalty shall be disqualification.

<b>PENALTY:</b> Five-points (5 points) up to, but not limited to disqualification.
--

### ***Penalty Assessment***

- Penalties will be assessed by the Head Judge.
- Penalties will be taken off the total final score for the unit.
- All penalties assessed by the head judge are final.
- Penalties will be assessed on the official SWJN penalty sheet.
- ***Penalties will be e-mailed/text messaged through competition suite immediately following performance.***

### ***Standard List of Awards (to be given at each regular season show):***

- Band placing: First through Last by Division
- High Percussion and High Auxiliary by Division
- High Music (one per award ceremony)
- High Visual (one per award ceremony)

## **SEMI-FINALS / DIVISION FINALS / FINALS**

### **Eligibility (earning a performance position at Semi-Finals)**

- ***Bands wishing to compete at Semi-Finals must register by October 12, 2019, and provide payment by October 26, 2019.***
- Groups must compete in a minimum of two events (prior to Semi-Finals) to be eligible.
- Performance order for each division will be based on the average of the group's **top two highest scores** throughout the season.

### **Eligibility (earning a performance position at Division Finals)**

- Based on the Semi-Finals scores, the top 50% plus the next 1 band of each division will be accepted for Finals.
- Performance order for each division will be based on the group's placement at Semi-Finals. Groups will perform in reverse order of placement - last place first, first place last.

### **Eligibility (earning a performance position at Finals)**

- There will be two Finals sites, site #1 Divisions 1A/2A/3A and site #2 Divisions 4A/5A/6A. The first place band from each division at division finals will be accepted for finals. Additionally, the next 7 highest scores regardless of division will be advanced to Finals at each Finals site. (10 Ensembles total in Finals at each site)
- At Finals all groups will perform in one division and be placed 1st through 10th.
- Performance order for finals will be decided by random draw. Division winners will draw for performance order in the last 6 performance times of the evening and the next highest 6 scores will draw for the first 6 performance times. The drawing will be done by the judging crew in the press box at the location of finals. Performance times will immediately be published to the CSBC website and directors need not be present at the drawing.

## COPYRIGHT

### *Policy Statement*

***Consistent with the mission of the California State Band Championships (CSBC) to support and promote excellence in music education, it shall be the policy of the California State Band Championships that all music performed in any CSBC event shall be free of copyright infringement and in compliance with existing copyright laws. Copyright compliance is vital to protect the performing ensembles and the California State Band Championships from any potential claims of copyright infringement by the holders of said rights as well as to nurture an environment that respects the intellectual property rights of others.***

***Therefore, the California State Band Championships will establish procedures by which the copyright status of music performed at CSBC sanctioned or CSBC sponsored events will be consistent with current copyright law and the best practices in music education.***

### *Copyright Policy*

It is the responsibility of the director of each performing band to obtain appropriate copyright clearances, prior to the first show of the season. The CSBC Board of Directors and its affiliates will not be held liable for non-compliance. Items needing copyright clearance is defined, but not limited to the following:

1. Original Composition, either commissioned or purchased, requires submission of the current performance license.
2. Compositions/Arrangements purchased through a retail sheet music outlet and performed as is require submission of the front page of the score showing copyright info at bottom.
3. Pre-existing composition arranged for your group, including the use of an as is wind score with revised or added percussion parts, require a completed Permission to Arrange agreement with the copyright holder or their agent and the performing band as parties to the agreement. Said agreement must include performance rights for the season in which it is to be used. Obtaining a Permission to Arrange agreement should be completed prior to starting to arrange or orchestrate and may take up to 8 weeks or more.
4. Public Domain music, as determined by current copyright/intellectual property law, requires submission of the front page of the score clearly showing the original date of composition. Please note that arrangements or transcriptions of public domain music can be subject to copyright.

To support directors in complying with this policy, CSBC will provide support materials and educational resources to competing directors. In addition, licensing resources for those directors seeking Permission to Arrange licensing will be provided. In addition, CSBC will designate a contact person to provide clarification and additional support to competing directors in meeting the requirements of this policy.

***Adopted by the California State Band Championships Board  
of Directors on September 6, 2019.***



## APPENDIX

### CSBC Summary of Penalties

#### Competitive Divisions – Page 4

- Total performers include winds + percussion + auxiliary. The drum major(s) will not be counted in the performer count unless they actually participate as a performer in the program (anything other than conducting). **All personnel inside the field boundaries during the performance interval time will be counted as a performer (see non-student interference penalty).**

<b>PENALTY:</b> Ten-point (10 point) penalty for having too many performers on the field for the division you're participating in.
--

#### Audio Mixing – Page 4

- All audio mixing shall be done either at the track level in plain sight. Directors or Instructors have the option to monitor the audio board remotely via a tablet or laptop, but must use the designated mixing area located directly under the press box or judges area (if no press box). Failure to operate audio equipment from the appropriate areas will result in a discretionary penalty being issued by the Head Judge at a minimum amount of:

<b>PENALTY:</b> Five-points (5 points) up to, but not limited to disqualification.
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#### Timing – Page 5

<b>PENALTY:</b> One point (1 point) penalty for every thirty (30) seconds or fraction thereof that any unit is over or under the required performance
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#### Other Rules and Regulations – Page 5

- **A director/instructor** must conduct outside the boundary lines of the field. The boundary lines of the field for this purpose are defined as the sidelines and the goal lines.

<b>PENALTY:</b> Up to five (5) points at the discretion of the Head Judge.
--

***Other Rules and Regulations – Page 5***

- **Noise interference** of performance area or press box (this includes playing, vocal noise, metronomes, p.a. systems, etc...)

**PENALTY:** One point (1 point) per infraction.

- The use of **fireworks or live fire** during a performance.

**PENALTY:** Disqualification.

- **Non-student interference** which includes movement of props or entrance into the performance field (other than a director/instructor conducting). (**Operation of mixing boards is permitted from outside the boundary line, but limited to the mixing board ONLY. Performance elements are strictly prohibited including, but not limited to audio samples. See audio mixing policy above.** )

**PENALTY:** Five (5) points

***Other Rules and Regulations (Continued) – Page 6***

- **Misuse of any National Colors** in accordance with the American Legion Competitive Flag Code will result in a discretionary penalty as determined by the Head Judge. The minimum penalty shall be five (5) points; the maximum penalty shall be disqualification.

**PENALTY:** Five-points (5 points) up to, but not limited to disqualification.



California State Band Championships

Southwest Judges Network

Specifications for Evaluating Performing Ensembles

V5.1 (2019)

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

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### **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  
 Dan Gervais, 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 judges 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 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.

## 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 and/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 marching 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.** 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,

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 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.

**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.** 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 involved in that caption.
- 3.6.3 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.
- 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 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 to break a tie.
- 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 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.
- 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.** To 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.
- 5.8.2.10** 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.

### **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 o 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"> <li>1. Confirm access to press box</li> <li>2. Confirm live electrical outlets</li> <li>3. Advise the announcer of show protocols and establish communication with entry gate for control of show.</li> <li>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.</li> <li>5. Distribute show schedules to judges</li> <li>6. Confirm all judges can access internet</li> <li>7. Complete Pre-show sound check</li> <li>8. Hold pre-show meeting with all judges</li> <li>9. Confirm tabulator is ready</li> <li>10. Confirm judges are ready</li> <li>11. Signal announcer to start the show</li> </ol>
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. <b><u>If any issues occur during the show, please be familiar with the troubleshooting section of this manual.</u></b> 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	1. Confirm with the tabulator that all scores are in and that all commentaries have been uploaded.

2. Confirm that the tabulator has 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 that the tabulator will be guiding the announcer through the awards ceremony.
7. 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 judge’s 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. If any penalties/warnings were given, or if anything unusual happened (director extremely upset, rainout, weather delay or move to gym), please email both Tim ([tim@swjn.us](mailto:tim@swjn.us)) and Kevin ([mksbell@aol.com](mailto:mksbell@aol.com)) with a quick summary.
7. Go home and 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.



# MUSIC EFFECT

Judges **MUST** understand that Achievement is the end result of what the performers are given and how well they communicate those responsibilities. **WHAT + HOW = ACHIEVEMENT.** Therefore, the Music Effect judge must understand that the evaluation of construction and content of the program, in combination with performance level is what determines the degree of effective achievement. It is impossible to properly evaluate one of these elements without considering the other.

## Content Effectiveness - The use of all Musical Elements over time.

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE MUSICAL DESIGN DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>The Musical Journey</b>	The successful creative blend of all musical elements presented which engage, and entertain throughout the program.	
<b>Creativity</b>	The originality, uniqueness and imagination infused within and throughout the musical program.	
<b>Musicality</b>	The artistic interaction of all musical elements that elevate the program, engage the audience and heighten effect.	
<b>Musical Expression</b>	The effective creation of musical mood, style, tension/resolution and contrast presented throughout the program.	
<b>Coordination &amp; Staging</b>	The display of effective audio-visual planning to enhance engagement and entertainment throughout the program.	

BOX 5	BOX 4	BOX 3	BOX 2	BOX 1
100—91	90—76	75—61	60—46	45—1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>

96	91	83	76	68	61	54	46
192	182	166	152	136	122	106	82

## Performance Effectiveness - The expressive qualities presented by the performers.

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE PERFORMERS DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>Communication</b>	The creation of an emotional connection which engages and entertains the audience.	
<b>Musical Excellence</b>	The ability to clearly and effectively present the music through technical mastery, creation of sonority, and production of quality tone.	
<b>Commitment</b>	Command of the written musical responsibilities, styles, and moods.	
<b>Professionalism</b>	Command of the stage, stage presence and recovery.	
<b>Spirit and Energy</b>	The ensembles communication of energy and spirit that engages the audience.	

**JUDGE:** \_\_\_\_\_

**TOTAL SCORE 200**

**SCORE:**



## California State Band Championships

### MUSIC EFFECT

The Music Effect Caption will evaluate the effectiveness of the audio portion of the presentation.

Where significant, the evaluation will include audio-visual coordination and interaction.

#### Content Effectiveness

<p>The <b>Musical Journey</b> presents unified and varied musical energies with few moments of lesser effect. The musical program offers a high level of <b>musicality</b> that <b>engages</b> and <b>entertains</b> throughout with few, if any, lapses. <b>Pacing, development, creativity, staging</b> and <b>coordination</b> synergize to generate consistently high levels of musical effect.</p>	<p>The <b>Musical Journey</b> shows significant but not yet full development. The musical program offers significant <b>musicality</b> that <b>engages</b> and <b>entertains</b> though occasional lapses occur. <b>Pacing, development, creativity, staging</b> and <b>coordination</b> combine to generate stronger but occasionally inconsistent levels of musical effect.</p>	<p>The <b>Musical Journey</b> is mostly present and occasionally unclear. The musical program offers a moderate level of <b>musicality</b> that <b>engages</b> and <b>entertains</b> with segments of lesser effect present. <b>Pacing, development, creativity, staging</b> and <b>coordination</b> combine to produce moderate, although inconsistent levels of musical effect.</p>	<p>The <b>Musical Journey</b> is somewhat present and frequently unclear. The musical program achieves inconsistent <b>engagement</b> and <b>entertainment</b> with only moments of higher interest. <b>Pacing, creativity, , staging</b> and <b>coordination</b> are not evident throughout, and musical effect is not often present.</p>	<p>The <b>Musical Journey</b> is absent The musical program lacks audience <b>engagement</b> throughout. <b>Pacing, creativity, staging</b> and <b>coordination</b> are either absent or inappropriate to this group of performers.</p>
<b>BOX 5</b>	<b>BOX 4</b>	<b>BOX 3</b>	<b>BOX 2</b>	<b>BOX 1</b>
100 - 91	90 - 76	75 - 61	60 - 46	45 - 1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>
<p>Performers consistently demonstrate high level of <b>intensity, focus, endurance</b> and <b>commitment</b> to the moment. <b>Projection, expression, and emotion</b> are strong throughout the performance with few, if any, lapses.</p>	<p>Performers demonstrate a generally strong level of <b>intensity, focus, endurance</b> and <b>commitment</b> to the moment throughout most of the show. <b>Projection, expression, and emotion</b> are evident, although may be inconsistent</p>	<p>Performers demonstrate a moderate level of <b>intensity, focus, endurance</b> and <b>commitment</b> to the moment sporadically during the show. <b>Projection, expression, and emotion</b> are likewise inconsistent throughout the performance.</p>	<p>Performers demonstrate only minimal knowledge of <b>intensity, focus, endurance</b> and <b>commitment. Projection, expression</b> and <b>emotion</b> are absent throughout most of the performance.</p>	<p>There is no discernible effect created through the performer's display of the fundamentals of musical performance.</p>

#### Performance Effectiveness



# VISUAL EFFECT

Judges **MUST** understand that Achievement is the end result of what the performers are given and how well they communicate those responsibilities. **WHAT + HOW = ACHIEVEMENT.** Therefore, the Visual Effect judge must understand that the evaluation of construction and content of the program, in combination with performance level is what determines the degree of effective achievement. It is impossible to properly evaluate one of these elements without considering the other.

## Content Effectiveness - The use of all Visual Elements over time.

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE MUSICAL DESIGN DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>The Visual Journey</b>	The blend of form/body/equipment choices which creates, engages, and entertains throughout the program.	
<b>Creativity</b>	The originality, uniqueness and imagination infused through form, body, and equipment.	
<b>Visual Musicality</b>	The combination and interaction of visual and musical elements that elevates the program and heightens effect.	
<b>Range and Variety of Effects</b>	The varied display of program choices over time via pacing and continuity, and in isolation via planned events and punctuation.	
<b>Coordination &amp; Staging</b>	The display of effective planning to enhance engagement and entertainment throughout the entire program.	

BOX 5	BOX 4	BOX 3	BOX 2	BOX 1
100—91	90—76	75—61	60—46	45—1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>

96	91	83	76	68	61	54	46
192	182	166	152	136	122	106	82

## Performance Effectiveness - The expressive qualities presented by the performers.

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE PERFORMERS DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>Communication</b>	An understanding of the visual responsibilities, as well as style and mood from the performers which creates an ongoing effectiveness.	
<b>Excellence</b>	Excellence as an effect through technical proficiency that engages the audience.	
<b>Commitment</b>	The creation of an emotional connection which engages and entertains the audience.	
<b>Professionalism</b>	Command of the stage. The demonstration of stage presence and recovery.	
<b>Spirit and Energy</b>	The ensembles communication of energy and spirit to engage the audience.	

**JUDGE:** \_\_\_\_\_

**TOTAL SCORE 200**

**SCORE:**

## California State Band Championships

### VISUAL EFFECT

The Visual Effect Caption will evaluate the effectiveness of the visual portion of the presentation.

Where significant, the evaluation will include audio-visual coordination and interaction.

#### Content Effectiveness

<p>The <b>Visual Journey</b> is fully developed although moments of lesser development may exist. The visual design offers a high level of <b>visual musicality</b> that <b>engages</b> and <b>entertains</b> throughout. <b>Pacing, horizontal development, creativity, staging</b> and <b>coordination</b> synergize to generate consistent high levels of visual effect.</p>	<p>The <b>Visual Journey</b> is clear yet still in development. The visual design offers significant <b>visual musicality</b> that <b>engages</b> and <b>entertains</b> though occasional lapses may occur. <b>Pacing, horizontal development, creativity, staging</b> and <b>coordination</b> combine to generate generally strong levels of visual effect.</p>	<p>The <b>Visual Journey</b> is evident but unclear at times. The visual design offers a moderate level of <b>visual musicality</b> that <b>engages</b> and <b>entertains</b> with segments of lesser effect present. <b>Pacing, horizontal development, creativity, staging</b> and <b>coordination</b> combine to produce moderate, although inconsistent levels of effect.</p>	<p>The <b>Visual Journey</b> is unclear. The visual design achieves inconsistent <b>engagement</b> and <b>entertainment</b> with only moments of higher interest. <b>Pacing, creativity, , staging</b> and <b>coordination</b> are not evident throughout, and visual effect is not often present.</p>	<p>The <b>Visual Journey</b> is absent. The visual design lacks audience <b>engagement</b> throughout. <b>Pacing, creativity, staging</b> and <b>coordination</b> are either absent or inappropriate to this group of performers.</p>
<b>BOX 5</b>	<b>BOX 4</b>	<b>BOX 3</b>	<b>BOX 2</b>	<b>BOX 1</b>
100 - 91	90 - 76	75 - 61	60 - 46	45 - 1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>
<p>Performers consistently demonstrate a high level of <b>intensity, focus, endurance</b> and <b>commitment</b> to the moment. <b>Projection, expression, and emotion</b> are strong throughout the performance with few, if any, lapses.</p>	<p>Performers consistently demonstrate a significant level of <b>intensity, focus, endurance</b> and <b>commitment</b> to the moment throughout most of the show. <b>Projection, expression, and emotion</b> are evident, although may be inconsistent.</p>	<p>Performers demonstrate a moderate and inconsistent level of <b>intensity, focus, endurance</b> and <b>commitment</b> to the moment during the show. <b>Projection, expression, and emotion</b> are evident but lapses may occur.</p>	<p>Performers demonstrate only minimal understanding of <b>intensity, focus, endurance</b> and <b>commitment</b>. <b>Projection, expression</b> and <b>emotion</b> are absent throughout most of the performance.</p>	<p>There is no discernible effect created through the performer's display of the fundamentals of visual performance.</p>

#### Performance Effectiveness



# MUSIC PERFORMANCE

Judges **MUST** understand that Achievement is the end result of what the performers are given and how well they communicate those responsibilities. **WHAT + HOW = ACHIEVEMENT.** Therefore, the Music Performance judge must offer good sampling for both sub captions as well as an understanding of the responsibilities asked of the performers to be able to properly reward achievement.

## Ensemble Quality of Achievement

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE MUSICAL DESIGN DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>Ensemble Pulse Control</b>	The ability to maintain rhythmic unity within the ensemble.	
<b>Expressive Range</b>	Achievement of dynamic contrast and gradation appropriate to instrumentation.	
<b>Balance, Blend and Sonority</b>	Achievement of a unified and musical ensemble sound.	
<b>Intonation</b>	Uniform achievement of melodic and harmonic intonation.	
<b>Adherence of Musical Style</b>	The consistent application of a chosen style or role.	

BOX 5	BOX 4	BOX 3	BOX 2	BOX 1
100—91	90—76	75—61	60—46	45—1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>

96	91	83	76	68	61	54	46
192	182	166	152	136	122	106	82

## Individual Training, Accuracy & Definition

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE PERFORMERS DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>Quality of Sound</b>	Achievement of characteristic tone for all winds, percussion, electronics, vocalizations, etc.	
<b>Timbre Control</b>	Achievement of appropriate tone color for instrumentation and orchestration.	
<b>Musicianship</b>	Accurate and consistent control of articulation, technique and phrasing.	
<b>Professionalism</b>	Command of the stage and demonstration of precision, presence, stamina and recovery.	
<b>Technical Development</b>	Demonstration of training and ability to achieve musical responsibilities.	

**JUDGE:** \_\_\_\_\_

**TOTAL SCORE 200**

**SCORE:**

## California State Band Championships

### MUSIC PERFORMANCE

The Music Performance Caption evaluates all audio contributions to the presentation.

#### Ensemble Quality of Achievement

<p><b>Ensemble pulse control</b> is solid, consistent and refined regardless of staging. The ensemble explores a broad <b>expressive range</b> and consistently achieves a refined <b>balance, blend and sonority</b>. Harmonic and melodic <b>intonation</b> demonstrates high level of musical preparation. <b>Musical style</b> is clearly defined, refined and consistent throughout the ensemble.</p>	<p><b>Ensemble pulse control</b> is generally clear with moments of lesser clarity. Contrast is evident although extremes of <b>expressive range</b> are not fully explored. Achievement of <b>balance, blend and sonority</b> occurs most of the time. <b>Intonation</b> is generally consistent although may degrade in moments of higher responsibility. <b>Musical style</b> is generally defined and mostly consistent throughout the ensemble.</p>	<p>Occasional lapses in <b>ensemble pulse control</b> may occur including an overall lesser level of clarity. Attempts to create a <b>expressive range</b> are audible but results vary. Likewise, <b>balance, blend and sonority</b> are attempted but not always successful. <b>Intonation</b> issues are evident, although presentation indicates training is in progress. <b>Musical style</b> shows some attempt at definition but adherence varies.</p>	<p>Frequent lapses occur in <b>ensemble pulse control</b>. <b>Expressive range</b> is limited. <b>Balance, blend and sonority</b> does not crystallize but moments of good balance may be present. <b>Intonation</b> suffers significantly from tone quality issues. <b>Musical style</b> is mostly undefined across the ensemble and through the show.</p>	<p>The ensemble demonstrates no discernible training in the area of music performance.</p>
<b>BOX 5</b>	<b>BOX 4</b>	<b>BOX 3</b>	<b>BOX 2</b>	<b>BOX 1</b>
100 - 91	90 - 76	75 - 61	60 - 46	45 - 1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>
<p>Individual performers generate high levels of <b>sound quality</b> and control <b>timbre</b>, to consistently create the ensemble sonority. <b>Musicianship</b> is refined, as evidenced by phrase shaping and uniform articulations. A consistent high level of <b>professionalism</b> and fluent <b>technical control</b> support the delivery of an outstanding performance.</p>	<p>Individual <b>quality of sound</b> is generally strong throughout the ensemble although occasional lapses may occur. <b>Timbre control</b> and <b>musicianship</b> are generally achieved but may show occasional lapses. <b>Professionalism</b> is clearly demonstrated but may have moments of inconsistency. <b>Technical development</b> is advancing but not yet fully refined.</p>	<p>Concept of good <b>quality of sound</b> and <b>control of timbre</b> are attempted but results vary. <b>Musicianship</b> is apparent at an intermediate level of achievement. Due to lapse in precision, presence and stamina a moderate level of <b>professionalism</b> is achieved. <b>Technical development</b> is likewise moderate due to eurhythmic moments.</p>	<p>Concept of good <b>quality of sound</b> and <b>timbre</b> are at an early level of development. Likewise, individual <b>musicianship</b> fluctuates significantly through the show and across the ensemble. <b>Technical development</b> shows numerous arrhythmic moments in the presentation.</p>	<p>The ensemble demonstrates no discernible training in the area of music performance.</p>

#### Individual Training, Accuracy & Definition



# VISUAL PERFORMANCE

Judges **MUST** understand that Achievement is the end result of what the performers are given and how well they communicate those responsibilities. **WHAT + HOW = ACHIEVEMENT.** Therefore, the Visual Performance judge must offer good sampling for both sub captions as well as an understanding of the responsibilities asked of the performers to be able to properly reward achievement.

## Ensemble Quality of Achievement

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE MUSICAL DESIGN DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>Ensemble Control</b>	The ability to maintain accuracy, clarity and control of Form/Body/Equipment.	
<b>Uniformity</b>	The consistent manner of approach to the visual presentation.	
<b>Recovery</b>	The timely and appropriate adjustment to inconsistencies in the visual presentation.	
<b>Effort Changes</b>	Uniform achievement of Space, Time, Weight and Flow.	
<b>Adherence to Style/Role</b>	The consistent application of a chosen style or role.	

BOX 5	BOX 4	BOX 3	BOX 2	BOX 1
100—91	90—76	75—61	60—46	45—1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>

96	91	83	76	68	61	54	46
192	182	166	152	136	122	106	82

## Individual Training, Accuracy & Definition

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE PERFORMERS DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>Individual Control</b>	Achievement of Carriage, Posture and Body Control.	
<b>Timing &amp; Tempo Control</b>	Achievement of Foot Timing, Direction Changes and Pulse Control.	
<b>Interval and Spacing</b>	Accurate and consistent control of distance/ space between bodies.	
<b>Professionalism/Recovery</b>	Command of the stage, displaying Precision, Presence, Stamina and Recovery.	
<b>Technique/Method</b>	Training and ability to achieve visual responsibilities.	

**JUDGE:** \_\_\_\_\_

**TOTAL SCORE 200**

**SCORE:**

## California State Band Championships

### VISUAL PERFORMANCE

The Visual Performance Caption will evaluate all performance aspects of the visual portion of the presentation.

#### Ensemble Quality of Achievement

<p><b>Clarity, accuracy and control</b> of the ensemble's form/body/equipment contributions demonstrates a high level of refinement with few lapses. When flaws do occur, <b>recovery</b> is quick and accurate. <b>Uniformity of style and technique</b> reflects a high level of training throughout the ensemble. A wide range of fully achieved <b>effort changes</b> support the presentation.</p>	<p>The ensemble exhibits a generally strong level of <b>clarity, accuracy</b> and <b>control</b> of their form/body/equipment responsibilities most of the time. Minor flaws are evident, and <b>recovery</b> occurs in most cases but some flaws remain uncorrected. <b>Uniformity of movement style and technique</b> reflects a high but sometimes inconsistent level of training. <b>Effort changes</b> are evident and well-controlled.</p>	<p>The ensemble displays a moderate level of <b>clarity, accuracy</b> and <b>control</b> of form/body/equipment responsibilities that may vary significantly during the show. <b>Recovery</b> occurs inconsistently. <b>Uniformity of movement style and technique</b> reflects a moderate level of training.</p>	<p><b>Clarity, accuracy and control</b> tends to be sporadic across the duration of the performance. Flaws are more numerous and <b>recovery</b> tends to be slow and occurs only occasionally. <b>Uniformity of movement style and technique</b> reflects a low to moderate level of training.</p>	<p>The ensemble demonstrates no discernible training in the area of marching or movement technique.</p>
<b>BOX 5</b>	<b>BOX 4</b>	<b>BOX 3</b>	<b>BOX 2</b>	<b>BOX 1</b>
100 - 91	90 - 76	75 - 61	60 - 46	45 - 1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>
<p><b>Individual body control</b> is consistently exemplary of a high level of performance. <b>Time, space</b> and <b>form</b> responsibilities are fulfilled with few or no visible flaws. <b>Professionalism</b> is evident through <b>precision, presence, stamina</b> and <b>recovery</b> while engaging a <b>rich visual orchestration</b> through their performance.</p>	<p><b>Individual body control</b> reflects a significant investment of time in training although occasional lapses may occur. <b>Time, space</b> and <b>form</b> responsibilities are generally fulfilled with some visible flaws.. <b>Professionalism</b> displays above-average levels of <b>precision, presence, stamina</b> and <b>recovery</b> while engaging a moderate <b>level of multilayered responsibilities</b>.</p>	<p><b>Individual body control</b> shows a moderate level of investment in movement training with fairly frequent inconsistencies. <b>Time, space</b> and <b>form</b> capabilities reflect an intermediate Attempts at <b>recovery</b> are evident however results vary. <b>Professionalism</b> is moderate and less consistent. <b>Precision, presence, and stamina</b> vary significantly throughout the program.</p>	<p><b>Individual body control</b> is low, with a lack of definition prevailing. <b>Time, space</b> and <b>form</b> responsibilities contain many errors, <b>Recovery</b> happens very slowly, if at all. Likewise, the level of <b>professionalism</b> and <b>recovery</b> displayed indicates a beginning stage of development due to issues with <b>precision, presence</b> and <b>stamina</b>.</p>	<p>Achievement is uniformly poor in all areas within this sub caption.</p>

#### Individual Training, Accuracy & Definition



# PERCUSSION

Judges **MUST** understand that Achievement is the end result of what the performers are given and how well they communicate those responsibilities. **WHAT + HOW = ACHIEVEMENT.** Therefore, the Percussion judge must offer good sampling for both sub captions as well as an understanding of the responsibilities asked of the performers, to be able to properly reward achievement.

## Content

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE MUSICAL DESIGN DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>Range and Depth of Vocabulary</b>	The scope of the musical and technical repertoire presented.	
<b>Musicality</b>	The musical enhancement of all percussive elements.	
<b>Unity</b>	The percussion contribution synergizes with all other elements to create a unified presentation.	
<b>Texture and Orchestration</b>	The creative diversity of sound sources, timbre, sonority and texture created within the program.	
<b>Appropriateness to Ensemble</b>	An appropriate level of challenge for these performers.	

BOX 5	BOX 4	BOX 3	BOX 2	BOX 1
100—91	90—76	75—61	60—46	45—1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>

96	91	83	76	68	61	54	46
192	182	166	152	136	122	106	82

## Achievement

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE PERFORMERS DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>Pulse Control</b>	The ability to maintain rhythmic unity within the ensemble.	
<b>Uniformity/Accuracy</b>	The consistent clear performance of techniques, phrasing, tuning, tone quality and articulation.	
<b>Balance, Blend and Sonority</b>	Achievement of a unified and ensemble sound appropriate to the musical moment.	
<b>Musicianship</b>	Accurate and consistent implement control, dynamics, idiomatic interpretation and phrasing.	
<b>Expression</b>	The ability of the performers to elevate the written score beyond notes and rhythms.	

**JUDGE:** \_\_\_\_\_

**TOTAL SCORE 200**

**SCORE:**



## California State Band Championships

### PERCUSSION

The Percussion Caption will evaluate all performance aspects of the Percussion portion of the presentation, including electronic sound generation and amplification.

#### Content

<p><b>Unity</b> within the presentation achieves a high level of synergy with all other musical elements. <b>Vocabulary</b> presents a varied range of musical efforts, including variety of <b>texture</b> and <b>orchestration</b>. <b>Musicality</b> highly elevates the overall presentation. The level of challenge is clearly <b>appropriate for this ensemble</b>.</p>	<p><b>Unity</b> is often achieved, although some moments of lesser quality may occur. <b>Vocabulary</b> presents a reasonable and/or inconsistent range of musical efforts, including significant variations in <b>texture</b> and <b>orchestration</b>. <b>Musicality</b> elevates overall presentation with occasional lapses. The level of challenge is mostly <b>appropriate for this ensemble</b>.</p>	<p><b>Unity</b> is moderate and/or lapses are frequent. <b>Vocabulary</b> presents a narrower range of musical efforts, and includes some variation in <b>texture</b> and <b>orchestration</b>. <b>Musicality</b> occasionally elevates overall presentation. The level of challenge may be only occasionally <b>appropriate for this ensemble</b>.</p>	<p><b>Unity</b> occurs sporadically and may be absent much of the time. <b>Vocabulary</b> presents a very narrow range of musical efforts, including few changes in <b>texture</b> and <b>orchestration</b>. <b>Musicality</b> is rarely present. The level of challenge may often not <b>appropriate for this ensemble</b>.</p>	<p>Performers demonstrate no discernible training in percussion performance.</p>
<b>BOX 5</b>	<b>BOX 4</b>	<b>BOX 3</b>	<b>BOX 2</b>	<b>BOX 1</b>
100 - 91	90 - 76	75 - 61	60 - 46	45 - 1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>
<p><b>Pulse control</b> supports a high level of <b>uniform</b> and <b>accurate</b> rhythmic performance. <b>Blend</b> and <b>balance</b> create a unified <b>sonority</b>, both within the percussion section and with all other sources of sound. Performers consistently demonstrate a high levels of <b>musicianship</b>, and <b>expression</b>.</p>	<p><b>Pulse control</b> shows few flaws and quick recovery, thereby supporting a generally strong level of <b>uniform</b> and <b>accurate</b> rhythmic performance. The section is generally well <b>blended</b> and <b>balanced</b> to the overall musical effort although inconsistencies of <b>sonority</b> may occur. Performers demonstrate a moderately high level of <b>musicianship</b>, and <b>expression</b>.</p>	<p><b>Pulse control</b> shows some flaws and moderate levels of recovery, thereby supporting a moderate level of <b>uniform</b> and <b>accurate</b> rhythmic performance. <b>Blend</b> and <b>balance</b> to the overall musical effort is only occasionally successful. Performers demonstrate a moderate and often inconsistent level of <b>musicianship</b> and <b>expression</b>.</p>	<p><b>Pulse control</b> shows numerous flaws and slow recovery, thereby supporting a lower level of <b>uniform</b> and <b>accurate rhythmic performance</b>. <b>Blend</b> and <b>balance</b> to the overall musical effort shows infrequent success. Performers demonstrate only occasional <b>musicianship</b> and <b>expression</b>.</p>	<p>Achievement is uniformly undeveloped in all areas within this sub caption.</p>

#### Achievement



# COLOR GUARD

Judges **MUST** understand that Achievement is the end result of what the performers are given and how well they communicate those responsibilities. **WHAT + HOW = ACHIEVEMENT.** Therefore, the Color Guard / Auxiliary judge must offer good sampling for both sub captions as well as an understanding of the responsibilities asked of the performers, in order to properly reward achievement.

## Content

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE MUSICAL DESIGN DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>Unity</b>	The role of the color guard within a unified presentation with all other elements on the field.	
<b>Quality of Composition</b>	The thoughtful planning that guides and motivates all elements.	
<b>Range and Depth of Vocabulary</b>	The scope of form, body and equipment responsibilities including expressive opportunities, and simultaneous responsibilities placed upon the performers.	
<b>Visual Musicality</b>	Visual reflection or interaction of the musical content evident in the form/body/equipment vocabulary.	
<b>Appropriate to Ensemble</b>	An appropriate level of challenge for these performers.	

BOX 5	BOX 4	BOX 3	BOX 2	BOX 1
100—91	90—76	75—61	60—46	45—1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>

96	91	83	76	68	61	54	46
192	182	166	152	136	122	106	82

## Achievement

SUB-CAPTION DESCRIPTION	TO WHAT DEGREE DID THE PERFORMERS DEMONSTRATE:	POINT VALUE 100 SCORE:
<b>Uniformity/Accuracy</b>	A uniform approach to space, time, weight and flow as well clarity of form and motion.	
<b>Consistency of Technique</b>	A clear and distinct style of movement and equipment handling that supports the achievement of all form/body/equipment responsibilities.	
<b>Characterization</b>	The consistent application of a chosen style, identity, character and/or role.	
<b>Expression</b>	The ability of the performers to elevate the written vocabulary beyond technical achievement.	
<b>Recovery</b>	The timely and appropriate adjustment to inconsistencies in the presentation.	

**JUDGE:** \_\_\_\_\_

**TOTAL SCORE 200**

**SCORE:**

## California State Band Championships

### COLOR GUARD

The Color Guard Caption will evaluate all performance aspects of the Color Guard and Auxiliary portion of the presentation.

#### Content

<p><b>Unity</b> supports a high level of synergy with all visual elements. <b>Composition</b> shows high level of appropriate planning that encompasses all elements. <b>Vocabulary</b> explores a wide range of expressive form/body/equipment responsibilities. <b>Visual Musicality</b> elevates overall presentation. The level of <b>challenge</b> is clearly appropriate to these performers.</p>	<p><b>Unity</b> is generally strong although some lapses occur. <b>Composition</b> shows appropriate planning that encompasses most or all elements. <b>Vocabulary</b> mostly explores a reasonable range of expressive form/body/equipment responsibilities. <b>Visual Musicality</b> generally elevates the presentation but may be inconsistent. The <b>level of challenge</b> is mostly appropriate.</p>	<p><b>Unity</b> is moderate and lapses are frequent. <b>Composition</b> occasionally shows appropriate planning that encompasses some or most elements. <b>Vocabulary</b> sometimes explores range and depth of expressive form/body/equipment responsibilities. <b>Visual Musicality</b> occasionally elevates overall presentation. The <b>level of challenge</b> is somewhat appropriate.</p>	<p><b>Unity</b> is seldom present. <b>Composition</b> rarely shows appropriate planning that encompasses all elements. <b>Vocabulary</b> is mostly incomplete and presents a minimal range and depth of form/body/equipment responsibilities. <b>Visual Musicality</b> rarely elevates overall presentation. The <b>level of challenge</b> is only occasionally appropriate.</p>	<p>Content in this sub caption is generally absent from the presentation.</p>
<b>BOX 5</b>	<b>BOX 4</b>	<b>BOX 3</b>	<b>BOX 2</b>	<b>BOX 1</b>
100 - 91	90 - 76	75 - 61	60 - 46	45 - 1
<b>SUPERIOR</b>	<b>EXCELLENT</b>	<b>GOOD</b>	<b>FAIR</b>	<b>POOR</b>
<p><b>Uniformity and accuracy</b> are exemplary of high level performance. Movement/equipment <b>technique</b> is refined and generally consistent. <b>Characterization</b> is developed throughout. Projection and <b>expression</b> demonstrate a complete understanding of the performer's role. <b>Recovery</b> is both quick and accurate.</p>	<p><b>Uniformity and accuracy</b> are generally strong with some moments of lesser quality. Movement/equipment <b>technique</b> is mostly consistent and refined although some lapses occur. <b>Characterization</b> shows development but may be inconsistent. Projection and <b>expression</b> demonstrate a general, but not complete, understanding of role. <b>Recovery</b> usually occurs less quickly and results are not always accurate.</p>	<p><b>Uniformity and accuracy</b> are of moderate quality with numerous flaws. Movement/equipment <b>technique</b> shows some investment in training and is less refined; lapses are more frequent. <b>Characterization</b> shows the early stages of developed and often inconsistent. Projection and <b>expression</b> demonstrate a moderate understanding of role. <b>Recovery</b> occurs slowly with inconsistent results.</p>	<p><b>Uniformity and accuracy</b> are seldom present. Movement/equipment <b>technique</b> is inconsistent and lapses occur regularly. <b>Characterization</b> shows minimal development. Projection and <b>expression</b> demonstrate minimal understanding of the performer's role. <b>Recovery</b> occurs infrequently.</p>	<p>Achievement is uniformly limited in all areas within this sub caption.</p>

#### Achievement