The 45th Zia Marching Band Fiesta

Handbook

Saturday, October 28, 2023
University Stadium
Albuquerque, New Mexico

Sponsored by the University of New Mexico
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ATTACHMENT: MWC Lightning Policy
Zia Marching Band Fiesta’s Mission Statement

Sponsored by the University of New Mexico Bands, the mission of the Zia Marching Band Fiesta is as follows:

1. Provide high school marching bands an outstanding performance venue in which to display their talents.
2. Provide students the opportunity for a positive educational experience through performance, observation, and competition with other high school bands.
3. Provide students and directors with high quality, constructive feedback and adjudication from a nationally recognized panel of experts in marching band.
4. Provide parents and school community an opportunity to observe, compare, and support each of the performing bands.

The Nature of Competition

Competition is a well-accepted tradition of the American culture and has long been associated with high school marching bands. Used constructively, competition can inspire students and directors to accomplish their best work and can serve as a yardstick for areas in which improvement can occur. Used improperly, competition can bring out the worst in students, directors, administrators, and audience members.

A competition, such as the Zia Marching Band Fiesta, provides an opportunity for all involved to bring out the best in each of the individuals performing; to help students learn to stretch their abilities, to develop discipline and cooperation, and to learn to deal effectively with setbacks. In short, competition can be used to teach important lessons in life as well as in music.

Competition also holds the potential to become detrimental to the development of students when it is used as the sole or primary means of motivation. Competition used improperly can distract students from their musical and personal goals as the focus is placed upon doing better than others, rather than doing one’s best.

Those choosing to compete must walk a fine line of using the competitive format of marching band contests to inspire everyone to do their best work while recognizing students are best motivated intrinsically through excellent music, excellent drill, and the sense of well being from doing one’s best work.

Questions? Call us!

Problems arise almost exclusively as a result of non-communication or a misunderstanding of the procedures or rules. We urge every one to read through the Official Procedures and Adjudication Handbook carefully. Please feel free to call our office for clarification of the rules and procedures or if you have any questions pertaining to the competition. You may reach Geoffrey Harman at (505)277-4036 (gharman@unm.edu), Mikal M. Thompson at (505)277-8998 (hallowho@unm.edu). We will also post information on our website: www.unm.edu/~bands.
ARTICLE I: Application

Section I: Entrance Procedures

1.01 Bands wishing to participate in the Fiesta must submit a completed Zia application. You can download an application from the Band website www.unm.edu/~bands or call the UNM Band Office at (505) 277-8998.

1.02 Each participating band must submit a non-refundable $350 entry fee (in the form of a check or purchase order) for the competitive track. Entry fees for non-competitive participation is $250. Entry Fees are due no later than October 1.

1.03 The school principal or superintendent must sign each application. Applications submitted without this signature will be considered incomplete and will not be accepted.

1.04 Bands may elect to perform in the preliminary competition for judges’ comments only but are not eligible for finals.

1.05 Performance times are determined by drawing. The defending Zia Grand Champion will have the option of performing last; the New Mexico Champion, if different, will have the option of performing next to last. Application Forms may be sent by mail, email, or delivered in person to the band office. All COMPLETED entries received on or before Friday, July 14, 2023, by 9:00 am, will be placed in a drawing for performance order by classification. The lower the number the later your band will perform. For example, Number 1 in the draw will go last in that band’s classification. The drawing will be held at 9:00 am July 14, 2023 in the band office at UNM. The results of the drawing will be sent by email that day.

1.06 Judges names will not be released prior to the contest.

ARTICLE II: Competition Procedure and Field Performance

Section 1: Eligibility

The Zia Marching Band Fiesta defines a high school band as one in which all participating members are registered at the same high school. All band members/performers who contribute to the performance MUST be students. Violation of the eligibility rule will result in disqualification.

Section 2: Classification

Enrollment for classification is based on ALL students in grades 9 -12, using the numbers used in determining funding at the state level for each school. The performance schedule will be organized by class. Class A will perform at the beginning of the event, followed by progressively larger class sizes.

Class A  500 or less
Class AA  501-1200
Class AAA  1201-1900
Class AAAA  1901 or larger

School enrollment will be verified with school district officials. If a high school is a grade 10 – 12 high school, classification should be determined by using the number of 9th graders in the feeder schools.

Section 3: Definitions

2.31 Performance: The musical and visual program presented for adjudication.

2.32 Performance Area: The area of the stadium covered with turf.

2.33 Performance Field: The performance field perimeter is defined as extending from the back of each end zone to the back sideline to the edge of the tarp on the front sideline. The performance field at University Stadium is painted with NCAA hash marks at 60 feet from
2.35 Performers: All aspects of the field show performance must be performed by students.

Exceptions:
(a) Adults may conduct the band at any time during the performance from outside the performance field.
(b) Adults may set up and take down equipment before and after the performance.
(c) In the event of inclement weather and at the discretion of the contest director, adults may be allowed on the field to hold props.
(d) Adults may run mixers outside of the performance field but may NOT trigger sounds.

Adults must be clear of the performance field for the duration of the performance. (Note: This includes backfield.) This includes those assisting in setting props or equipment.

2.36 Director of the Zia Marching Band Fiesta: Dr. Geoffrey Harman

2.37 UNM Official: Professor Brett Penshorn, Mikal M. Thompson or other UNM employees designated by the Director of the Fiesta or by the University of New Mexico Athletic Department.

2.38 UNM Host: Any member of the University of New Mexico Spirit Marching Band.

Section 4: Times, Places and Performance

2.41 Practice Fields/Warm Up Time
A fully lined field has been assigned to each band for twenty (20) minutes (per the routing schedule and map) for physical warm ups. Please march to a drum tap only. LONG RANGERS OR OTHER ELECTRONIC AMPLIFICATION EQUIPMENT ARE NOT PERMITTED IN THE PHYSICAL WARM-UP AREAS.

A sound secure location has been assigned to each band for twenty (20) minutes (per the routing schedule and map) for musical warm ups. The band is not required to use either of these warm up times and facilities, however, due to the quantity of bands and the proximity of the stadium, no physical or musical warm ups will be allowed at any other time or place. Metronomes and electronic amplification devices may be used in the MUSICAL WARM UP areas only. Any amplification devices must be placed to face toward the west and away from the stadium. If sounds from these areas bleed into the stadium and interfere with other performances, you will be asked to discontinue their use. Parking lots are not to be used for warm ups of any kind—including auxiliary groups. Do not interfere with the ongoing performances! Bands may not practice or warm up in any way in the event parking lots or areas.

PENALTY: One point up to disqualification, at discretion of contest director.

2.42 Each band will be provided a guide. The guides will escort bands from one area to the next and give the amount of time remaining. Any procedural or rules questions should be directed to a UNM Band Official through a UNM Host. Report time for the beginning of each performance is 10 minutes prior to the performance. The band will enter the stadium at the entrance gate and proceed to the performance area. A UNM Host will meet the band and inform them when they should proceed to the performance field for set-up.

Only those adults with an appropriate field pass or purchased ticket will be allowed to enter with the band as part of the set up crew. The crew must exit the stadium with the band.
SPECIAL NOTE: Entrance and set-up of percussion/guard equipment and miscellaneous props and equipment must also occur in this time.

2.43 Performance
Bands are scheduled in 15-minute intervals. The Fiesta may schedule appropriate judges' breaks.

2.44 Entrance to the performance field must be made from the back of the field or the end zones. Performers pre-setting equipment in the front of the performance field may enter the performance field from the front. All performers, including any members or stagehands used for on-field staging of equipment during the performance, must enter as described above.

2.45 A band is allowed a performance time of 7 minutes to 11 minutes anywhere inside the performance field. Drum Major podiums and props may be placed in close proximity outside the Performance Field without penalty. Drum Majors should be aware that they should not begin their performance until their band is announced. Announcements will begin when the timekeeper on the field is notified that the judges are ready. The announcer will read the following:

"Joining us from Band City, USA... please welcome the Hometown High School Marching Band!"

(pause for audience response)

"Their musical selections include the following:"
(Announcer reads their selections)

"Drum Majors (named) is your band ready?"

If your drum majors are going to salute, they should do so at this point.

"The Zia Marching Band Fiesta is proud to present in preliminary/finals performance the (School Name) Marching Band."

Timing begins after the conclusion of the above announcement, or with the first musical sound or step. Timing ends when all uniformed band members have completely vacated the performance field.

2.46 Bands should completely vacate the performance field within two (2) minutes of the end of their performance. Bands must enter and exit the field only to a tap.

2.47 Field Exit
Bands will exit the field and be directed by a UNM Host to an area where photographs will be taken. This procedure will be handled in a professional and expedient manner with the band director’s cooperation.

Upon completion of the photographs, the band is free to move about. A hand stamp will allow band members to enter and exit the spectator areas.

2.48 Competing Band Field Passes “Booster Passes”
Admission to the Zia Marching Band Fiesta for performers is gained with a valid Zia hand stamp. Performers will be hand stamped upon arrival. Each band will receive one (1) pass per nine (9) uniformed band members for staff, chaperones and bus drivers. UNM Band Guides will distribute passes as busses arrive at the check-in area. If you require passes beyond the number you are allotted, you may purchase a BAND BOOSTER PASS from the Band Guides upon registration or ahead of time by contacting the UNM band office. The band
booster pass allows unlimited re-entry into the stadium and may also be used by your
equipment helpers to enter the field during your band’s performance.

2.49 A limit of TWO Director’s Passes will be issued per band, granting access to the Zia level.
Booster Passes are available for additional staff, but do not grant access to the Zia level.
Additional tickets and passes may be purchased at check in.

2.50 PENALTIES (at the discretion of the contest director):
• Time requirements: 0.1 per 3 seconds or fraction thereof
• Delay of contest: 0.5 points per minute or fraction thereof
• Boundary 0.1 point per flagrant infraction

Section 5: Procedures for Band Vehicles and Staff Members
2.51 Band vehicles may arrive and depart the designated loading and unloading area at the
director’s discretion. We can only guarantee that vehicles will be parked together if they arrive
together.

2.52 Only busses, equipment vehicles and staff vehicles may park in the specified unloading areas.
Any vehicle parking in these lots must have a parking pass clearly displayed in the window. All
parking is at the direction of a UNM Host.

2.53 All busses must unload in the designated parking lot to insure proper registration and to avoid
interfering with routing of other bands that may be in progress.

2.54 Due to the limited space near the equipment unloading area and concerns about student
safety, equipment vehicles may unload in the specified area in the west parking lot 30 minutes
prior to the band’s scheduled performance time. Any band wishing to unload equipment earlier
than 30 minutes before their performance may leave their equipment in the designated area in the
West Parking Lot (Stadium West Lot) at the discretion of a UNM Host (and dependent on
available space) and will leave their equipment at their own risk. UNM is not liable for loss or
damage. Bands that choose to unload early MUST park their vehicles in the designated parking
area (Stadium East Lot) until their scheduled 30-minute time frame.

Section 6: Preliminary Competition
2.61 Preliminary Performance Scheduling
The performance schedule will be organized by class. Class A will perform at the beginning of
the event, followed by progressively larger class sizes. Performance order within each class
will be determined by drawing of eligible applications received by the deadline as established
in Section 1.05 The previous year’s grand champion, regardless of class, will have the option
to perform last. The New Mexico Grand Champion (if different) has the option of performing
next to last. Applications received after the drawing will be placed in the latest available open
slot in their class. Classes will be mixed during finals performances. We cannot honor special
performance time requests, nor may bands exchange performance times.

2.62 Availability of scores and adjudicator comments
Approximately sixty minutes following each band’s preliminary performance, judges’
comments and score sheets will be available at Zia Level I in University Stadium. Class
placements will be announced at the end of the preliminary competition. Recaps for
preliminary competition will be available before the beginning of the Finals competition.

2.63 Fiesta Only Option
The Fiesta Rating Only class is an option for bands interested in educational input and
personal evaluation, but not the competitive aspect of the event. In this class, band directors
will receive taped and written commentary on their band’s performance from three of the
adjudicators. Scores of such participants will not be announced and will not appear on recaps.
Fiesta Rating Only participants will not be eligible for any awards. The scoring format for this
Section 7: Preliminary Class Awards Ceremony

A “drum majors” awards ceremony will follow the conclusion of preliminary competition. Awards will be presented for 1st, 2nd and 3rd place in Class A, AA, AAA and AAAA, as well as Highest Achievement Awards in each class for Outstanding Music Performance, Outstanding Visual Performance and Outstanding General Effect. Only the scores of the top ten bands will be announced. The 10 bands with the highest scores will move into the Finals competition.

Highest Achievement Awards Evaluation Criteria
OUTSTANDING MUSIC PERFORMANCE: Presented to the band with the highest average of the two music performance scores (music ensemble and music individual).

OUTSTANDING VISUAL PERFORMANCE: Presented to the band with the highest average of the two visual performance scores (visual ensemble and visual individual).

OUTSTANDING GENERAL EFFECT: Presented to the band with the highest composite score of all three General Effect scores from the competition.

Section 8: Finals Procedure

2.80 Following the presentation of the awards for preliminary competition, the top 10 scoring bands regardless of class will be announced in random order. Those top 10 scoring bands are invited and required to perform in the evening finals competition. The finals competition will be void of any classes. All classes (A – AAAA) will be represented in the evening (finals) schedule. If the top scoring band from any class does not make finals competition, that band will appear in exhibition performance immediately preceding the finals competition schedule (6:45 pm). In the event bands from two classes perform in finals exhibition, the band from the smaller class will perform first (6:30 pm).

2.81 Finalist Directors’ Meeting
Immediately following the announcement of finalist bands, a meeting for the director or representative of each band competing in the finals competition will be held in Zia Level II of the stadium. A draw of the 5 top scoring bands from preliminary competition and a draw of the bands between 6th and 10th position will determine finalist performance positions. Bands 6 – 10 will compete first in finals followed by the remaining five bands. Actual start times will be based on the draw in each group.

2.82 Finals Awards Ceremony
Tenth through first place will be announced. Awards will be presented for third place finalist, second place finalist, Zia New Mexico Champion, Zia Grand Champion as well as Highest Achievement Awards for Outstanding Music Performance, Outstanding Visual Performance and Outstanding General Effect. Only drum majors will be called for the awards ceremony.

2.83 Highest Achievement Awards Evaluation Criteria (same as preliminary competition)
OUTSTANDING MUSIC PERFORMANCE: Presented to the band with the highest average of the two music performance scores.

OUTSTANDING VISUAL PERFORMANCE: Presented to the band with the highest average of the two visual performance scores.

OUTSTANDING GENERAL EFFECT: Presented to the band with the highest composite score of all three General Effect scores from the competition.

Finals tapes, score sheets, and recaps will be available immediately following the Finals Awards Ceremony.
Section 9: Scoring
After scores are tabulated, any penalties imposed for various infractions will be deducted from the accumulated score. This score will be used to determine the final placement of competing bands.

If two or more bands have a tie in their final score, the high placement will be awarded to the band with the higher raw score (subtotal before penalties). If after using this criterion a tie still exists, the highest music average will be used to determine placement. This procedure will only be applied in class champion and finals competitions. If bands achieve the same (tie) score in preliminary competition, and if such a score causes a placement tie for the last position advancing to the finals competition, each band with a tie score will advance.

Section 10: Electronics
2.10.1 All electronically produced music must be “live” and played in “real time” by a student. All other (“prerecorded/sequenced”) music, whether instrumental or vocal, may not be used. PENALTY: At discretion of contest director up to and including disqualification.

Sounds other than music, such as narration or sound effects, may be prerecorded and used without penalty, however, they must be triggered by a student. Any prerecorded sounds used that are copyrighted must have permission obtained for their use, similar to copyright considerations for music. Any copyrighted material must have written permission obtained for its use.

PENALTY: for copyright infringement - up to and including disqualification

2.10.2 Electronic units are allowed if they are self-powered. If power is available, it may be used at the unit’s own risk. UNM takes no responsibility for supplying power.

2.10.3 Adults may adjust volume/balance, provided the sound board is located outside the performance space.

Section 11: Equipment & Restrictions
2.11.1 Dropped equipment of any kind will not be penalized. It may be retrieved by a band member, a UNM official or host or judge without penalty.

2.11.2 No mechanized vehicles will be allowed as part of the performance.

2.11.3 No mechanized vehicles will be allowed to bring equipment into the stadium.

2.11.4 The following are NOT ALLOWED in the stadium AT ANY TIME:
- Glitter or confetti
- Pyrotechnics of any kind, including fireworks, discharge of arms, or any hazardous materials that may cause damage, present a safety hazard, remain on the field after the conclusion of the band’s performance or disrupt the scheduled flow of the contest
- Lights-out routines
- Animals
- Hazardous equipment or illegal use of equipment

PENALTY: At discretion of contest director, up to disqualification

2.11.5 Props and Equipment: All props and equipment must be designed so that they may be brought into the performance area from the band entrance gate. In order to minimize distraction from the preceding band’s performance, props and equipment may not be preset anywhere in the performance area prior to the beginning of the band’s set-up.

PENALTY: 0.5 points per infraction.
Section 12: General Conduct

2.12.1 Competing band directors/staff members may contact the contest director at any time with questions or concerns. Directors/staff may not contact any judge at any time. PENALTY: At discretion of contest director up to disqualification. Judges names will not be released until the day of the event.

2.12.2 Any delay of the contest, improper conduct, or infraction for which no specific rule is given may be grounds for warning or penalty at the discretion of the contest director.

2.12.3 Any individual who is found to be verbally or physically abusive to any UNM Host or participant in the contest will be ejected from university property.

Section 13: General Information

2.13.1 **Personal use of video tape/movie cameras is not allowed.** Due to copyright regulations, private videotaping of the event is prohibited. Each Band will be given press box level DVD courtesy of Mr. Video productions. Additional DVDs are available for purchase by this company. **Please note:** All bags brought into University Stadium are subject to search by members of local law enforcement.

2.13.2 The public is invited to attend. Tickets may be purchased at the gate. Entry to the stadium is by ticket or hand stamp only. All ages must have a ticket. All proceeds support the UNM Band Program.

2.13.3 Students are not permitted in any press box area. The elevators, stairs, and press box area are by pass only.

2.13.4 Wheelchair access and seating will be provided.

2.13.5 The Band Director’s Hospitality Area is located on Zia Level One. Levels Two, Three, and Four are off limits.

2.13.6 After exiting the stadium at the end of the performance, each band will have the highly recommended option to have a group picture taken by Musical Images Photography. All orders for photographs should be placed with the photographer.

2.13.7 All concessions and food in the stadium are the property of and regulated by the UNM Athletic Department. The UNM Band Program is not involved in pricing or profit. No food or beverage items may be brought into the stadium and no other food items may be sold in the stadium.

2.13.8 Restrooms are open on the west side of the stadium only. None are available near the physical or musical warm-up areas, and none will be opened under any circumstance on the east side of the stadium. The University of New Mexico is a smoke free campus. Therefore, no smoking is allowed on our inside University grounds.

2.13.9 No noisemakers will be allowed inside University Stadium.
ARTICLE III: The Evaluation of Achievement and the Use of the Criteria Reference System

Section 1: Criteria Reference

Criteria Reference: A system of boxes or criteria developed to be used by the judge and band director to further understand the rationale used in assigning a numeric value to a performance.

Determining achievement through the use of the Criteria Reference System has become an effective means to evaluate band performances, regardless of style, and still gain a good deal of uniformity, objectivity, and consistency. The emphasis of this examination is on the achievement level displayed by the performers.

Achievement is the product of two elements that occur simultaneously: Content, which is what is being performed, and Performance, which is how well it is being performed (What + How = Achievement). Since neither content nor performance exists in isolation, the evaluation of achievement must contain a simultaneous examination of both elements. Content is recognizable at almost every level of performance and should be numerically rewarded to the degree that it is performed.

The philosophy behind the Criteria Reference System is one that concentrates primarily on the positive qualities of a performance and encourages continued improvement. The criteria-referenced guide is designed to list the essence of the qualities that must be achieved in order to receive a particular number. The list is not a definition of these particular qualities, but rather a description of the qualities needed for entry into a particular box. These descriptions also serve as a reference for improved communication between judges and staff members regarding performance evaluation. Through this system, judges convert their impression of the performance in a particular sub-caption into a descriptive category, and finally refine that impression through analysis and comparison to a specific score. The intent of scoring in this system is to best describe the band’s predominant performance qualities.

The Criteria Reference System requires that the judge make quantitative decisions based on the achievement in each of the sub-captions. Each sub-caption is a ranking and rating by itself. The system is designed so that the total of the numbers of all the sub-captions of all the sheets will correctly determine the ranking and rating of each band. In addition, this determination will be a consistent standard for bands to evaluate themselves on a national level.

Section 2: Scoring

During preliminary competition, bands will be competing within their own class; however, they will still perform in order of their post-marked application. After scores are tabulated, any penalties imposed for various infractions will be deducted from the accumulated score. This score will be used to determine the final placement of competing bands.

If two or more bands have a tie in their final score, the high placement will be awarded to the band with the higher raw score (subtotal before penalties). If after using this criterion a tie still exists, the highest Music average will be used to determine placement. This procedure will only be applied in class champion and finals competitions. If bands achieve the same (tie) score in preliminary competition, and if such a score causes a placement tie for the last position advancing to the finals competition, each band with a tie score will advance.
ARTICLE IV: Adjudication System Details and Scoresheet Definitions

The Zia Marching Band Fiesta uses scoresheets developed by the Bands of America™. The scoresheets are used only after a licensing fee is paid each year to Bands of America. It is the position of the Zia Marching Band Fiesta that music is a more important aspect of the performance than marching which is the presentation and visual enhancement of the program. More emphasis is placed on the effectiveness to the audience and to general effect judges, than on fine-line perfection to the performance judges. The weight of the numbers in the Zia scoring system places 60% of the value on music and 40% of the value on visual. At the same time, 60% of the score is within the area of general effect and 40% within the performance area. The point allotment for the competition is as follows:

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Music Performance (Individual)</td>
</tr>
<tr>
<td>20</td>
<td>Music Performance (Ensemble)</td>
</tr>
<tr>
<td>20</td>
<td>Visual Performance (Individual)</td>
</tr>
<tr>
<td>20</td>
<td>Visual Performance (Ensemble)</td>
</tr>
<tr>
<td>20</td>
<td>Visual General Effect</td>
</tr>
<tr>
<td>40</td>
<td>Music General Effect</td>
</tr>
<tr>
<td></td>
<td>Timing &amp; Penalties Judge</td>
</tr>
</tbody>
</table>

*Averaged

An explanation of how each score is obtained, how many judges are in each caption, and how they judge follows.

**MUSIC PERFORMANCE (INDIVIDUAL):** This judge is located on the field. The judge is free to move about the field and judges the entire show from beginning to end. A tape recorder and a judging sheet are used for comments. There is one judge in this caption.

**MUSIC PERFORMANCE (ENSEMBLE):** This judge is located in front of the press box, Zia Level 2. The judge’s location is fixed during the entire competition. A tape recorder and a judging sheet are used for comments. There is one judge in this caption.

**VISUAL PERFORMANCE (INDIVIDUAL):** This judge is located on the field and is free to move about the field. A tape recorder and judging sheet are used for comments. There is one judge in this caption.

**VISUAL PERFORMANCE (ENSEMBLE):** This judge is located in front of the press box, Zia Level 2. A tape recorder and a judging sheet is used for comments. There is one judge in this caption.

The two Music Performance judges have their scores averaged for a total of 20 points. The two Visual Performance judges have their scores averaged for a total of 20 points.

**VISUAL GENERAL EFFECT:** This judge is located in front of the press box, Zia Level 2. A tape recorder and a judging sheet are used to record comments. There is one judge in this caption, and this score is not averaged with any other score.

**MUSIC GENERAL EFFECT:** There are two judges in this caption, and both are located in front of the press box, Zia Level 2. They judge the entire show from beginning to end, using both a tape recorder and judging sheet to record their comments; their scores are not averaged.

**TIMING & PENALTIES JUDGE:** This judge uses a judging sheet for comments regarding all timing and penalty considerations of the show.

**THE ADJUDICATION PROCESS** utilizes a balance and correct mix of SEVEN (7) adjudicators, plus the Timing & Penalties Judge, and is designed to give achievement credit for all aspects of program design and performance.
All score sheets are subjective. Bands begin with zero and earn credit proportionate to the positive presentation of design, performance, and proficiency.

Judges are equipped with cassette tape recorders and are expected to provide a flow of dialogue appropriate to the caption they are adjudicating. The Criteria Reference System and the process of impression, analysis and comparison are the methods by which number grades are earned.

The primary responsibilities of the judge include:

1. Being professional at all times.
2. Ranking the bands in the assigned caption.
3. Rating the bands in the assigned caption.
4. Assisting the bands in the improvement of their performance through commentary and constructive criticism.

The overriding motivation for being involved as an adjudicator must be in making the contest the best possible educational experience for the participants.

ARTICLE V: Scoresheet Explanations

Section 1: Music General Effect

Music General Effect is the utilization of all elements to bring about maximum effectiveness of the musical performance. What is performed and how it is performed are evaluated simultaneously. This sheet is used to decide which group collectively presents the most effective (and second most effective, etc.) musical program. It determines which group has the best balance of:

1. Effectiveness of the musical repertoire
2. Effectiveness of the musical performance

The Music General Effect judges (two) will generally be placed in front of the press box, Zia Level 2. Whenever possible, the two music general effect judges will be separated and out of earshot of one another.

The Effectiveness of the Musical Repertoire subcaption places more emphasis on the design team’s contribution to the success of the program as performed by the students. Effectiveness of Musical Performance subcaption reflects primarily the contributions of the performers.

In all cases, the judge is required to evaluate only the **effectiveness** of the performance. The subcaptions and their individual headings are to be used as a guide to determine the extent of the effect created.

5.22 Effectiveness of the Musical Repertoire

Effectiveness of the Musical Repertoire credits the effectiveness of the written musical program as presented by the performers. Considerations are given to the following areas:

- **Creativity/Imagination:**
  - The use of art for designing and coordinating efforts and effects in order to create mood and flow in a specific show. A previously used idea presented in a new way is still creative/imaginative.

- **Coordination/Staging:**
  - All elements are involved and work together to create a strong musical effect. All sections are staged for effective communication.

- **Appropriate Range of Expressions:**
Dynamics, articulations, phrasing, style, nuance, and other interpretive elements are appropriate to the genre of the music selected. The use and variety of these expressions enhance the musical effect.

• Use of Time/Pacing
  The unfolding of musical events in a manner that elicits interest, direction and flow.

• Continuity/Unity
  The development, connection and evolution of planned events.

• Contribution for Enrichment/Enhancement by all elements

5.23 Effectiveness of the Musical Performance
Effectiveness of the musical performance credits the level at which the performers demonstrate their emotional involvement with and understanding of the musical program. Consideration should be given to the following areas:

• Communication of Musical Intent:
  The performance conveys the intended purpose and creative vision of the written musical program, and brings the music to life.

• Emotion:
  Performers demonstrate a level of believability with passion that generates program effectiveness unattainable through repertoire alone.

• Professionalism:
  The ability of the musicians to perform with confidence, understanding, and a high level of musicianship.

• Artistry:
  The elements of musicality such as phrasing, sonority, beauty, pace (tempo, rubato) and nuance combines to create or heighten the effect of the musical performance.

• Involvement:
  The performers display an attachment: performer-to-performer, performer to audience, in respect to the expressive qualities inherent to the program.
# General Effect Music 1

<table>
<thead>
<tr>
<th>Effectiveness of the Musical Repertoire</th>
<th>Effectiveness of the Musical Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creativity and Imagination</td>
<td>Communication of Musical Intent</td>
</tr>
<tr>
<td>Coordination and Staging of Elements</td>
<td>Emotion</td>
</tr>
<tr>
<td>Use of Time and Pacing of Effects</td>
<td>Professionalism</td>
</tr>
<tr>
<td>Appropriate Range of Expressions</td>
<td>Artistry</td>
</tr>
<tr>
<td>Continuity and Flow of musical ideas</td>
<td>Involvement</td>
</tr>
<tr>
<td>Contribution for Enrichment/Enhancement of All Elements</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Score</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JUDGE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rarely 0-10</td>
</tr>
<tr>
<td>0 4 8 10</td>
</tr>
</tbody>
</table>

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Effectiveness of the Musical Repertoire

To what degree does the band demonstrate:

- creativity and imagination in the use of something familiar in a new way?
- originality in the use of something fresh and new?
- success in musical staging in both placement and in time?
- strength of coordination among all the musical elements?
- strength of coordination between the music and the visual?
- interpretive and expressive elements used to enhance effect?
- success in musical pacing over the complete program and over each production?
- elevation of the musical repertoire through the performers?
- overall effect of the program through its entertainment value?
- development, connection, and evolution of planned events?
- strength of the aesthetic, intellectual, and emotional facets of the musical repertoire?
- variety of effects?

Effectiveness of the Musical Performance

To what degree do the performers demonstrate:

- communication the musical program intent?
- engagement through an emotional performance?
- precision as a contribution to effect?
- musical artistry as an influence effect?
- communication of the expressive qualities inherent in the program?
- sustained confidence and understanding of the musical program?
Section 3: Music Performance Individual

The job of the field performance judge is to evaluate performance accuracy, tone quality and intonation and the realized musical demand placed on the performers. This judge must move around on the field through the ensemble to sample all individuals in all segments of the instrumental ensemble throughout the performance. This judge must not stay on the sideline. While the ensemble execution judge must strive to adjudicate the majority of the ensemble the majority of the time, the Individual Performance judge is not concerned with ensemble. The effectiveness of the production is not to be considered.

The percussion section is a responsibility of the judges in this caption.

The organization of the sheet with woodwinds at the top, percussion center, brass bottom, is done to direct attention to a complete evaluation of the entire ensemble.

A balanced evaluation will necessitate seeking out woodwind contribution when they are not physically and musically prominent, as well as frequent attention to the percussion choir (including front ensemble) especially at times other than solos. It is very possible that a band may have an excellent woodwind section, average brass section, and poor percussion section. The score for each choir should reflect their relative proficiency. It is possible for a band to give the general impression of being very good but have a choir that is average or below and will be scored appropriately.

Music Performance Individual Sample Sheet

Figure 1: Music Performance Individual Sample Sheet
## Music Performance Individual

<table>
<thead>
<tr>
<th>Tone Quality / Intonation</th>
<th>Accuracy / Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Consistent Tone Quality</td>
<td>• Accurate Articulation Methodology</td>
</tr>
<tr>
<td>• Consistent Tuning and Intonation Control</td>
<td>• Tonal Center</td>
</tr>
<tr>
<td>• Characteristic Instrument Sound Quality and Focus</td>
<td>• Rhythmic Accuracy and Consistency</td>
</tr>
<tr>
<td>• Musical, Environmental, and Physical Challenges</td>
<td>• Clarity and Uniformity of Dexterity Control</td>
</tr>
<tr>
<td></td>
<td>• Simultaneous Responsibilities</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Score</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

| **Total** | Maximum 200 |

**JUDGE:**

<table>
<thead>
<tr>
<th>Rarely</th>
<th>Infrequently</th>
<th>Sometimes</th>
<th>Usually</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-10</td>
<td>11-30</td>
<td>31-70</td>
<td>71-90</td>
<td>91-100</td>
</tr>
</tbody>
</table>

© Copyright 2017 Music for All, Inc./Bands of America
<table>
<thead>
<tr>
<th>Music Performance Individual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rarely</td>
</tr>
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<td>71-90</td>
</tr>
<tr>
<td>91-100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tone Quality / Intonation</th>
<th>Accuracy / Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>To what degree do the performers demonstrate:</td>
<td>To what degree do the performers demonstrate:</td>
</tr>
<tr>
<td>• a solid fundamental approach to quality of sound and tone production in all ranges and dynamic levels?</td>
<td>• articulation, enunciation, and release with clarity, focus, and uniformity?</td>
</tr>
<tr>
<td>• an awareness of, and attention to, intonation in all ranges and dynamic levels?</td>
<td>• the ability to uniformly and accurately play rhythms and maintain pulse control at all tempi required.</td>
</tr>
<tr>
<td>• quality and consistency of sound?</td>
<td>• accuracy, uniformity, and flexibility with the technical skills being demanded?</td>
</tr>
<tr>
<td>• quality and consistency of tuning?</td>
<td>• appropriate touch – weight of stroke and musical colors created?</td>
</tr>
<tr>
<td>• mastery of simultaneous responsibilities?</td>
<td>• quality keyboard dexterity – 2 mallet grip/4 mallet grip/impani grip?</td>
</tr>
<tr>
<td></td>
<td>• quality in accessory technique/movement?</td>
</tr>
<tr>
<td></td>
<td>• mastery of simultaneous responsibilities?</td>
</tr>
</tbody>
</table>

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Section 4: Music Performance Ensemble

5.41 Overview
The purpose of evaluation on this sheet is to determine the best, second best, etc., musical performance based on accuracy and uniformity of performance as perceived from the vantage point of the audience. The judgment of technical accuracy, intonation accuracy, and tone quality is to be made with the consideration of content—that is, demand and exposure of the performers. The effectiveness of the production is not to be considered.

The Music Performance Ensemble Judge is positioned in order to judge the full ensemble musically. The adjudicator, once having started in a position must complete the entire contest in that position.

5.42 Tone Quality and Intonation
This subcaption evaluates how closely the ensemble has achieved proper tone production. Consideration is given to intonation, timbre, sonority of the ensemble as well as the appropriate dynamic contribution of the sections, choirs, and voices to the total ensemble.

5.43 Accuracy and Definition
This subcaption credits the excellence with which the entire ensemble controls the accuracy and cohesiveness of the musical performance. Consideration is given to the clarity and correctness of rhythmic interpretation as well as the control of ensemble pulse and tempo.

5.44 Musicality
This subcaption evaluates the overall achievement of the musical ensemble relative to musicality. Consideration is given to the level of musical achievement displayed through appropriate demonstration of expressions, dynamics, phrasing and correct idiomatic interpretation. The art involved in displaying musicality requires aesthetic sensitivity and a deep understanding of the idioms involved.
# Music Performance Ensemble

<table>
<thead>
<tr>
<th>Overall Sound Quality / Accuracy</th>
<th>Musical Artistry</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Ensemble Sonority, Intonation, and Tuning</td>
<td>• Full Range of Expression, Detail, and Nuance</td>
</tr>
<tr>
<td>• Balance and Blend</td>
<td>• Phrasing and Musical Inflection</td>
</tr>
<tr>
<td>• Tonal Center and Focus</td>
<td>• Clarity and Uniformity of Style and Interpretation</td>
</tr>
<tr>
<td>• Clear and Appropriate Methodology</td>
<td>• Range of Musical Devices</td>
</tr>
<tr>
<td>• Vertical Alignment and Rhythmic Interpretation</td>
<td>• Expressive Qualities of the Music by All Elements</td>
</tr>
<tr>
<td>• Musical, Environmental, and Physical Challenges</td>
<td>• Simultaneous Responsibilities</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Score</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

**Total**

Maximum 200

**JUDGE:**

<table>
<thead>
<tr>
<th>Rarely</th>
<th>Infrequently</th>
<th>Sometimes</th>
<th>Usually</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-10</td>
<td>11-30</td>
<td>31-70</td>
<td>71-90</td>
<td>91-100</td>
</tr>
</tbody>
</table>

© Copyright 2017 Music for All, Inc./Bands of America
Music Performance Ensemble

<table>
<thead>
<tr>
<th>Rarely</th>
<th>Infrequently</th>
<th>Sometimes</th>
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<tr>
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<td>11-30</td>
<td>31-70</td>
<td>71-90</td>
<td>91-100</td>
</tr>
</tbody>
</table>

Overall Sound Quality / Accuracy

To what degree do the performers demonstrate:

- consistently playing in tune?
- a beautiful tone quality?
- consistent quality sonority with entire the musical ensemble throughout form changes, musical performance demands, and musical construction?
- a variety of spatial environments throughout the show?
- handling of voice proximity which places demands on players relative to total ensemble pitch, timbre, consistency, and texture?
- exposure of all voices through balance? Textural clarity?
- consistency in timbre, blend, intonation, stylistic uniformity, and sonority through spatial changes and technical demands?
- consistently playing in time?
- rhythmic accuracy and variety?
- mastery of the metric demands placed on the players – variety, speed, layered?
- attention listening center changes throughout the show?
  Production?
- mastery simultaneous responsibilities?

Musical Artistry

To what degree do the performers demonstrate:

- musical expression which includes shape, natural inflection and weight within the musical phrase – horizontally, harmonically?
- relating phrases, segments, sequences, transitions, and developments expressively?
- musical texture and dynamics to communicate expression?
- mastery of demands required of the performers relative to style, idiom, dexterity, embouchure, touch, or articulation?
- utilization all voices to support the expressive qualities of the music?
- mastery of simultaneous responsibilities?
Section 5: Visual General Effect

5.51 Overview
Visual General Effect is the utilization of all elements to bring about maximum effectiveness of the visual representation of the musical performance. That is, which group has the best balance of:

1. Effectiveness of the visual repertoire
2. Effectiveness of the visual performance

The Visual General Effect judge will be placed in front of the press box, Zia Level 2.

The Effectiveness of the Visual Repertoire subcaption places more emphasis on the design team's contribution to the success of the program as performed by the students. Effectiveness of Visual Performance subcaption reflects primarily the contributions of the performers.

In all cases, the judge is required to evaluate only the effectiveness of the performance. The subcaptions and their individual headings are to be used as a guide to determine the extent of the effect created.

5.52 Effectiveness of the Visual Repertoire
Effectiveness of the Visual Repertoire credits the effectiveness of the written representation of the musical program as presented by the performers. Considerations will be given to the following areas:

• Creativity/Imagination:
The art of designing and coordinating efforts and effects in order to create mood and flow to a specific show. A previously used idea presented in a new way is still creative/imaginative.

• Coordination/Staging:
All elements are involved and work together to create a strong effect. All sections are staged for effective communication.

• Interpretation and enhancement of the music:
The visual program presented portrays the meaning or mood of and heightens the effect of the music.

• Use of audio-visual Blend/Balance/Focus
Elements, when constructed, convey a synergistic and integrated program that responds to the mood and creative vision desired.

• Continuity/Unity
The development, connection and evolution of planned events.

• Appropriate use of Movement/Form/Color
The use of movement, form and formation, and color is interpretive and appropriate. The elements combine to heighten effect.

5.53 Effectiveness of the Visual Performance
Effectiveness of the Visual Performance credits the level at which the performers demonstrate their emotional involvement and understanding of the visual program. Consideration will be given to the following areas:

• Communication of Roles:
The performers display an understanding of their visual responsibilities, and convey a confident and stylistic approach to their character, (musician, dancer, actor.)

• Emotion:
Performers demonstrate a level of believability with passion that generates program effectiveness unattainable through repertoire alone.

• Professionalism:
The ability of the performers to exhibit confidence, understanding, and a high level of excellence.

• Artistry:
The aesthetic visual elements such as form, movement, control, pace, and nuance combine to create or heighten the effect of the program.
• Involvement:
The performers display an attachment: performer-to-performer, performer to audience, in respect to the expressive qualities inherent to the program.

General Effect Visual Sample Sheet
## General Effect Visual

<table>
<thead>
<tr>
<th>Effectiveness of the Visual Repertoire</th>
<th>Effectiveness of the Visual Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Interpretation and Enhancement of the Music</td>
<td></td>
</tr>
<tr>
<td>• Coordination and Staging of Elements</td>
<td></td>
</tr>
<tr>
<td>• Pacing of Effects</td>
<td></td>
</tr>
<tr>
<td>• Creativity/Imagination/Originality</td>
<td></td>
</tr>
<tr>
<td>• Use of Audio-Visual Balance/Blend/Focus</td>
<td></td>
</tr>
<tr>
<td>• Continuity and flow of visual Ideas</td>
<td></td>
</tr>
<tr>
<td>• Effective Use of Movement/Form/Color</td>
<td></td>
</tr>
<tr>
<td>• Communication of Roles</td>
<td></td>
</tr>
<tr>
<td>• Emotion</td>
<td></td>
</tr>
<tr>
<td>• Professionalism</td>
<td></td>
</tr>
<tr>
<td>• Artistry</td>
<td></td>
</tr>
<tr>
<td>• Involvement</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Score</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>100</td>
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</tbody>
</table>

**Total**

<table>
<thead>
<tr>
<th>JUDGE:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Rarely 0-10</th>
<th>Infrequently 11-30</th>
<th>Sometimes 31-70</th>
<th>Usually 71-90</th>
<th>Always 91-100</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 4 8 10</td>
<td>11 18 25 30 31 44 58 70 71 78 85 90 91 94 98 100</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Effect Visual</td>
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<tr>
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</tr>
<tr>
<td>Rarely 0-10</td>
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</tr>
<tr>
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<tr>
<td>Always 91-100</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Effectiveness of the Visual Repertoire</th>
<th>Effectiveness of the Visual Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>To what degree does the band demonstrate:</strong></td>
<td><strong>To what degree do the performers demonstrate:</strong></td>
</tr>
<tr>
<td>• <em>interpretation</em> and <em>enhancement</em> of the music</td>
<td>• their <em>role</em> and <em>identity</em>?</td>
</tr>
<tr>
<td>• strength of <em>coordination</em> among all the <em>visual elements</em>?</td>
<td>• engagement through an <em>emotional</em> performance?</td>
</tr>
<tr>
<td>• strength of <em>coordination</em> between the <em>music</em> and the <em>visual</em>?</td>
<td>• <em>precision</em> as an influence of effect?</td>
</tr>
<tr>
<td>• <em>staging</em> success in both placement and time?</td>
<td>• success in <em>elevating</em> the <em>written program</em>?</td>
</tr>
<tr>
<td>• <em>pacing</em> success over the complete program and over each production?</td>
<td>• <em>sustained confidence</em> and <em>understanding</em> of the <em>program intent</em>?</td>
</tr>
<tr>
<td>• <em>creativity</em> and <em>imagination</em> in the use of something familiar in a new way?</td>
<td>• <em>communication</em> of the intent of the program?</td>
</tr>
<tr>
<td>• <em>originality</em> in the use of something fresh and new?</td>
<td></td>
</tr>
<tr>
<td>• effectiveness in incorporating <em>form</em>, body and equipment into the design?</td>
<td></td>
</tr>
<tr>
<td>• a sense of <em>continuity</em> developed in the program?</td>
<td></td>
</tr>
<tr>
<td>• overall effect of the program through its <em>entertainment</em> value?</td>
<td></td>
</tr>
<tr>
<td>• strength of the <em>aesthetic</em>, <em>intellectual</em>, and <em>emotional</em> facets of the design?</td>
<td></td>
</tr>
<tr>
<td>• <em>variety</em> of effects?</td>
<td></td>
</tr>
</tbody>
</table>
Section 6: Visual Performance Individual

The Visual Performance sheet is intended to reward the achievement of the individual performers and to indicate the problems of the individual performers.

The Visual Performance sheet has two subcaptions: Accuracy and Definition, and Quality of Technique. This sheet requires the judge to be positioned on the field with the performers. The judge will be in good position relative to the performers and the design and will move in order to sample all of the performers.

The complexity of design and the velocity of the movement of the band might not always allow the judge to be in an optimum position. Judges should try never to interfere with the performers, even at the expense of positioning. The judge will attempt to vary between close-in viewing and stand back viewing. All parts of the band fairly are sampled fairly.

Some of the aspects that will be evaluated include:

- Alignment and spacing
- Equipment control
- Body carriage
- Uniformity of method and style
- Recovery

Visual Performance Individual Sample Sheet
Visual Performance Individual

<table>
<thead>
<tr>
<th>Challenges and Skills</th>
<th>Accuracy and Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Form, Body, and Equipment Challenges</td>
<td>• Control of Form, Body, and Equipment</td>
</tr>
<tr>
<td>• Variety and Range of Skills</td>
<td>• Demonstration of Variety and Range of Skills</td>
</tr>
<tr>
<td>• Tempo and Pulse</td>
<td>• Control of Tempo and Pulse</td>
</tr>
<tr>
<td>• Variety of Techniques</td>
<td>• Demonstration of Training and Style</td>
</tr>
<tr>
<td>• Simultaneous Responsibilities</td>
<td>• Recovery</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Score</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

Total

Maximum 200

JUDGE:

- Rarely 0-10
- Infrequently 11-30
- Sometimes 31-70
- Usually 71-90
- Always 91-100

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### Visual Performance Individual

<table>
<thead>
<tr>
<th>Rarely</th>
<th>Infrequently</th>
<th>Sometimes</th>
<th>Usually</th>
<th>Always</th>
</tr>
</thead>
<tbody>
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<td>0-10</td>
<td>11-30</td>
<td>31-70</td>
<td>71-90</td>
<td>91-100</td>
</tr>
</tbody>
</table>

### Challenges and Skills

To what degree do the performers demonstrate:

- high quality depth of Body, Form, and equipment responsibilities?
- a variety and range of skills?
- the principles of movement?
- alignment and spacing challenges?
- range in effort changes?
- training and style?
- tempo, rhythmic variations, or phrases without tempo, and pulse?
- simultaneous responsibilities?

### Accuracy and Definition

To what degree do the performers demonstrate:

- control of form, body, and equipment?
- poise in movement and equipment?
- variety, range, and uniformity in technique?
- quality technique in handling equipment?
- control of Tempo and Pulse through a variety of settings?
- detail, nuance, and training in individual technique?
- a clearly defined style?
- training in both mental and physical recovery?
- mastery of simultaneous responsibilities?
Section 7: Visual Performance Ensemble

5.71 Overview
The purpose of evaluation on this sheet is to determine the most technically proficient marching group from the vantage point of the audience. The evaluation is composed of excellence identification, balanced with the judgment of technical demand, and the exposure to that demand on the ensemble, with the consideration of content and construction. The effectiveness of the performance is not to be considered.

5.72 Quality of Technique
Quality of Technique deals with the quality of body carriage/control, equipment, usage/technical accuracy, and the ability of the ensemble to project those elements of the chosen style.

5.73 Accuracy and Definition
Accuracy and Definition considers the ability of a group to maintain overall clarity and accuracy while changing or maintaining primary, secondary, tertiary, etc. focal points. Student to student form relations will be evaluated, as well as the timing and continuity of the entire visual presentation.

5.74 Visual Artistry
Visual Artistry is a discussion and analysis of the breadth and depth of the student portrayal of a program, not the effect. This is not a question of quantity of material and presentation, but a question of care, refinement and details used by the design team on the arrangement of the program.

The performers' influence rests on the readability of the program and on the performers' ability to allow all of the written logic and nuances to be presented clearly.

Visual Performance Ensemble is an evaluation of the relative ability of the group. It is entirely possible that a group may have a greater actual number of errors and score higher than another based upon the evaluation of what they did. Instances in which there is a slight aberration of control can be noted, with the cumulative effect of its consistent occurrence being lowering of the mark. On the other hand, occasional lapses of control in extremely difficult situations (blind sets, no recovery time, etc) can be negated to negligible significance relative to how well this difficult maneuver was done.

Visual Performance Ensemble Sample Sheet
## Visual Performance Ensemble

<table>
<thead>
<tr>
<th>Visual Artistry</th>
<th>Excellence and Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Quality use of the Elements of Design</td>
<td>• Control and Balance of Form</td>
</tr>
<tr>
<td>• Visual Musicality</td>
<td>• Ensemble Cohesiveness</td>
</tr>
<tr>
<td>• Unity</td>
<td>• Precision, Uniformity, and Timing</td>
</tr>
<tr>
<td>• Range and Variety of Skills</td>
<td>• Technique in Form, Body, and Equipment/Recovery</td>
</tr>
<tr>
<td>• Artistic Expression</td>
<td>• Projection of Style</td>
</tr>
<tr>
<td>• Integration</td>
<td>• Achievement of Effort Changes</td>
</tr>
<tr>
<td>• Simultaneous Responsibilities</td>
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</table>

<table>
<thead>
<tr>
<th>Score</th>
<th>Score</th>
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<tbody>
<tr>
<td>100</td>
<td>100</td>
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</table>

<table>
<thead>
<tr>
<th>JUDGE:</th>
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</table>

<table>
<thead>
<tr>
<th>Rarely</th>
<th>Infrequently</th>
<th>Sometimes</th>
<th>Usually</th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-10</td>
<td>11-30</td>
<td>31-70</td>
<td>71-90</td>
<td>91-100</td>
</tr>
</tbody>
</table>

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## Visual Performance Ensemble

<table>
<thead>
<tr>
<th></th>
<th>Rarely (0-10)</th>
<th>Infrequently (11-30)</th>
<th>Sometimes (31-70)</th>
<th>Usually (71-90)</th>
<th>Always (91-100)</th>
</tr>
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<tbody>
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</table>

## Visual Artistry

To what degree do the performers demonstrate:

- **visual expression**?
- quality in **vertical** and **horizontal phrasing**?
- **logic**, **depth**, and **variety** in the use of **design elements**?
- exploration of a wide range of **skills**?
- **detail** and **nuance** in the **performance**
- **integration** of all the parts in a **complementary manner**?
- **mastery** in **form, body, and equipment**?
- **simultaneous responsibilities**?

## Excellence and Technique

To what degree do the performers demonstrate:

- response to **changes in space, time, and form**?
- **control** of **tempo, pulse, and rhythm**?
- **quality** and **uniformity** of **technique**?
- training in all facets of ensemble performance/recovery?
- form **control** and **balance**?
- overall achievement in **ensemble form, body, and equipment**?
- clarity and readability and projection of **style**?
- quality of **form, body, and equipment** work as it relates to **orientation** and **timing**?
- mastery of **simultaneous responsibilities**?
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| Points | Almost Always | Consistently | Mostly | Appropriately | Occasionally | Appropriately | Infrequently | Minimally | Appropriately | Sporadically | Appropriately | Rarely | Almost Never | Appropriately | TOTAL SCORE | FINAL RATING |
|--------|----------------|--------------|--------|--------------|-------------|--------------|-------------|-----------|-----------|-------------|-------------|-------------|--------|--------------|---------------|-------------|---------------|
| 10     |                |              |        |              |              |              |              |           |           |              |              |              |        |              |                |             |               |

**Marching Performance Assessment**

**Score**

<table>
<thead>
<tr>
<th>Music Performance</th>
<th>Score</th>
<th>Overall Effect</th>
<th>Score</th>
<th>Flow/Pacing</th>
<th>Arterial/Synchronization</th>
<th>Effectiveness of Musical and Visual Repertoire</th>
<th>Adjudicator Name</th>
<th>Adjudicator Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accuracy/Clarity</td>
<td></td>
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<tr>
<td>Balance/blend</td>
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<tr>
<td>Musality</td>
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<tr>
<td>Tone/intonation</td>
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<td>Visual Performance</td>
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<tr>
<td>Tech and Uniformity</td>
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<td></td>
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<tr>
<td>Quality of Formations</td>
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</tbody>
</table>

**Final Remarks**

- Auxilliary and Percussion sections will be rated from 1-5. Scores will not be labeled.
- Individual Technique and Ensemble Maturity will be rated from 1-5.
- Scores will be summed to determine the overall rating.

**Comments**

- Individual Technique and Ensemble Maturity
- Scores will be summed to determine the overall rating.

**SCORE RATING**

- 90-100: Superior
- 80-89: Excellent
- 70-79: Good
- 60-69: Average
- 50-59: Below Average
Lightning is the most consistent and significant weather hazard that may affect intercollegiate athletics. Within the United States, the National Severe Storms Laboratory (NSSL) estimates that 100 fatalities and 400-500 injuries requiring medical treatment occur from lightning strikes every year. While the probability of being struck by lightning is extremely low, the odds are significantly greater when a storm is in the area and the proper safety precautions are not followed.

Prevention and education are the keys to lightning safety. Education begins with background information on lightning. The references associated with this guideline are an appropriate resource. Prevention should begin long before any intercollegiate athletics event or practice. The following steps are recommended by the NCAA and NSSL to mitigate the lightning hazard:

1. Designate a chain of command as to who monitors threatening weather and who makes the decision to remove a team or individuals from an athletics site or event. An emergency plan should include planned instructions for participants as well as spectators.

2. Obtain a weather report each day before a practice or event. Be aware of potential thunderstorms that may form during scheduled intercollegiate athletics events or practices.

3. Be aware of National Weather Service-issued (NWS) thunderstorm “watches” and “warnings” as well as the signs of thunderstorms developing nearby. A “watch” means conditions are favorable for severe weather to develop in an area; a “warning” means that severe weather has been reported in an area and for everyone to take proper precautions.

4. Know where the closest “safe structure or location” is to the field or playing area, and know how long it takes to get to that safe structure or location.

Safe structure or location is defined as:

a. Any building normally occupied or frequently used by people, (i.e., a building with plumbing and/or electrical wiring that acts to electrically ground the structure). Avoid using shower facilities for safe shelter and do not use the showers or plumbing facilities during a thunderstorm.
b. In the absence of a sturdy, frequently inhabited building, any vehicle with a hard metal roof (not a convertible or golf cart) and rolled-up windows can provide a measure of safety. A vehicle is certainly better than remaining outdoors. It is not the rubber tires that make a vehicle a safe shelter, but the hard metal roof which dissipates the lightning strike around the vehicle. DO NOT TOUCH THE SIDES OF THE VEHICLE!

5. Be aware of how close lightning is occurring. The flash-to-bang method is the easiest and most convenient way to estimate how far away lightning is occurring. Thunder always accompanies lightning, even though its audible range can be diminished due to background noise in the immediate environment, and its distance from the observer. To use the flash-to-bang method, count the seconds from the time the lightning is sighted to when the clap of thunder is heard. Divide this number by five to obtain how far away (in miles) the lightning is occurring. For example, if an individual counts 15 seconds between seeing the first flash and hearing the bang, 15 divided by five equals three; therefore, the lightning flash is approximately three miles away.

Lighting awareness should be increased with the first flash of lightning or the first clap of thunder, no matter how far away. This activity must be treated as a wakeup call to intercollegiate athletics personnel. The most important aspect to monitor is how far away the lightning is occurring, and how fast the storm is approaching, relative to the distance of a safe shelter.

Specific lightning-safety guidelines have been developed with the assistance of the National Severe Storms Laboratory (NSSL).

a. As a minimum, NSSL staff strongly recommends that by the time the monitor obtains a flash-to-bang count of 30 seconds, all individuals should have left the athletics site and reached a safe structure or location.

b. The existence of blue sky and the absence of rain are not protection from lightning. Lightning can, and does, strike as far as 10 miles away from the rain shaft. It does not have to be raining for lightning to strike.

c. If no safe structure or location is within a reasonable distance, find a thick grove of small trees surrounded by taller trees or a dry ditch. Assume a crouched position on the ground with only the balls of the feet touching the ground, wrap your arms around your knees and lower your head. Minimize contact with the ground, because lightning current often enters a victim through the ground rather than by a direct overhead strike. MINIMIZE YOUR BODY'S SURFACE AREA, AND MINIMIZE CONTACT WITH THE GROUND. DO NOT LIE FLAT. If unable to reach safe shelter, stay away from the tallest trees or objects (such as light poles or flag poles), metal objects (such as fences or bleachers), individual trees, standing pools of water and open fields. Avoid being the highest object in a field. Do not take shelter under a single, tall tree.

d. A person who feels his or her hair stand on end, or skin tingle should immediately crouch, as described in item c.

e. Avoid using the telephone, except in emergency situations. People have been struck by lightning while using a land-line telephone. A cellular phone or a
AUTHORITY.
The authority to cancel, postpone or terminate a game is vested only in the Commissioner or his designee. Authority to suspend a game is vested in the head official (referee).

GUIDELINES.

a. If a game is suspended prior to the start for any reason, every effort shall be made to begin and complete the game within the existing circumstances and in accordance with the guidelines of this section.

b. If a game is suspended for any reason after play has begun, it should be resumed as soon as conditions are deemed safe by the head official (referee) in consultation with the home team game management personnel, the Conference office and the athletics directors from the two participating institutions (as prescribed above).

c. A game that is suspended prior to the start shall not be resumed after midnight local time. A game that is suspended after play has begun shall not be resumed beyond two hours following the point of suspension, and no later than midnight local time, unless mutually agreed upon by the participating institutions.

d. If a game is suspended prior to the start for any reason and cannot resume under the applicable guidelines, the two participating institutions, in consultation with the Commissioner, shall attempt to declare the game postponed and reschedule the game at a later date. If the game cannot be rescheduled, it will be considered a canceled game.

e. If a game is suspended after play has begun and cannot resume under the applicable guidelines, the two institutions, in consultation with the Commissioner, shall attempt to declare the game postponed, and resume it at a later date.

Inclement Weather. All weather-related decisions during a game will be made by the head game official (referee). The host institution shall be responsible for tracking lightning and other weather-related factors and communicating those to the head game official (referee). [See lightning safety information below.] The only Conference policy governing weather relates to lightning as follows:

1. When word reaches the head official (referee) that a flash-to-bang count of 30 seconds has been reached, the referee will strongly recommend stopping the game, informing both coaches that the game is being suspended at this point.

2. The officials shall inform both teams that ALL constituent groups involved with the game (e.g., student-athletes, coaches, officials, trainers, managers, facility personnel, staff, bands, cheerleaders, mascots, fans) will go immediately to the designated safe structure or location.

3. Play will be resumed only when the head official (referee) has been notified that at least 30 minutes have passed after the last flash of lightning or sound of thunder.

4. Suspended play beyond this point is covered by NCAA and Conference rules.