

TMAA Marching Band Workshop
Hosted by Steve Wessels
TMAA Marching Band Vice President
Texas Bandmasters Association Convention – July 24, 2016

I. Purpose of TMAA

The purpose of this organization is to provide a group of experienced, active and competent music adjudicators. This association of music adjudicators offers high standards of ethics, encourages the development of music in the schools and works in cooperation with the University Interscholastic League, school administrators, music directors, student participants, the Texas Music Educators Association along with the Texas Bandmasters Association, Texas Choral Directors Association and the Texas Orchestra Directors Association.

II. Agenda of Workshop

- A. Register, Pre-Test, Review Policies and Ethics
- B. UIL Standards, Study Marching Band Judging Guidelines
- C. Judging Tips
- D. Study the Criteria "Sheet"
- E. Practice Judging, Discussion Throughout
- F. Area Sheets (Time Permitting)

III. Instructions

Be sure you have registered for this workshop. \$25 in envelope, fill out the envelope, turn in. The envelope will be given back to you at the end of the workshop. This is a receipt and record of your attendance.

Please begin Pretest.

Acknowledgements

Thanks to TBA for allowing this workshop.
Thanks to Daniel Galloway for his guidance.
Thanks to Mark McGahey for his leadership.
Thanks to Dr. Jay Dunnahoo, TMAA Executive Secretary for his hard work and guidance.

TMAA POLICIES AND ETHICS FOR TEXAS MUSIC ADJUDICATORS

Adjudicators shall know and uphold all rules for music competition in the current issue of the *Constitution and Contest Rules* published by the University Interscholastic League.

Adjudicators shall be physically, emotionally and mentally fit to discharge their duties at music contests.

Adjudicators shall maintain an ethical code of conduct which will not impair or prejudice effectiveness as a judge, before, during and immediately following the competing dates.

Adjudicators will honor all contracts, assignments and duties as prescribed by the contest chairman. Prompt notification of the contest chairman regarding emergency situations is required.

Adjudicators shall avoid fraternizing with competing directors, administrators, or school officials prior to or during the contest.

Adjudicators shall not discuss other adjudicators with directors or school officials. Criticism of other adjudicators will be made in writing to the Director of Music Activities, University Interscholastic League.

Judging Standards

1. Division I (Superior) A superior performance for the event and the class of participants being judged; worthy of the distinction of being recognized as a first place winner.
2. Division II (Excellent) An unusual performance in many respects but not worthy of the highest rating due to minor defects in performance or ineffective interpretation. A performance of distinctive quality.
3. Division III (Average) An average performance, but not outstanding, showing accomplishment and marked promise, but lacking in one or more essential qualities.
4. Division IV (Below Average) A below average performance not worthy of higher rating because of basic weaknesses in most of the fundamental factors.
5. Division V (Poor) Much room for improvement. The director should check his or her methods, instrumentation, etc. with those of more mature organizations.

TMAA Guidelines for Judging Marching Band

1. Adjudication of groups should be based solely on their performance that day, not on past reputation of the group or director.
2. Be very consistent, if you miss one, start over. We all make mistakes. We would rather have one mistake than to have one mistake compounded into fifteen or twenty more.
3. Please refrain from talking to other judges until you have marked your rating for the band leaving the performance area.
4. You have five divisions that constitute the UIL scale of excellence. Feel free to use any or all divisions as needed in your adjudication of the groups.
5. Write clearly and professionally so that your constructive comments can be understood. (Write to the principal rule.)
6. Justify the score you give by the comments you write. Address appropriate descriptors listed on comment sheets.
7. Be reminded that you are the guest of the region directors, and you are a representative of UIL/TMAA.
8. Keep cell phones on DL.
9. There is **NO** "official" style for marching band. Every group has unique identity.
- 10. Recognize, Measure, and Reward Achievement!!!**
11. Report any discrepancies to the contest Chairperson (Do not try to run the contest.)
12. Remember, you are a teacher first and a judge second. Everything you write and say should positively enrich young people and their teachers. **Our primary concern is the welfare and growth of the students!**

Judging Tips

The goal of the Music Comment Sheet is to reward the Achievement of skill and training as it relates to Brass/Woodwind/Percussion Performance, Ensemble Performance, and Musicianship. The adjudicator should provide a representative sampling and evaluation of the individual and ensemble performance considering the contest responsibilities required of the performers.

The taped and written commentary should provide accountability for evaluation, constructive criticism, and useful information that encourages improvement. Additionally, the tenor of the commentary should be genuinely helpful and geared for student listening and/or learning.

When assigning a rating: Determine the rating of the ensemble based on its performance against UIL standards, using the UIL Sheet Considerations and the Descriptor/Qualifier Sheet as a guide.

When assigning a ranking: Determine which ensembles had the greater success in achievement against the performance of other competing ensembles, using the UIL Sheet Considerations and the Descriptor/Qualifier Sheet as a guide.

Guidelines for Taped Commentary

Keep in mind that the recording is a primary method of communication with the band directors, their staffs, and the students.

Your Personality (and Preferences) as reflected in your voice is as significant as the words you say!

Do your best to avoid offense, as your message will be lost, no matter how “true” or insightful. In short – HOW you say it is as important as WHAT you say

Before You Start

1. Make sure your equipment works. Check the recorder’s operation thoroughly before the contest begins so that you are familiar with its operation. Verify that essentials such as extra SD cards and batteries are available.
2. Check the voice level on the recorder so that you do not feel that you have to shout into the microphone.
3. Try to familiarize yourself to your surroundings and conditions.
 - a. Is the venue open or indoor, and are there inherent acoustical problems in that venue?
 - i. Is projection of sound an issue?
 - ii. Will there be balance issues caused by the venue itself?
 - iii. Is there bleed-through from the warm-up areas?
 - iv. Will crowd noise be an issue due to proximity?

- b. Check the weather conditions to determine whether to make allowances in areas such as intonation, footing, spins, etc.

Recorded Commentary

1. Identify yourself (name, title, where you are from) and the name of the contest (Region, Area, etc). Define the areas in which you will be adjudicating; music and its components, or the combined components of the composite region sheet.
2. It is not easy to listen while talking. During the performance, try to keep your comments succinct and to the point. You may want to save the longer explanations and recommendations for the summary that you will make after the performance has been completed. Remember, you don't have that long until the next band's performance. You still have to deal with the written comments, ratings, scoring and ranking, so use your time wisely.
3. The recorded commentary should provide accountability for evaluation, constructive criticism, and useful information that addresses how to improve. Additionally, the tenor of the commentary should be genuinely helpful and geared for student listening. Show empathy with performers. Be encouraging, enthusiastic,
4. Be careful with terminology. Realize that band directors listen to all recordings and some of the terminology utilized in areas such as visual evaluation (especially!) may need to be put in more laymen's terms.
5. Descriptive achievement terminology should match the descriptors/terms. Your comments need to be proportional to the subcaption on the sheet.
6. Typically, some directors make judgements about the quality of recorded comments based on one disagreeable comment and then ignore the substance of the remainder of the recording. Many issues arise out of the perception of attitude on the recording. Do not allow yourself to become impatient with later groups because you've heard or seen the same problem many times.

Written Commentary

- Prepare a complete sheet, using pluses and minuses, to give a clear profile of each band's performance.
- Write clearly and professionally so that your constructive comments can be understood.
- Write where directors can see where strengths and weaknesses are.
- Justify the score you give by the comments you write. Address appropriate descriptors listed on comment sheets. Circle pluses and minus. Keep it very very brief – keep as succinct as possible.
- Judging Through Time – judge the totality of show rather than first impressions, etc.
 - a. It is easy to let your “pet peeves”, or 15 secs of time skew the over-all performance.
- Provide a brief written summary comment under each element.
- This is during time you are formulating numbers (Area / State)
- Formulate a score / rating that reflects your appraisal of the band's performance in comparison with other bands in the same classification.

Continuous Improvement Judging Tips

- Be as informed and as current as possible.
- Listen to judges tapes of your band which have been the most helpful to you.
- Practice on your own band (with videotape or live). Listen to yourself – it's very humbling.
- Watch and listen to BOA, DCI YouTubes. The music and visual judges commentaries are very insightful.
- Try to give concise / constructive criticism. Give comments that you would find the most helpful to yourself and your own band.
- Have an open mind. Remember there are many different philosophies and concepts which can achieve great results.

Color Guard

Color Guard members deserve some sort of feedback. They are members actively performing in the show. Mention them in both positive contributions and also moments where better timing/clarity is needed. Design does come into play somewhat but if the kids are performing well, achievement comes first.

An effective color guard or auxiliary does not need to use elaborate props or equipment to convey visual moments. Some bands will use a drill team and be just as effective. Some bands will have smaller color guards and they will be clean and effective.

Equipment Terminology

Rifles and Sabres not “guns and swords”

Flags and Swing Flags - poles with fabric

Props - alternative equipment

Equipment Work or **Vocabulary** is the definition of the actual choreography that a color guard member does with a piece of equipment.

Remember you may not know the dance term for what the color guard or auxiliary members are doing underneath the equipment but you can certainly judge the uniformity of body and timing. Upper Body orientation is critical in judging timing in color guard. If their upper bodies are not correctly aligned the right way it comes across as being “dirty” equipment wise.

Do you take into account whether or not the guard is dropping equipment? Yes and no. Remember color guard members are the ONLY members of a band in the upper classifications who are true beginners. Most start in 9th grade. They are also subject to elements others are not (weather - wind). Take that into account. On the flip side if a color guard is not together or look lost then that needs to be treated just like a wind player or percussionist missing notes and is lost.

- Look at color...does it compliment....does it make sense...is it used in a way that is more than just functional?
- The most basic attribute for color guard is timing. Is whatever they are doing together? Do they look “trained”? Do they recover from error?
- How does the guard move in space and time? Treat them like a marching member of the band. Do they hold form and move between forms correctly? Do they “orient” correctly?
- Is the guard used as a planned “effect” moment? Do they transition well between equipment? Does the guard staging seem to be part of the overall production?
- Does the actual body and equipment work fit the music? If its lyrical music and they are spinning fast does this make sense?

Common dance terminology frequently used and demonstrated in our activity

Arabesque (air-uh-BESK) – to pose on one leg with the other leg extended to the back

Battement (baht-MAHN) – movement of the leg

Chainé (shah-NAY) – series of connected movements

Chassé – (shah-SAY) – to glide – a smooth gliding movement that can be done either front, side, or back

Demi-plié or Plié (deh-MEE-plee-YAH) – small bend – a movement fundamental to ballet that calls for the knees to bend in alignment over the toes without causing the heels of the foot to lift off the floor

Demi-pointes – (deh-MEE-pwant) – small point rise – a rise to the ball of the foot

Ronds de jambes – (rohn-duh-zhamb) – circling of the legs

Port de bras – (pohr-duh-brah) – carriage of the arms – a term used to describe a movement of the upper torso and arms

Relevé – (rehi-ieh-VAY) – to rise – a term used to describe a rise from the whole foot to demi-pointe

Sauté – (soh-TAY) – a jump off the ground with either one or two legs

Tendue – (tahn-DEW) – stretched; held out; tight – a basic ballet movement where the leg is extended straight out from the supporting leg with the foot fully pointed – it can be done front, side, or back

Other Contemporary Marching Concepts

Free-form Transition

Move with purpose, Professionalism, Uniformity of style (feet – toe or heel step, etc)

Direction Changes

Flanks – smooth or quick (snap)

Preps or feet the same direction

Stab, roll through, or touch and go

Body Movement / Dance Terminology

Body center of set or foot center (weight issue)

Gesturing – arm movement

Foot Positions

First position parallel – heels and toes together. There is not turn out from the hips and the insides of the feet are completely together.

First position turned out – heels are together, hips are turned out and the toes are apart. Remember, this turn out originates from the hips

Second position parallel – hips are not turned out and the feet are parallel with each other. This is normally done with the feet only 6-8 inches apart.

Second position turned out – hips and feet are turned out. Normally feet are in a considerable wide stance. This is either “shoulder width apart” or wider. This is where many groups will demonstrate a Plié, thus, “second position plié.

Military Style Marching Band

In judging a military style marching band it is important to understand the basic concepts of the bands that march this style. Although evaluating the quality of the musicianship and marching execution is very much the same in any style band, there are some differences!

Marching Concepts

Typically in unison – everyone doing the same thing

Formation changes – Countermarch, To-The-Rear, Right and Left Flank, Right and Left Crossover – all made by either 90° - 180° turns, occasionally 45° angle turns called Obliques

Measured steps, Stride – 8 to five yards or 6 to five yards, very unforgiving, arrival points are very obvious, foot placement is very visible

Requires exactness of intervals and spacing. Straight lines!

Drifting – tendencies on turns, across field, obliques, turning points not consistent

Carriage - Upper Body – at “attention” entire time, instrument,

Music – challenges / tendencies

Sound flairs – playing above the ensemble sound when executing turns out of the basic formation, usually heard from brass

Balance – when executing multi-directional maneuvering, when the band is in the process of turning in layers or ranks either toward or away from the Press Box, percussion balance to band

Tone – challenge on unison turns, improper use of the upper body, legs and feet

There is lots of material available at National Associations of Marching Bands website. Check it out! <http://www.nammb.org/NAMMB/Clinics.html>

Section 1105

(g) PERFORMANCE REGULATIONS AND GUIDELINES – **UIL Constitution**

- (4) Electronic Equipment. Electronic equipment may be used under the following provisions:
- (A) All electronically produced music including narration and sound effects shall be performed live and in real time by eligible students.
 - (B) Pre-recorded music, instrumental or vocal, may not be used.
 - (C) The placement of electronic units shall comply with the 5-minute set up and 2-minute tear down limitations.
- (5) Amplification of instruments or voice may be used with the following restriction:
- (A) All equipment, such as mixers, soundboards, etc. shall be operated by eligible students.
 - (B) AC power cords and AC supplied amplification units shall be located outside the sidelines and endlines.
 - (C) A power generator or DC power source may be placed on the field, provided there is a protective barrier between the power unit and the turf and all cords are contained safely within close proximity to the equipment that is being supplied with power.
 - (D) The placement of amplification units shall comply with the five-minute set up and 2-minute tear down limitations.
 - (E) Wind instruments may be amplified only for solo and/or small ensemble features.
- (6) Violations will be subject to penalties in accordance with Section 27 and Section 29.
- (7) Judges will be expected to address the appropriateness and frequency of use of electronics and amplification as a part of the adjudication process.**

Electronics

Maybe not consistently understood

Amplification & Electronic Instruments themselves (Percussion Instrument)

Are they used to enhance (and not distract or overly double other instrumental parts)

The number of performers required to play those instruments.

One kid with a synth as opposed to 40 woodwind players doesn't lend to exposure to error

The electronics are accountable in terms of analysis of both Ensemble Music and Musicianship

Again – is it there to enhance the performance or to cover up what the band proper doesn't have?

MUSIC DEFINITION OF TERMS

BRASS, WOODWIND AND PERCUSSION PERFORMANCE

- Tone Quality - Student performers demonstrate characteristic tone qualities for instrument and musical style of performance.
- Intonation - Student performers demonstrate an awareness of tuning tendencies of instruments(s) and sensitivity to uniform intonation within their section.
- Balance/Blend - Student performers demonstrate the concepts of balanced musical lines within their section and blend of sounds to produce a desirable and appropriate sonority of music performed.
- Technique - Student performers demonstrate consistent mastery of technical demands of music performed.
- Effective Use - Brass, woodwinds and percussion are used individually and collectively to validate the importance of all instrumental groupings

ENSEMBLE PERFORMANCE

- Ensemble Balance/Blend - Student performers demonstrate the concepts of balanced musical lines within the ensemble and blend of sounds to produce a desirable and appropriate sonority of music performed.
- Rhythmic Precision - The ensemble exhibits control of all aspects of rhythm, tempo and pulse.
- Intonation - Student performers demonstrate an awareness of tuning tendencies of instrument(s) and sensitivity to uniform intonation within the ensemble.
- Articulation - Student performers exhibit a consistent, uniform and appropriate approach to styles of articulations for music performed.
- Suitability and Demand of Music - The music is demanding while also being appropriate for the competency level of the performers.

MUSICIANSHIP

- Phrasing - Clear, meaningful and expressive shaping of musical passages is consistently in evidence within and between sections of the ensemble
- Dynamic Contrast - Use of dynamics provides musically effective and appropriate contrast for music performed.
- Musical Style - Music is performed artistically in a uniform and appropriate style.
- Tempo - Tempo is appropriate for music performed.

UIL MUSIC SHEET CONSIDERATIONS

TONE

Brass/Woodwind/Percussion Performance

Tone Quality

Refinement / maturity of sound / resonance / consistency / clarity
Feet in the sound / shaky / distorted
Drill Demands / velocity of feet to music / effect of turns, pivots, facings
Characteristics of marching instrument (particularly “marching” horns)
Dynamic levels / control / support / projection issues
Color / timbre / characteristic sounds / implement selection (percussion)

Intonation

Temperature / wind / rain / weather condition (allow for variance)
Winds to keyboards
Characteristics of marching instrument / alternate fingerings (3rd valve)

Balance / Blend (within the section)

Hierarchy of lines (melody to accompaniment)
Audibility of section
Control / volume
Staging / effectiveness of writing / instrumentation

Technique

Accuracy / mechanics
Staging / drill demands / velocity of feet to music
Instrument / register
Audibility

Effective Use

Presence / presentation / exposure
Projection / audibility / clarity
Contribution to overall product

MUSICIANSHIP

Ensemble Performance

Ensemble Balance / Blend

Winds to percussion / Woodwind to Brass / Brass to Woodwind / High to Low
Audibility of each element at some point
Staging / writing / instrumentation / extended field coverage /backfield
Hierarchy of lines (melodic figures, etc.)

Rhythmic Precision

Timing / pulse control / phasing
Staging / writing

Intonation

Temperature / wind / rain / weather conditions (allow for variance)
Shared lines / cross-tuning / instrumentation / scoring
Characteristics of instrument (particularly “marching” instruments)

Articulation

Uniformity / consistency section to section
Accuracy / competency

Suitability and Demand of Music

Difficulty / taste (subjective) / drill concerns (achievable?)
Performance level / communication

Phrasing

Breathing / Stagger breathing / support
Shape / nuance / line / expression / overall musicality (subjective)
Consistency / matching shape section to section (particularly percussion)

Dynamic Contrast

Textures / colors / instrumentation
Shape / uniformity
Contrast / audibility / readability

Tempo

Velocity / speed
Contrast / variety / ritard / accelerando / rubato

Musical Style

Uniformity / consistency section to section (articulation, note lengths)
Compared to original / genre (subjective)

MARCHING DEFINITION OF TERMS

INDIVIDUAL MARCHING

Carriage & Stride

Carriage While Stationary & Moving -	Students demonstrate a uniformity of posture and body carriage while standing, marking time and marching.
Instrument/Equipment -	Students maintain appropriate, uniform and visually effective carriage of all instruments, flags and other equipment.
Uniformity of Foot Placement -	Students demonstrate consistent foot placement for the length of step and style of stride being utilized.
In Step -	Students consistently march in step and individual band members recover quickly when out-of-step marching occurs.
Uniformity of Lower Body Movement -	Students demonstrate a consistent style of stride and manipulation of the lower body.

Execution of Fundamentals

Pivots, Turns, Facings -	Students execute fundamental pivots, turns and facings in a uniform and consistent manner.
Step Offs/Halts -	Students demonstrate consistency in executing a fundamental system of starts and stops with attention to foot placement and timing.
Mark Time -	Students demonstrate consistency in executing a fundamental style of mark time or marching in place.
Manipulation of Instruments/Equipment -	Equipment (instruments and otherwise) is visually utilized in a manner consistent with the style of the presentations and students demonstrate proper timing and execution within that style.
Other Body Motion -	Individual movements of the upper/lower body, including choreography, are executed consistently by all members of the band and auxiliaries regardless of the style of the presentation.
Recovery From Error -	Students demonstrate the ability to adapt quickly to errors and other variables of performance that require individuals to correct spacing or alignment.

ENSEMBLE MARCHING

Ranks -	The ensemble demonstrates straight lines as viewed from left to right when called for in the design of the drill.
Files -	The ensemble demonstrates straight lines as viewed from front to back when called for in the design of the drill.
Diagonals -	The ensemble demonstrates visually precise diagonals when called for in the design of the drill.
Arcs -	The ensemble demonstrate visually precise arcs and other curvilinear forms when called for in the design of the drill.
Arrival at Set -	Students demonstrate consistent application of timing, spacing and halts required to define all forms present in the design of the drill.
Interval While Stationary -	Members of the ensemble achieve consistent and visually appropriate spacing while standing fast or marking time in a set.
Interval While Marching -	Members of the ensemble demonstrate the ability to maintain consistent and visually appropriate spacing while marching.

DRILL

Compatibility of Marching Style w/Drill -	The marching style and the competencies demonstrated by both the ensemble and its individual performers are visually appropriate for the drill design of the presentation.
Suitability and Demand of Drill -	The visual program demonstrates appropriate technical demand and exposure to error.
Frequency of Movement while Playing-	Instrumentalists appropriately demonstrate the ability to simultaneously march and incorporate other elements of movement while playing their instruments.
Continuity and Flow -	The ensemble harmoniously combines the visual program with the musical elements to maximize flow and continuity of presentation.

INTEGRATION OF MARCHING COMPONENTS

Visual Reinforcement of Music -	The ensemble visually enhances musical presentation through staging and choreography of written program (drill).
Effective Use of Auxiliary Units (when present) -	When a band utilizes auxiliary units the technical and artistic contributions of the non-instrumental performers are appropriately integrated into the performance.
General Appearance -	The ensemble projects uniformity of appearance with careful attention to all details.

UIL MARCHING SHEET CONSIDERATIONS

MARCHING

Execution

Carriage, Stationary & Moving

Quality of posture / consistency from section to section
Breakdown while moving / forward / backward / sliding

Uniformity of Foot Placement

Articulation (which part of the foot hits)
Forward technique / backward technique
Sliding / crab step / cross step / direction changes
Consistency of check points / passing on the upbeat?

In Step

Accuracy / consistency person to person
Timing / phasing of feet
Free form / independent movements

Uniformity of Body Movements

Unison movement / individualized body movement
Excellence level / consistency / timing / checkpoints
Body sculpting / body posturing / body work / choreography
Posing / detailing / positioning / texturing

Pivots, Turns, Facings

Upper and lower body orientation consistency
Defined / consistency / clarity / checkpoints (end zone, 45, front)
Initiation / timing – rounded (slow) or snapped (fast)

Step Offs / Halts

Accuracy / level of excellence
Consistency / posture (weight distribution)
Initiation / timing

Mark Time

Uniformity / consistency
Timing / accuracy / initiation
Possibly considering a halt instead (subjective)

Manipulation of Instruments / Equipment

Horn movements (timing)
Color Guard timing (not addressed as much)
Consistency / excellence

Recovery from Error

Correction of errors, drops
Recovery time (fast, slow, amount of time out of drill)
Professionalism / poise / performance quality

Ranks, Files, Diagonals, Arcs

Accuracy / excellence
Readability / accuracy / clarity (linear or shallow arc?)
Lateral and vertical dress / cover / spatial awareness
Blocks / wedges / fronts

Arrival at Set

Form accuracy / clarity / readability
Transitions / maintenance of form / form awareness
Count structure / visual phrase / consistency of arrival
Linear to linear / linear to curve / free form

Intervals, Stationary and Marching

Accuracy / level of excellence
Spatial awareness / spacing
Expand / compress / mesh / pass through
Transitions / holding of forms / changing of shapes

Drill / Integration of Marching Components

Compatibility of Marching Style with Drill

Readability / consistency / excellence
Appropriateness (subjective)

Suitability and Demand of Drill

Suitability is different from demand - It used to say Difficulty of Drill
Appropriate level of demand for what the band is trying to achieve
A lot different than doing difficult things for the sake of doing things difficult.
It's imperative that the judge subjectively assesses if in fact what the group is doing visually is appropriate for what they are trying to achieve

Frequency of Movement while Playing

Stand fast time / dead time
Tempo / velocity / count structure (visual phrase)

Continuity and Flow

Visual phrasing (count structure and number of halts)
Transitions / time between segments / dead time

Visual Reinforcement of Music

Type of form to music (linear, curved)
Dynamic of form

Effective Use of Auxiliary Units (when Present)

Performance quality / excellence
Integration / transitions / variety
Visual musicality / phrasing
Representation of music (work, equipment, costume, etc.)

General Appearance

Consistency / clarity
Neatness / tailoring

REGION MARCHING BAND COMMENT SHEET

TONE: Brass, Woodwind, Percussion Performance

Poor (V)	Below Average (IV)	Average (III)	Excellent (II)	Superior (I)
<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>undesirable</u> characteristic tone qualities for their instrument, musical style of performance, and <u>lose control most of the time</u>. Student performers demonstrate <u>little or no awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within their section. The ensemble demonstrates <u>improper</u> concepts of balance and blend of sounds, and produces an <u>undesirable</u> and <u>inappropriate</u> sonority of the music performed. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>inadequate</u> characteristic tone qualities for their instrument and musical style of performance, and <u>they lose control often</u>. Student performers demonstrate <u>little awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within their section. The ensemble demonstrates <u>below average</u> concepts of balance and blend of sounds, and <u>does not produce</u> a desirable or appropriate sonority of the music performed. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>average</u> characteristic tone qualities for their instrument and musical style of performance, however, <u>they lose control at times</u>. Student performers demonstrate an <u>adequate</u> awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section, but <u>there are several flaws</u>. The ensemble demonstrates <u>intermediate</u> concepts of balanced musical lines and blend of sounds to produce an acceptable sonority of the music performed. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>above average</u> characteristic tone qualities for their instrument and musical style of performance, but <u>there are some minor lapses</u>. Student performers demonstrate an awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section, however, <u>there are some flaws</u>. For the <u>most part</u> student performers demonstrate an excellent concept of balanced musical lines and blend of sounds within their section to produce an appropriate sonority of music performed, but <u>there are some minor lapses</u>. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>highly developed</u> characteristic tone qualities for their instrument and musical style of performance with <u>minimal lapses</u>. Student performers demonstrate an <u>elevated awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within their section with a <u>few minor flaws</u>. Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of sounds within their section to produce a desirable and appropriate sonority of music performed.

MUSICIANSHIP: Ensemble Performance

Poor (V)	Below Average (IV)	Average (III)	Excellent (II)	Superior (I)
<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>unsatisfactory</u>. <u>Little or no evidence</u> of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble. An <u>inadequate</u> use of dynamics proves musically <u>ineffective</u> and results in <u>little or no</u> contrast for music performed. The ensemble exhibits <u>little or no</u> control of all aspects of rhythm, tempo and pulse. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>inadequate</u>. <u>Little evidence</u> of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble. A <u>below average</u> use of dynamics proves musically ineffective and results in <u>little contrast</u> for music performed. The ensemble exhibits <u>little</u> control of all aspects of rhythm, tempo, and pulse. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>adequate</u>. Clear, meaningful and expressive shaping of musical passages is <u>somewhat</u> evident within and between sections of the ensemble, <u>but is not consistent</u>. At times, an <u>average</u> use of dynamics provides musically effective and appropriate contrast for music performed. The ensemble exhibits <u>adequate</u> control of all aspects of rhythm, tempo, and pulse with <u>some lapses</u>. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>excellent</u>. For this classification, clear, meaningful and expressive shaping of musical passages is <u>somewhat</u> evident within and between sections of the ensemble, but there are some inconsistencies. At times, an excellent use of dynamics provides musically effective and appropriate contrast for music performed. The ensemble exhibits above average control of all aspects of rhythm, tempo, and musical style with <u>minor lapses</u>. 	<ul style="list-style-type: none"> For this classification, the suitability of the music is <u>superior</u>. For this classification, clear, meaningful and expressive shaping of musical passages is <u>often achieved</u> within and between sections of the ensemble with some minor breaks in phrases. <u>Throughout the majority of the performance</u>, an exceptional use of dynamics provides musically effective and appropriate contrast for music performed. Control of all aspects of rhythm, tempo, and musical style is <u>exceptional</u>.

MARCHING: Execution

Poor (V)	Below Average (IV)	Average (III)	Excellent (II)	Superior (I)
<ul style="list-style-type: none"> For this classification, student performers demonstrate poor posture and body carriage, and <u>fail to maintain</u> carriage of equipment. Students demonstrate <u>inappropriate</u> foot placement for length of step and style of stride being utilized, and <u>there are major inconsistencies</u>. There is <u>inconsistency</u> in marching in step and there is <u>little or no recovery from error</u>. For this classification, the ensemble demonstrates poor alignment in linear forms (ranks, files, diagonals, etc.) <u>with major flaws</u>, and curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are <u>inconsistent, lack definition, and are generally unreadable</u>. Students demonstrate poor application of timing, spacing and halts required to define all forms present in the design of the drill. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>inadequate</u> posture and body carriage, and <u>fail to maintain consistent</u> carriage of equipment. Students demonstrate <u>inadequate</u> foot placement for length of step and style of stride being utilized, and <u>there are many inconsistencies</u>. There is <u>inconsistency</u> in marching in step and <u>recovery from errors is sluggish</u>. The ensemble demonstrates below average alignment in linear forms (ranks, files, diagonals, etc.) with <u>many flaws</u>, and curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are <u>inconsistent and lack definition</u>. Students demonstrate below average application of timing, spacing and halts required to define all forms present in the design of the drill. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>average</u> uniformity of posture and body carriage, and maintain carriage of equipment, <u>with some lapses</u>. Students demonstrate adequate foot placement for length of step and style of stride being utilized, but <u>there are inconsistencies</u>. There is <u>inconsistency</u> in marching in step, and <u>recovery from errors is slow</u>. The ensemble demonstrates adequate alignment in linear forms (ranks, files, diagonals, etc.) <u>with several flaws</u>, and curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are <u>inconsistent and lack visual precision</u>. Students demonstrate an average application of timing, spacing and halts required to define all forms present in the design of the drill, but <u>there are errors</u>. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate <u>above average</u> uniformity of posture and body carriage, and maintain carriage of equipment with <u>some minor lapses</u>. Students demonstrate <u>above average</u> foot placement for length of step and style of stride being utilized, but <u>there are inconsistencies</u>. There is <u>inconsistency</u> in marching in step, and recovery from errors is not always immediate. The ensemble demonstrates above average alignment in linear forms (ranks, files, diagonals, etc.) and visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.), however, <u>there are some flaws</u>. Students demonstrate excellent application of timing, spacing and halts required to define all forms present in the design of the drill <u>with some flaws</u>. 	<ul style="list-style-type: none"> For this classification, student performers demonstrate a <u>high degree</u> of uniformity of posture and body carriage, and maintain appropriate carriage of all equipment. Students <u>effectively</u> demonstrate proper foot placement for length of step and style of stride being utilized. Students demonstrate a <u>high level of consistency</u> in marching in step with quick recovery from errors. The ensemble demonstrates a <u>high level of achievement</u> in linear forms (ranks, files, diagonals, etc.) and visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.) with minor lapses. Students demonstrate a <u>high level of achievement</u> of timing, spacing and halts required to define all forms present in the design of the drill.

Drill/Integration of Marching Components

Poor (V)	Below Average (IV)	Average (III)	Excellent (II)	Superior (I)
<ul style="list-style-type: none"> For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are <u>unsatisfactory</u> for the drill design of the presentation. The ensemble combines the visual program with the musical elements in a poor manner with <u>little or no continuity</u>. The visual enhancement of the musical presentation by the ensemble through staging and choreography of the written program is poor with <u>no consistency</u>. The ensemble projects <u>little or no</u> uniformity of apparel and attention to detail. 	<ul style="list-style-type: none"> For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are <u>inadequate</u> for the drill design of the presentation. The ensemble combines the visual program with the musical elements in below average manner. The visual enhancement of the musical presentation by the ensemble through staging and choreography of the written program is <u>inadequate</u> and is <u>very inconsistent</u>. The ensemble projects <u>very little</u> uniformity of apparel and attention to detail. 	<ul style="list-style-type: none"> For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are <u>adequate</u> for the drill design of the presentation. The ensemble combines the visual program with the musical elements in an adequate manner, but <u>flow and continuity of presentation are affected</u>. The visual enhancement of the musical presentation by the ensemble through staging and choreography of the written program is <u>adequate</u>, but <u>there are inconsistencies</u>. The ensemble projects <u>little</u> uniformity of apparel and attention to detail. 	<ul style="list-style-type: none"> For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are above average for the drill design of the presentation. The ensemble combines the visual program with the musical elements in an <u>appropriate</u> manner, <u>but flow and continuity of presentation are affected</u>. The ensemble visually enhances the musical presentation through staging and choreography of the written program in an above average manner with <u>some inconsistencies</u>. The ensemble projects <u>some</u> uniformity of apparel and attention to detail. 	<ul style="list-style-type: none"> For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are at a <u>high level</u> for the drill design of the presentation. The ensemble combines the visual program with the musical elements in a <u>convincing</u> manner to maximize flow and continuity of presentation. The ensemble visually enhances the musical presentation through staging and choreography of the written program in a superior manner. The ensemble projects <u>exceptional</u> attention to detail and uniformity of apparel.

UNIVERSITY INTERSCHOLASTIC LEAGUE MARCHING

Please read the current issue of the Constitution and Contest Rules

School _____ City _____ Number of Students _____ Conference _____
 Organization Event _____ Performing Group Type(circle one) VARSITY // NON-VARSITY // SUB NON-VARSITY
 Contest Date _____ Entry Deadline Date _____ Today's Date _____ Director _____

TONE

Brass Performance

- + - Tone Quality
- + - Intonation
- + - Balance/Blend
- + - Technique
- + - Effective Use

Woodwind Performance

- + - Tone Quality
- + - Intonation
- + - Balance/Blend
- + - Technique
- + - Effective Use

Percussion Performance

- + - Tone Quality
- + - Intonation
- + - Balance/Blend
- + - Technique
- + - Effective Use

MUSICIANSHIP

Ensemble Performance

- + - Ensemble Balance/Blend
- + - Rhythmic Precision
- + - Intonation
- + - Articulation
- + - Suitability and Demand of Music
- + - Phrasing
- + - Dynamic Contrast
- + - Tempo
- + - Musical Style

MARCHING

Execution

- + - Carriage, Stationary & Moving
- + - Uniformity of Foot Placement
- + - In Step
- + - Uniformity of Body Movements
- + - Pivots, Turns, Facings
- + - Step Offs/Halts
- + - Mark Time
- + - Manipulation of Instruments/Equipment
- + - Recovery From Error
- + - Ranks, Files, Diagonals, Arcs
- + - Arrival at Set
- + - Intervals, Stationary and Marching

Drill/Integration of Marching Components

- + - Compatibility of Marching Style with Drill
- + - Suitability and Demand of Drill
- + - Frequency of Movement while Playing
- + - Continuity and Flow
- + - Visual Reinforcement of Music
- + - Effective Use of Auxiliary Units (when Present)
- + - General Appearance

FINAL RATING I II III IV V

Write in rating here _____

Signature of official _____

AREA/ STATE MARCHING COMMENT SHEET

INDIVIDUAL MARCHING: Carriage & Stride/ Execution of Fundamentals

GOOD 0 - 100	EXCELLENT 101 - 200	SUPERIOR 201 - 300	EXEMPLARY 301-400
<ul style="list-style-type: none"> •For this classification, student performers demonstrate average posture and body carriage, but <u>fail to maintain consistent carriage of equipment.</u> •Students demonstrate adequate foot placement for length of step and style of stride being utilized, however, <u>there are many inconsistencies.</u> •There is <u>inconsistency</u> in marching in step and recovery from errors is sluggish. •Execution of pivots, turns, facings, starts and stops is average <u>with many deviations.</u> •Students demonstrate average consistency in style of mark time, and <u>there are many deviations.</u> •Equipment is utilized in an average manner, and there are <u>many inconsistencies</u> with the style of presentation. •Individual movements of the upper/lower body are executed in an average manner by performers. •Recovery from errors in spacing and <u>alignment is rare.</u> 	<ul style="list-style-type: none"> •For this classification, student performers demonstrate above average uniformity of posture and body carriage, and maintain carriage of equipment, <u>with some lapses.</u> •Students demonstrate excellent foot placement for length of step and style of stride being utilized, however, <u>there are inconsistencies.</u> •There is <u>inconsistency</u> in marching in step and <u>recovery from errors is slow.</u> •Execution of pivots, turns, facings, starts and stops is above average <u>with some inconsistencies.</u> •Students demonstrate above average consistency in style of mark time, but <u>there are some deviations.</u> •Equipment is utilized in an excellent manner, and there are some <u>inconsistencies</u> with the style of presentation. •Individual movements of the upper/lower body are executed in an excellent manner by performers. •Students recover <u>slowly</u> from errors in spacing and alignment. 	<ul style="list-style-type: none"> •For this classification, student performers demonstrate a high degree of uniformity of posture and body carriage, and maintain appropriate carriage of all equipment <u>with some minor lapses.</u> •Students proficiently demonstrate foot placement for length of step and style of stride being utilized, but <u>there are inconsistencies.</u> •Students demonstrate a high level of consistency in marching in step but <u>recovery from errors is not always immediate.</u> •Execution of pivots, turns, facings, starts and stops are performed well <u>with a few deviations.</u> •There is an elevated consistency in style of mark time with a <u>few deviations.</u> •Equipment is utilized at a high level, but there are <u>inconsistencies with the style of presentation.</u> •Individual movements of the upper/lower body are executed at a <u>high level</u> by all performers. •Recovery from errors in spacing and alignment is <u>generally done in a quick and efficient manner.</u> 	<ul style="list-style-type: none"> •For this classification, student performers <u>demonstrate the highest degree</u> of uniformity of posture and body carriage, and maintain appropriate, effective carriage of all equipment. •Students demonstrate <u>outstanding</u> foot placement for length of step and style of stride being utilized. •Students demonstrate <u>the best possible consistency</u> in marching in step with quick recovery from errors. •Students execute pivots, turns, facings, starts and stops in the <u>highest possible manner.</u> •Students demonstrate exemplary consistency in style of mark time. •Equipment is utilized in a <u>superlative</u> manner consistent with the style of presentation. •Individual movements of the upper/lower body are executed at the <u>highest level of achievement</u> by all performers. •Students recover <u>immediately</u> from errors in spacing and alignment.

ENSEMBLE MARCHING

GOOD 0 - 100	EXCELLENT 101 - 200	SUPERIOR 201 - 300	EXEMPLARY 301-400
<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates average alignment in linear forms (ranks, files, diagonals, etc.) <u>with many flaws.</u> •Curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are <u>inconsistent and lack definition.</u> •Students demonstrate average application in timing, spacing and halts required to define all forms present in the design of the drill. •Members of the ensemble exhibit <u>many</u> spacing problems while standing fast, marking time in a set, or marching. •Recovery from errors is <u>minimal.</u> 	<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates excellent alignment in linear forms (ranks, files, diagonals, etc.), but <u>there are several flaws.</u> •Curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are <u>inconsistent and lack visual precision.</u> •Students demonstrate excellent application in timing, spacing and halts required to define all forms present in the design of the drill, however, <u>there are errors.</u> •Members of the ensemble exhibit <u>inconsistent</u> spacing while standing fast, marking time in a set, or while marching. •Students recover from errors <u>slowly.</u> 	<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates a <u>high level of achievement</u> in linear forms (ranks, files, diagonals, etc.) <u>with some minor flaws.</u> •The ensemble demonstrates visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.), but <u>there are some lapses.</u> •Students demonstrate a high level of achievement in timing, spacing and halts required to define all forms present in the design of the drill <u>with some flaws.</u> •Members of the ensemble exhibit <u>consistency</u> and visually appropriate spacing while standing fast, marking time in a set, or marching. •Recovery from errors is <u>generally fast.</u> 	<ul style="list-style-type: none"> •For this classification, alignment in linear forms (ranks, files, diagonals, etc.) is <u>accomplished at the highest level</u> by the ensemble. •The ensemble demonstrates visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.). •Students exhibit the <u>best possible application</u> in timing, spacing and halts required to define all forms present in the design of the drill. •Members of the ensemble exhibit <u>outstanding consistency</u> and visually appropriate spacing while standing fast, marking time in a set, or marching. •<u>Recovery from errors is immediate.</u>

DRILL

GOOD 0 - 25	EXCELLENT 26 - 50	SUPERIOR 51 - 75	EXEMPLARY 76-100
<ul style="list-style-type: none"> •For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are <u>adequate</u> for the drill design of the presentation. •The visual program demonstrates average technical demand and <u>little exposure to error.</u> •Instrumentalists demonstrate an adequate amount of movement while playing. Standfast time is integrated in an adequate manner, but interrupts the continuity of the presentation. •The ensemble combines the visual program with the musical elements in an average manner. •Flow and continuity of presentation is sporadic. 	<ul style="list-style-type: none"> •For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are <u>above average</u> for the drill design of the presentation. •The visual program demonstrates excellent technical demand, but <u>there is little exposure to error.</u> •Instrumentalists demonstrate an excellent amount of movement while playing. Standfast time is integrated in an excellent manner, but effects the continuity of the presentation. •The ensemble combines the visual program with the musical elements in an excellent manner, but <u>flow and continuity of presentation are affected.</u> 	<ul style="list-style-type: none"> •For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are at a <u>high level</u> for the drill design of the presentation. •The visual program demonstrates a <u>high degree</u> of technical demand and <u>some</u> exposure to error. •Instrumentalists demonstrate a superior amount of movement while playing. Standfast time is integrated in a superior manner, but sometimes affects the continuity of the presentation. •The ensemble combines the visual program with the musical elements in a convincing manner, but <u>flow and continuity of presentation are somewhat affected.</u> 	<ul style="list-style-type: none"> •For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are at the <u>highest level visually</u> for the drill design of the presentation. •The visual program demonstrates the <u>highest degree</u> of technical demand and exposure to error. •Instrumentalists demonstrate an exceptional amount of movement while playing. Standfast time is integrated in an exceptional manner as part of the flow and continuity of the presentation. •The ensemble combines the visual program with the musical elements in an <u>outstanding</u> manner to maximize flow and continuity of presentation.

INTEGRATION OF MARCHING COMPONENTS

GOOD 0 - 25	EXCELLENT 26 - 50	SUPERIOR 51 - 75	EXEMPLARY 76-100
<ul style="list-style-type: none"> •For this classification, the visual enhancement of the musical presentation by the ensemble through staging and choreography of the written program is <u>adequate.</u> •Non-playing members (when present) of the organization are <u>not integrated effectively</u>, and technical and artistic contributions are <u>not noted most of the time.</u> •The ensemble projects <u>little</u> uniformity of appearance and attention to detail. 	<ul style="list-style-type: none"> •For this classification, the ensemble visually enhances the musical presentation through staging and choreography of the written program in an excellent manner, but <u>there are inconsistencies.</u> •The ensemble integrates the technical and artistic contributions of non-playing members (when present) of the organization <u>most of the time.</u> •The ensemble projects <u>some</u> uniformity of appearance and attention to detail. 	<ul style="list-style-type: none"> •For this classification, the ensemble visually enhances the musical presentation through staging and choreography of the written program for a <u>majority</u> of the performance. •The ensemble integrates the technical and artistic contributions of non-playing members (when present) of the organization a <u>majority</u> of the time. •The ensemble projects uniformity of appearance with an attention to detail. 	<ul style="list-style-type: none"> •For this classification, the ensemble visually enhances the musical presentation through staging and choreography of the written program in a <u>superlative</u> manner. •The ensemble <u>successfully</u> integrates the technical and artistic contributions of all non-playing members (when present) of the organization. •The ensemble projects uniformity of appearance with <u>exceptional</u> attention to detail.

**UNIVERSITY INTERSCHOLASTIC LEAGUE
AREA/STATE MARCHING BAND CONTEST
MARCHING COMMENT SHEET**

School _____ City _____

Director _____ Date _____ Conf. _____

Attention: Judges may use “+” and “-” adjacent to each descriptor to indicate profile of performance.

Judging Scale	Good	Excellent	Superior	Exemplary	
Individual Marching	0	100	200	300	400
Carriage and Stride + - Carriage, Stationary & Moving + - Instruments/Equipment + - Uniformity of Foot Placement + - In Step + - Uniformity of Body Movement Execution of Fundamentals + - Pivots, Turns, Facings + - Step Offs/Halts + - Mark Time + - Manipulation of Instruments/ Equipment + - Other Body Motion + - Recovery from Error					Score 0-400 <input style="width: 50px; height: 20px;" type="text"/>

Ensemble Marching					Score 0-400 <input style="width: 50px; height: 20px;" type="text"/>
+ - Ranks + - Files + - Diagonals + - Arcs + - Arrival at Set + - Intervals, Stationary & Marching					

Judging Scale	Good	Excellent	Superior	Exemplary	
Drill	0	25	50	75	100
+ - Compatibility of Marching Style with Drill + - Suitability and Demand of Drill + - Frequency of Movement while Playing + - Continuity and Flow					Score 0-100 <input style="width: 50px; height: 20px;" type="text"/>

Integration of Marching Components					Score 0-100 <input style="width: 50px; height: 20px;" type="text"/>
+ - Visual Reinforcement of Music + - Effective Use of Auxiliary Units (when present) + - General Appearance					

Total Score

Signature of Official

AREA/ STATE MUSIC COMMENT SHEET RUBRIC

Brass, Woodwind, Percussion Performance

GOOD 0 - 50	EXCELLENT 51 - 100	SUPERIOR 101 - 150	EXEMPLARY 151-200
<ul style="list-style-type: none"> •For this classification, student performers demonstrate <u>average</u> characteristic tone qualities for their instrument and musical style of performance, however, <u>they lose control often</u>. •Student performers demonstrate <u>little awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within their section. •Student performers demonstrate an <u>adequate</u> concept of balanced musical lines and blend of sounds within their section but <u>there are many inconsistencies</u>. •Student performers demonstrate an <u>average</u> mastery of technical demands of the music performed. •Brass, woodwinds, and percussion are <u>not used in a satisfactory manner</u>, and the importance of all instrumental groupings is <u>not evident throughout most of the performance</u>. 	<ul style="list-style-type: none"> •For this classification, student performers demonstrate excellent characteristic tone qualities for their instrument and musical style of performance, however, <u>they lose control at times</u>. •Student performers demonstrate an awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section, but <u>there are several flaws</u>. •<u>For the most part</u> student performers demonstrate an above average concept of balanced musical lines and blend of sounds within their section to produce an appropriate sonority of music performed. •Student performers demonstrate an excellent mastery of technical demands of the music performed, but <u>there are some flaws in technique</u>. •Brass, woodwinds, and percussion are used in an excellent manner, but <u>the importance of all instrumental groupings is not evident throughout the entire performance</u>. 	<ul style="list-style-type: none"> •For this classification, student performers demonstrate highly developed characteristic tone qualities for their instrument and musical style of performance, however, <u>there are some minor lapses</u>. •Student performers demonstrate an <u>elevated awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within their section, but <u>there are some flaws</u>. •Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of sounds within their section to produce a desirable and appropriate sonority of music performed, but <u>there are some minor lapses</u>. •Student performers demonstrate a superior mastery of technical demands of the music performed. •Brass, woodwinds, and percussion are used in a noteworthy manner, however, <u>the importance of all instrumental groupings is not always clear throughout the performance</u>. 	<ul style="list-style-type: none"> •For this classification, student performers exhibit the <u>best possible</u> characteristic tone qualities for their instrument and musical style of performance. •Student performers demonstrate the <u>most highly developed</u> awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section. <u>Minor flaws are quickly corrected</u>. •Student performers demonstrate <u>outstanding</u> concepts of balanced musical lines and blend of sounds within their section to produce a desirable and appropriate sonority of music performed. •Student performers demonstrate a <u>superlative</u> mastery of technical demands of music performed. •Brass, woodwinds, and percussion are used to <u>optimum effect</u>, both individually and collectively, to validate the importance of all instrumental groupings throughout the majority of the performance.

Ensemble Performance

GOOD 0 - 50	EXCELLENT 51 - 100	SUPERIOR 101 - 150	EXEMPLARY 151-200
<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates <u>average</u> concepts of balance and blend of sounds, and does <u>not</u> produce a desirable and appropriate sonority of the music performed. •The ensemble exhibits <u>average</u> control of all aspects of rhythm, tempo, and pulse, and <u>there are many lapses</u>. •The ensemble demonstrates <u>little awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within the ensemble. •The ensemble exhibits an <u>average</u> approach to styles of articulation for the music performed. •The compatibility of the music is <u>adequate</u> for the maturity level of the ensemble. 	<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates excellent concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed <u>throughout most of the performance, but there are inconsistencies</u>. •The ensemble exhibits excellent control of all aspects of rhythm, tempo, and pulse <u>with some lapses</u>. •The ensemble demonstrates an awareness of tuning tendencies of instruments and sensitivity to uniform intonation, but <u>there are many flaws</u>. •The ensemble exhibits an excellent approach to styles of articulation for the music performed <u>with some flaws</u>. •The compatibility of music is excellent for the maturity level of the ensemble. 	<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates <u>thoroughly developed</u> concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed throughout a <u>majority of the performance</u>. •The ensemble <u>effectively</u> exhibits control of all aspects of rhythm, tempo, and pulse <u>with minor lapses</u>. •The ensemble demonstrates a <u>sufficient</u> awareness of tuning tendencies of instruments and sensitivity to uniform intonation, but <u>there are some flaws</u>. •The ensemble exhibits a <u>desirable</u> approach to styles of articulation for the music performed <u>with minor lapses</u>. •The compatibility of the music is superior for the maturity level of the ensemble. 	<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates the <u>most highly developed</u> concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed. •The ensemble exhibits <u>supreme</u> control of all aspects of rhythm, tempo, and pulse. •The ensemble demonstrates a <u>highly developed awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation. <u>Minor flaws are immediately corrected</u>. •The ensemble exhibits an <u>outstanding</u> approach to styles of articulation for the music performed. •The music is <u>challenging</u> and compatibility is <u>optimum</u> for the maturity level of the ensemble.

Musicianship

GOOD 0 - 50	EXCELLENT 51 - 100	SUPERIOR 101 - 150	EXEMPLARY 151-200
<ul style="list-style-type: none"> •For this classification, <u>little evidence</u> of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble. •An <u>average</u> use of dynamics proves musically ineffective and <u>results in little contrast for music performed</u>. •Most of the time, the music is <u>not performed</u> artistically in a uniform and appropriate style. •Tempo is <u>average</u> for music performed, is not consistent, and <u>has very little variety</u>. 	<ul style="list-style-type: none"> •For this classification, clear, meaningful and expressive shaping of musical passages is <u>somewhat</u> evident within and between sections of the ensemble, but <u>is not consistent</u>. •<u>At times</u>, an excellent use of dynamics provides musically effective and appropriate contrast for music performed. •Music is performed artistically in a uniform and appropriate style <u>most of the time</u>. •Tempo is appropriate for music performed, but is not consistent and has <u>little variety</u>. 	<ul style="list-style-type: none"> •For this classification, clear, meaningful and expressive shaping of musical passages is <u>often achieved</u> within and between sections of the ensemble, but there are inconsistencies. •<u>Throughout most of the performance</u>, an exceptional use of dynamics provides musically effective and appropriate contrast for music performed. •Music is performed artistically in a uniform and <u>appropriate style</u>. •Control of tempo is exceptional for music performed, but <u>lacks variety</u>. 	<ul style="list-style-type: none"> •For this classification, the students display the <u>highest artistic aspects</u> of the performance through clear, meaningful and expressive shaping of musical passages within and between sections of the ensemble. •<u>Throughout the performance</u>, the ensemble <u>maximizes the use of dynamics</u> to provide musically effective and appropriate contrast for music performed. •Music is performed artistically and stylistically in the highest manner. •Control of tempo is <u>outstanding</u> for music performed.

**UNIVERSITY INTERSCHOLASTIC LEAGUE
AREA/STATE MARCHING BAND CONTEST
MUSIC COMMENT SHEET**

School _____ City _____

Director _____ Date _____ Conf. _____

Attention: Judges may use “+” and “-” adjacent to each descriptor to indicate profile of performance.

Judging Scale	Good	Excellent	Superior	Exemplary	
	0	50	100	150	200
Brass Performance					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Tone Quality					
+ - Intonation					
+ - Balance/Blend					
+ - Technique					
+ - Effective Use					
Woodwind Performance					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Tone Quality					
+ - Intonation					
+ - Balance/Blend					
+ - Technique					
+ - Effective Use					
Percussion Performance					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Tone Quality					
+ - Intonation					
+ - Balance/Blend					
+ - Technique					
+ - Effective Use					
Ensemble Performance					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Ensemble Balance/Blend					
+ - Rhythmic Precision					
+ - Intonation					
+ - Articulation					
+ - Suitability and Demand of Music					
Musicianship					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Phrasing					
+ - Dynamic Contrast					
+ - Musical Style					
+ - Tempo					

Total Score

Signature of Official

Required Area & State Marching Band Training

New Training for Marching Band Judges

In response to requests from the Music Advisory Committee, the Texas Music Adjudicators Association, the Ad-Hoc Marching Band Committee, and band directors from across Texas, the UIL has just implemented a new training program for the Area and State marching band judges. This training is designed specifically to help develop the assessment skills necessary to provide bands with the highest quality performance evaluations, all while utilizing the existing scoring system, adjudication criteria, and rubrics. Particular emphasis is given to developing the skills necessary to accurately compare, score, and rank the bands, all with the intention of providing the best possible competitive experience for the schools. This training is also available for students, directors, and other interested parties who would like to learn more about the process.

Academy Central – link on TMAA website and on UIL website - Music/Marching Band

[Texas UIL Area State Marching Band Judges Training](https://judgesacademy.com/texas-area-and-state-marching-band-judges-training/)
<https://judgesacademy.com/texas-area-and-state-marching-band-judges-training/>

Classes of Members – lifted from TMAA Constitution – available online.

2.01. The Corporation will have three (3) classes of members, being: **Active Members**, **Provisional Members** and Honorary Members. A description of the classes of membership is as follows:

ACTIVE MEMBERS

1. Qualification. In order to **be considered for Active Member** status in the corporation, all candidates must satisfy the following requirements:

- a. Successful Teaching Component: Candidates must have at least five (5) years of University Interscholastic League music participation in the judging field in which they are applying.
- b. Employment in Music Education Component: A candidate must be currently employed in the State of Texas as either (1) a public school or college music educator, (2) a school music administrator, or (3) a professional musician.
- c. Workshop Component: A candidate must have completed a TMAA judging workshop in the performance areas (concert band, choir, orchestra and/or marching band) in which he or she is applying to judge.
- d. Superior Performance Component:
 - i. Directors of public school music groups (grades 7-12): Lead or primary directors must have earned a Sweepstakes Award (Division I rating in Concert and Division I rating in Sight Reading) at Texas UIL music contests in each area of application (Band, Choir, Orchestra) and/or a **Division I rating (Marching Band) in three of the five years preceding** the date of the candidate's application for membership. **Assistant or secondary directors** of organizations who use the ratings of the groups to satisfy membership criteria **must submit a letter of recommendation from the lead or primary director** of the organization. This letter should provide specific examples to verify the assistant director's involvement in the preparation of the contest organization.
 - ii. Primary conductors of college/university music organizations must submit documentation attesting to five years of teaching in the State of Texas in the areas of application (concert band, choir, orchestra and/or marching band). They must also submit three letters of recommendation from current TMAA members. These letters must state the qualifications of the candidate.
- e. Adjudicator/Clinician Component:
 - i. A candidate must have served as a UIL music contest adjudicator in his or her area(s) of application in **at least two different UIL regions** within the five years

prior to the candidate's application for membership; or

ii. A candidate may satisfy the adjudicator/clinician component by combining service once as an adjudicator in a Texas UIL music contest and once as a clinician of an All-Region group; or

iii. A candidate may satisfy the adjudicator/clinician component by serving at least once as a conductor of an All-State group in the area(s) of application within the five years prior to the candidate's application for membership.

INSERTED – not part of constitution

"How do I get invited to judge"? You should contact UIL and TMEA representatives in as many regions as you can, let them know you are interested in judging and get your name out there. All of the officials responsible for hiring are aware they should have "balanced" panels and provisional judges need to be given an opportunity. Even if their panels are set this year, you put yourself in a position for future opportunities.

2. Retired Members. Active Members who have retired from positions in music education, music administration, or as professional musicians may continue their membership in TMAA, with the exception of those who pursue full time careers in areas that would be considered to be a conflict of interest. Retired Members shall conform to all other components required of Active Members.

5. Maintaining Membership. An Active Member shall:

a. adjudicate **or be invited to adjudicate** in at least **two regions** within the preceding five year period; or

b. serve as clinician-conductor for an All-Region Choir, Band, or Orchestra in at least two regions within the preceding five year period; or

c. serve as an adjudicator in one region and as a clinician-conductor in another region within the preceding five-year period; or

d. serve as a clinician-conductor of an All-State organization within the preceding five-year period.

B. PROVISIONAL MEMBERS.

Provisional Membership is earned by candidates who **successfully complete components a-d** of the requirements of Active Members and are awaiting the completion of the adjudicator/clinician component. Provisional Members pay annual dues and their names are listed on the TMEA website. **Provisional Memberships remain in effect for five years.** If Active Membership is not attained within the five year period, the candidate may reapply for Provisional Membership.

TEXAS MUSIC ADJUDICATORS ASSOCIATION

Membership Application – Marching Band

(Revised 2.15)

Complete a separate membership application form for each performance area and for each time you wish to have your credentials reviewed to move from provisional membership status to active membership status.

Please type or print.	Date:	Years of UIL Experience in Texas:
Name:		
Home Address:		
City:	Zip:	Home Phone:
Home email:		Cell Phone:
School Name:		
School Address:		
City:	Zip:	School Phone:
School email:		School Fax:

Judging Workshop Component.

Date of attendance at Marching Band Judging Workshop: _____

Superior Performance Component. List below Texas UIL marching band contest ratings for the **past five years**, beginning with the most recent date. Provide **documentation** of Division I ratings for three of these years. Were you the primary conductor? _____ or non-primary conductor? _____. A letter of recommendation from the primary conductor is required if you are not the primary conductor. The letter should provide specific examples to verify your participation in contest preparation as co-director.

School Year	UIL Region	School Name	Music Organization	Rating
2015-16				
2014-15				
2013-14				
2012-13				
2011-12				

Adjudicator Component. List below your judging experiences for the preceding five years, beginning with the most recent date. Provide documentation of these experiences.

School Year	UIL Region	Event
-		
-		
-		
-		
-		

In lieu of contest ratings, primary conductors of college/university music organizations must submit three letters of recommendation from current TMAA active members.

Scan and attach the completed application form and supporting documentation to an e-mail message, or fax, or mail to:

TMAA
410 Coronado Drive
Kerrville, TX 78028-3802
Fax: 830/792-5917 e-mail: tmaa@ktc.com
830/792-5224