



Area/State Marching Contest

Judges Orientation

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I. INTRODUCTION

Thank you for your willingness to serve as a UIL Area/State Marching Band Contest adjudicator. These events are paramount in the lives of students, directors, parents and marching band fans across Texas. The success and credibility of these UIL competitions are dependent on the quality of adjudication and the consistent application of the UIL Area/State Adjudication System. This packet of information is intended to help you prepare for this important judging assignment. Our current adjudication system was developed through three years of study and two years of testing. It is designed to help maintain an emphasis on the fundamentals of music performance and marching execution while reinforcing the educational priorities that are valued by the majority of music educators in our state.

The purpose of this packet is to guide you through a review of the key components of the UIL Scoring System. Other materials in the packet include the **Marching Comment Sheet**, **Music Comment Sheet**, the **Definition of Terms** and the **Area/State Comment Sheet Rubric** for both marching and music. You will be asked to refer to this material as you proceed. Your goal is to become totally familiar with the **Definition of Terms** and the descriptive phrases found in the **Area/State Comment Sheet Rubric**. The contest day will move quickly and there is rarely time to refer back to this information in detail as the competition unfolds. Therefore it is imperative that you be able to “mentally reference” this criteria as you evaluate each performance.

II. COMMENT SHEETS (attached)

A. General

First, please consider the comment sheets. There are two sheets: a music sheet that three judges will use and a marching sheet that two judges will use.. The sheets are organized into captions such that you can address each element of music and marching that is viewed to be

relevant to a successful performance at this event. In addition there is a linear scale strategically located on each sheet intended to help you accurately and efficiently determine a numerical score for each element.

The linear scale gives you two points of reference. The first being a sequence of numbers, from 0-100, 0-200, and 0-400, depending on the element being judged. The scale also provides you with the following adjectives: *good, excellent, superior, and exemplary*. Please note there was a conscious effort to avoid the traditional sequence of *poor, fair, good, excellent and superior*, since these words are used to help define the rating system we use for most of our other events.

Your sole reference for determining the appropriate placement under each caption is the **Area/State Comment Sheet Rubric** for both marching and music. The descriptive phrases you see here have been carefully crafted to create clear expectations of what qualities characterize a Good, Excellent, Superior or Exemplary performance. Your score **MUST** reflect your assessment of each performance based on these clear and concise statements. In other words if you wish to place a band in the exemplary range of performance you must conclude that the phrases listed in the Exemplary Box clearly describe the performance you have just witnessed.

Then, within that range, you will be able to use the numerical spread shown to assign a specific point value. Your goal is to assign a number that reflects your appraisal of each element as it appears on the sheet. In doing so, it is important to use each element accurately, completely, and, most important, independently. To that end you are encouraged to avoid the practice of arbitrarily determining a bottom line score and then tweaking the individual element scores to reflect it. If you simply use the linear scale consistently and accurately with each element, the bottom line will take care of itself.

Adding the scores for each component will result in your total bottom line score. At the conclusion of the competition in a given conference, these total scores will be used to assign each band a judging ranking. A computer program will be used to determine each judge's rankings. There will be no need for judges to confer. Remember that all ranks will count. The high and low will *not* be thrown out as with some systems.

B. Marching Comment Sheet

If you look at the **Marching Comment Sheet** you will see that the first two captions are **INDIVIDUAL MARCHING** and **ENSEMBLE MARCHING**. These captions are worth 400 points each and represent the fundamental visual expectations that are of overriding visual importance in this event. Regardless of the marching style or other visual components a band is expected to do well in these fundamental areas if it is to be successful at this event.

Now please note the following specific concerns on the marching sheet. Under **DRILL** you will see **Compatibility of Marching Style with Drill, Suitability and Demand of Drill, Frequency of Movement while Playing** and **Continuity and Flow**.

Note under **Compatibility of Marching Style and Drill**, the description, "The marching style and competencies demonstrated by both the ensemble and its individual performers are visually appropriate for the drill design or the presentation." Second, under **Suitability and Demand of Drill**, we simply state, "The music is demanding while also being appropriate for the competency level of the performers." In both cases the key word here is **appropriate**.

In the case of **Frequency of Movement while Playing** you will see, "Instrumentalists appropriately demonstrate the ability to simultaneously march and incorporate other elements of movement while playing their instruments."

Finally, under **Continuity and Flow** "The ensemble harmoniously combines the visual program with the musical elements to maximize flow and continuity of the presentation."

Using these three points of reference, the **DRILL** caption gives the marching band judges the opportunity to react to a broad variety of marching styles. It allows bands of a great deal of diversity to be successful, provided they meet the expectations identified under drill.

Now let's look for a moment at **INTEGRATION OF MARCHING COMPONENTS**. Sometimes referred to as *General Effect*. You will note while *General Effect* is a large component in many scoring systems it carries a value of only 100 points here.

C. Music Comment Sheet

At this point move on to the **Music Comment Sheet** and consider the **BRASS PERFORMANCE, WOODWIND PERFORMANCE, and PERCUSSION PERFORMANCE** captions. These particular categories have been clearly defined as *Tone Quality, Intonation, Balance and Blend, Technique*, and the *Effective Use* of those sections. You will want to speak specifically to those elements independently under all three categories and assign an appropriate score. To the extent that you cannot hear a section such as woodwinds, you cannot give points for that caption. Under these captions each section must be assessed independently based on their presence in the overall presentation.

The captions of **ENSEMBLE PERFORMANCE** and **MUSICIANSHIP** are somewhat universal in concept and your appraisal and score in these areas should reflect the high standards of musical performance that are the hallmark of Texas high school band programs on the marching field and the concert stage.

III. CONTEST DAY EXPECTATIONS

On the day of the contest you will be asked to take a few minutes to review these definitions of terms with your judging colleagues so that the panel addresses them from a shared perspective that is consistent in language and concept. This will be a valuable exercise as you begin your judging day.

A. Objectives

When the contest begins, your objectives are as follows:

- 1) Give a recorded commentary that is lucid, positive and instructional.
- 2) Prepare a complete sheet to give a clear profile of each band's performance.
- 3) Provide a brief written summary comment under each element.
- 4) Formulate a score that reflects your appraisal of the band's performance in comparison with other bands in the same classification.

B. Stay Within Your Caption

Throughout the judging day it is essential that you strive to stay within your caption. Marching judges should focus on visual content only. It is the job of the music judges to speak to and evaluate the audible elements of a band's performance. It is equally important that you avoid allowing your comments and/or scores to "bleed" from one caption to another.

IV. SUMMARY

In summary, the key to the success of this or any other contest is the consistency, accuracy, and objectivity of the adjudication panel. I know that you are prepared to accept that challenge and help make this event positive, educationally focused and rewarding for each participant. Good luck, and thanks again for being a part of this important venture.

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

Judging Scale	Good	Excellent	Superior	Exemplary
Drill	0	25	50	75
+ - 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				
+ - Visual Reinforcement of Music				
+ - Effective Use of Auxiliary Units (when present)				
+ - General Appearance				
				Score 0-100 <input style="width: 50px; height: 20px;" type="text"/>

Total Score

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 fail to maintain consistent carriage of equipment. • Students demonstrate adequate foot placement for length of step and style of stride being utilized, however, there are many inconsistencies. • There is inconsistency in marching in step and recovery from errors is sluggish. • Execution of pivots, turns, facings, starts and stops is average with many deviations. • Students demonstrate average consistency in style of mark time, and there are many deviations. • Equipment is utilized in an average manner, and there are many inconsistencies 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 alignment is rare. 	<ul style="list-style-type: none"> • For this classification, student performers demonstrate above average uniformity of posture and body carriage, and maintain consistent carriage of equipment, with some lapses. • Students demonstrate excellent foot placement for length of step and style of stride being utilized, however, there are inconsistencies. • There is inconsistency in marching in step and recovery from errors is slow. • Execution of pivots, turns, facings, starts and stops is above average with some inconsistencies. • Students demonstrate above average consistency in style of mark time, but there are some deviations. • Equipment is utilized in an excellent manner, and there are some inconsistencies with the style of presentation. • Individual movements of the upper/lower body are executed in an excellent manner by performers. • Students recover slowly 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 with some minor lapses. • Students proficiently demonstrate foot placement for length of step and style of stride being utilized, but there are inconsistencies. • Students demonstrate a high level of consistency in marching in step but recovery from errors is not always immediate. • Execution of pivots, turns, facings, starts and stops are performed well with a few deviations. • There is an elevated consistency in style of mark time with a few deviations. • Equipment is utilized at a high level, but there are inconsistencies with the style of presentation. • Individual movements of the upper/lower body are executed at a high level by all performers. • Recovery from errors in spacing and alignment is generally done in a quick and efficient manner. 	<ul style="list-style-type: none"> • For this classification, student performers demonstrate the highest degree of uniformity of posture and body carriage, and maintain appropriate, effective carriage of all equipment. • Students demonstrate outstanding foot placement for length of step and style of stride being utilized. • Students demonstrate the best possible consistency in marching in step with quick recovery from errors. • Students execute pivots, turns, facings, starts and stops in the highest possible manner. • Students demonstrate exemplary consistency in style of mark time. • Equipment is utilized in a superlative manner consistent with the style of presentation. • Individual movements of the upper/lower body are executed at the highest level of achievement by all performers. • Students recover immediately from errors in spacing and alignment.
ENSEMBLE MARCHING	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.) with many flaws. • Curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are inconsistent and lack definition. • 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 many spacing problems while standing fast, marking time in a set, or marching. • Recovery from errors is minimal. 	<ul style="list-style-type: none"> • For this classification, the ensemble demonstrates excellent alignment in linear forms (ranks, files, diagonals, etc.), but there are several flaws. • Curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are inconsistent and lack visual precision. • Students demonstrate excellent application in timing, spacing and halts required to define all forms present in the design of the drill, however, there are errors. • Members of the ensemble exhibit inconsistent spacing while standing fast, marking time in a set, or while marching. • Students recover from errors slowly. 	<ul style="list-style-type: none"> • For this classification, the ensemble demonstrates a high level of achievement in linear forms (ranks, files, diagonals, etc.) with some minor flaws. • The ensemble demonstrates visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.), but there are some lapses. • Students demonstrate a high level of achievement in timing, spacing and halts required to define all forms present in the design of the drill with some flaws. • Members of the ensemble exhibit consistency, and visually appropriate spacing, while standing fast, marking time in a set, or marching. • Recovery from errors is generally fast. 	<ul style="list-style-type: none"> • For this classification, alignment in linear forms (ranks, files, diagonals, etc.) is accomplished at the highest level by the ensemble. • The ensemble demonstrates visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.). • Students exhibit the best possible application in timing, spacing and halts required to define all forms present in the design of the drill. • Members of the ensemble exhibit outstanding consistency, and visually appropriate spacing, while standing fast, marking time in a set, or marching. • Recovery from errors is immediate.
DRILL	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 adequate for the drill design of the presentation. • The visual program demonstrates average technical demand and little exposure to error. • 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 above average for the drill design of the presentation. • The visual program demonstrates excellent technical demand, but there is little exposure to error. • 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 flow and continuity of presentation are affected. 	<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 high level for the drill design of the presentation. • The visual program demonstrates a high degree of technical demand and some 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 flow and continuity of presentation are somewhat affected. 	<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 highest level visually for the drill design of the presentation. • The visual program demonstrates the highest degree 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 outstanding manner to maximize flow and continuity of presentation.
INTEGRATION OF MARCHING COMPONENTS	EXCELLENT 26 - 50	SUPERIOR 51 - 75	EXEMPLARY 76-100
<ul style="list-style-type: none"> • For this classification, the visual enhancement of the musical choreography of the written program is adequate. • Non-playing members (when present) of the organization are not integrated effectively, and technical and artistic contributions are not noted most of the time. • The ensemble projects little 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 there are inconsistencies. • The ensemble integrates the technical and artistic contributions of non-playing members (when present) of the organization most of the time. • The ensemble projects some 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 majority of the performance. • The ensemble integrates the technical and artistic contributions of non-playing members (when present) of the organization a majority 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 superlative manner. • The ensemble successfully integrates the technical and artistic contributions of all non-playing members (when present) of the organization. • The ensemble projects uniformity of appearance with exceptional attention to detail.

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

Signature of Official

Total Score

AREA/ STATE MUSIC COMMENT SHEET

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 average characteristic tone qualities for their instrument and musical style of performance, however, they lose control often. Student performers demonstrate little awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section. Student performers demonstrate an adequate concept of balanced musical lines and blend of sounds within their section but there are many inconsistencies. Student performers demonstrate an average mastery of technical demands of the music performed. Brass, woodwinds, and percussion are not used in a satisfactory manner, and the importance of all instrumental groupings is not evident throughout most of the performance. 	<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, they lose control at times. Student performers demonstrate an awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section, but there are several flaws. For the most part 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 there are some flaws in technique. Brass, woodwinds, and percussion are used in an excellent manner, but the importance of all instrumental groupings is not evident throughout the entire performance. 	<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, there are some minor lapses. Student performers demonstrate an elevated awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section, but there are some flaws. Student performers demonstrate a highly developed concept of balanced musical lines and blend of sounds within their section to produce a desirable and appropriate sonority of music performed, but there are some minor lapses. Student performers demonstrate a superior mastery of technical demands of the music performed. Brass, woodwinds, and percussion are used in a noteworthy manner, however, the importance of all instrumental groupings is not always clear throughout the performance. 	<ul style="list-style-type: none"> For this classification, student performers exhibit the best possible characteristic tone qualities for their instrument and musical style of performance. Student performers demonstrate the most highly developed awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section. Minor flaws are quickly corrected. Student performers demonstrate outstanding 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 superlative mastery of technical demands of music performed. Brass, woodwinds, and percussion are used to optimum effect, both individually and collectively, to validate the importance of all instrumental groupings throughout the majority of the performance.
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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 average concepts of balance and blend of sounds, and does not produce a desirable and appropriate sonority of the music performed. The ensemble exhibits average control of all aspects of rhythm, tempo, and pulse, and there are many lapses. The ensemble demonstrates little awareness of tuning tendencies of instruments and sensitivity to uniform intonation within the ensemble. The ensemble exhibits an average approach to styles of articulation for the music performed. The compatibility and demand of the music is adequate for the competency 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 throughout most of the performance, but there are inconsistencies. The ensemble exhibits excellent control of all aspects of rhythm, tempo, and pulse with some lapses. The ensemble demonstrates an awareness of tuning tendencies of instruments and sensitivity to uniform intonation, but there are many flaws. The ensemble exhibits an excellent approach to styles of articulation for the music performed with some flaws. The compatibility and demand of music is excellent for the competency level of the ensemble. 	<ul style="list-style-type: none"> For this classification, the ensemble demonstrates thoroughly developed concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed throughout a majority of the performance. The ensemble effectively exhibits control of all aspects of rhythm, tempo, and pulse with minor lapses. The ensemble demonstrates a sufficient awareness of tuning tendencies of instruments and sensitivity to uniform intonation, but there are some flaws. The ensemble exhibits a desirable approach to styles of articulation for the music performed with minor lapses. The compatibility and demand of the music is superior for the competency level of the ensemble. 	<ul style="list-style-type: none"> For this classification, the ensemble demonstrates the most highly developed concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed. The ensemble exhibits supreme control of all aspects of rhythm, tempo, and pulse. The ensemble demonstrates a highly developed awareness of tuning tendencies of instruments and sensitivity to uniform intonation. Minor flaws are immediately corrected. The ensemble exhibits an outstanding approach to styles of articulation for the music performed. The compatibility and demand of the music is challenging and optimum for the competency level of the ensemble.
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Musicianship

GOOD
0 - 50

EXCELLENT
51 - 100

SUPERIOR
101 - 150

EXEMPLARY
151-200

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

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.