



ALABAMA  
MARCHING  
CHAMPIONSHIPS

OFFICIAL PROCEDURES &  
ADJUDICATION HANDBOOK  
(REVISED APRIL 2021)

# PHILOSOPHY



The philosophy of the Alabama Marching Band Championships is to create and provide a competitive event of the highest quality for marching bands in the state of Alabama. The event will serve to provide a positive life-changing performance opportunity that is educationally sound while being competitive. The championship event is a culmination of the marching season and showcase of the hard work and talents of our state's students, directors, and parents. The event will serve as a celebration of the marching band activity and seek to promote its importance.

*"The ultimate victory in competition is derived from the inner satisfaction of knowing that you have done your best and that you have gotten the most out of what you had to give."*

*-Howard Cosell*

# PERFORMANCE GUIDELINES



## **REQUIREMENTS**

- All participating bands are expected to register and submit all requested materials by the appropriate deadline in the correct classification using the AHSAA classification system for the current school year.
- All participating bands are expected to comply with copyright laws regarding Performance and/or use of arrangements of copyrighted music, visual images and other materials, as well as the use of copyrighted audio or spoken text, and the display of copyrighted words and images.
- All participating bands are expected to comply with all expectations and procedures set out in this handbook as well additional guidelines provided by the host school. Failure to comply could result in disqualification.

## **PRE-PERFORMANCE PROCEDURES**

- Information in addition to these procedures, including site-specific information such as bus/truck parking procedures, location of Warm-Up Areas, etc. will be communicated by the site host in a timely manner.
- Bands may not practice or warm-up in any way in parking lots or other undesignated areas. Bands may only warm-up or rehearse in the designated Warm-Up Area during their designated warm-up period.
- Band Directors, Band Staff, Chaperones, and Band Members may not enter the Performance Area (stadium: field level) at any time other than their designated performance time.
- Band Directors, Band Staff, Chaperones, and Band Members may not enter the Press Box or Judge's Area at any time before, during, or after the competition and Awards Ceremony.

## COMPETITION & AWARDS

- Bands will be scheduled and perform by classification. Within the classification the bands will be drawn at random to determine their performance order within the classification.
- Bands will report to the Performance Area at the designated time and be prepared to perform. Only necessary adults (directors, staff, equipment crew, etc.) will be permitted to enter the Performance Area.
- Adults may enter the Performance Field before the performance to set up equipment and after the performance to remove equipment. During the performance, adults, including those assisting in setting up props or equipment must be clear of the Performance Field. This includes end zone sidelines and backfield. The only exception is if there is an affecting or relative to the safety of student performers or respond to catastrophic equipment failure.
- At the performance time, the announcer will introduce the band as follows:
  - Joining us from \_\_\_\_\_(City), AL please welcome the \_\_\_\_\_(School) Marching Band!
  - \_\_\_\_\_(School's) show is entitled \_\_\_\_\_(Show Title) and includes the following musical selections: \_\_\_\_\_(Announcer reads musical selections).
  - Drum Major is your band ready? (Drum Major Salutes to indicate they are ready to perform).
  - We are proud to present in State Championship Performance, Drum Major(s) \_\_\_\_\_(Drum Major [s] name[s] and the \_\_\_\_\_(School Name) Marching Band!
- Following the completion of the announcement, the first note of music the first step or visual move (not including drum major salute) by a member of the Band will start the performance and the judge's will begin their adjudication.
- All aspects of the performance must be performed by students. No adult activity during the performance may contribute directly to the music or visual program.
- Props, backdrops, screens, etc. are limited to a total height of twelve (12) feet, including the wheels, platforms, safety railings, other equipment, etc.
- No participant may be, or be placed on, any portion of any prop where the participant's feet are more than six (6) feet above the playing surface.
- Off-road mechanized vehicles will be allowed to pull equipment trailers, only for setup and take down, unless prohibited by a stadium/event site. A protective bib must be rigged underneath the vehicle so no fluids drop to the turf.
- The following are NOT ALLOWED in a performance or on the Performance Field:

- Any equipment, object, or material (including, but not limited to debris, powder, water, or other liquids) that may cause damage to the Performance Field or Performance Area, that presents a safety hazard, or that disrupts the scheduled flow of the competition.
  - Pyrotechnics of any kind.
  - Lights-out routines
  - Animals
  - Off-road mechanized vehicles (except already specified)
  - Drones
  - Hazardous equipment or illegal use of equipment.
- At the conclusion of the competition there will be a "Drum Major" Awards Ceremony. Drum Major(s) from each school will line up in performance order and be present on the field during the Awards Ceremony. Awards will be given in the order listed in the Awards Ceremony Script (see below).

# CLASSIFICATION & AWARDS



## **CLASSIFICATION**

The Alabama State Marching Band Championship will use the Alabama High School Athletic Association's system of determining a school's classification for the Alabama Marching Championship.

## **AWARDS**

Awards using the composite score only will be given for the following in each class:

State Champion	Highest Score	Blue Map Trophy
State Runner-Up	Second Highest Score	Red Map Trophy

Third Place, Fourth Place, etc. will receive plaques commemorating their participation and level of achievement based on their composite score in relation to their class.

Outstanding Musical Achievement	Highest Music Score	Plaque/Trophy
Outstanding Visual Achievement	Highest Visual Score	Plaque/Trophy
Outstanding General Effect	Highest General Effect Score	Plaque/Trophy
Outstanding Percussion	Highest Percussion Score	Plaque/Trophy
Outstanding Guard	Highest Guard Score	Plaque/Trophy

# ADJUDICATION HANDBOOK



## **JUDGING PHILOSOPHY**

In order for the adjudicator to be a successful partaker in the process, the following directives must be followed:

1. Eliminate all philosophy you would use for BOA, DCI, WGI or any other competitive pageantry activity. This arena has different priorities and while some of the score sheets and criteria reference will be similar, the philosophies behind them may be different.

2. The judges' job is to focus on supporting the educational experience for the students. The judge is a team-teacher, reinforcing the tenets of quality music, movement and design. Judging must be about helping the students to grow and about appreciating their efforts in learning and performing.

3. This is a terminal event, therefore there will NOT be a need for any major alterations in the show (music or drill re-writes). Help the bands work within the framework of what they have. This does NOT preclude identifying problems within the show, nor does it alter how you rank and rate based on the design. Modify your terminology and deliver your observations in clear terms. Adjust tolerance and expectations.

4. Value ALL bands. Size of band does not make it less or more important. Every student must have the best possible input. Every program is vital in its importance. Competition is strong in every class. Intelligent and sensitive decisions must offer the students equal opportunity to achieve.

5. Judge the contest from top to bottom in your ranking. Remember that the size of the band can be a challenge, whether very large or very small. The problems will be different, but the challenges are still great. Judges should always be enthusiastic about their contribution and feedback. Tone of voice creates a more impactful impression that many realize. Assume the performers will hear all comments.

## **ADJUDICATOR DUTIES**

- Judges are expected to report to the competition site by the time assigned to you by the Judging Coordinator.
- Judges are expected to be professional at all times. Additionally, dressing in a professionally appropriate manner is expected.
- Judges are expected to rank and rate bands in the assigned caption.
- Judges are expected to assist the bands in the improvement of the performance through commentary and constructive criticism.
- Judges are expected to maintain a dignified and impartial attitude at all times. They should refrain from discussing the performances while adjudicating the competition.

# ADJUDICATION HANDBOOK



The Alabama Marching Championships will use the following guidelines for adjudication and scoring:

There will be a panel of judges that will evaluate the following captions. There will be one judge per caption.

- Music Performance (Individual):
  - This judge is located near the edge of the field and is free to move about the track/perimeter of the field. This judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.
- Music Performance (Ensemble):
  - This judge is located in the stands or in the press box, whichever location affords the best vantage point. The location is fixed during the entire competition. The judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.
- Music General Effect:
  - This judge is located in the stands or in the press box, whichever location affords the best vantage point. The location is fixed during the entire competition. The judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.
- Visual Performance (Individual):
  - This judge is located near the edge of the field and is free to move about the track/perimeter of the field. This judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.
- Visual Performance (Ensemble):
  - This judge is located in the stands or in the press box, whichever location affords the best vantage point. The location is fixed during the entire competition. The judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.



- Visual General Effect:
  - This judge is located in the stands or in the press box, whichever location affords the best vantage point. The location is fixed during the entire competition. The judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.
- Percussion:
  - This judge is located either near the edge of the field and is free to move about the track/perimeter of the field or in the stand or press box . This judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.
- Guard:
  - This judge is located either near the edge of the field and is free to move about the track/perimeter of the field or in the stand or press box . This judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.
- The Alabama Marching Championships scoring system places 60% of the value on music and 40% on visual, and at the same time, 60% of the score is within the area of Performance and 40% within the General Effect area.
- Guard and Percussion scores are not included in the band's scoring and do not impact a band's overall placement.
- Drum Majors will not be adjudicated.
- Copies of Adjudication Sheets & Rubrics are listed included at the conclusion of this Handbook.

## SCORING

The scores from the caption judging will be weighted in the following way:

<b>Musical Performance (Individual):</b>	<b>10%</b>	
Composition-100	Achievement-100	(the sum x 10%)
<b>Musical Performance (Ensemble):</b>	<b>20%</b>	
Content-100	Achievement-100	(the sum x 20%)
<b>Music General Effect:</b>	<b>20%</b>	
Repertoire-100	Achievement-100	(the sum x 20%)
<b>Total Music:</b>	<b>60%</b>	

Sum of the three music scores, then weighted in the overall score at **60%**

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<b>Visual Performance (Individual):</b>	<b>10%</b>	
Content-100	Achievement-100	(the sum x 10%)
<b>Visual Performance (Ensemble):</b>	<b>20%</b>	
Content-100	Achievement-100	(the sum x 20%)
<b>Visual General Effect:</b>	<b>20%</b>	
Content-100	Achievement-100	(the sum x 20%)
<b>Total Visual:</b>	<b>40%</b>	

Sum of the three visual scores, then weighted in the overall score at **40%**

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In addition to the caption judges, a separate panel will adjudicate Percussion and Guard.

<b>Percussion:</b>		
Content-100	Achievement-100	(sum max is 200)
<b>Guard:</b>		
Repertoire-100	Achievement-100	(sum max is 200)

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In the event two or more bands have a tie in their final score, the highest General Effect total will be used to determine placement. This procedure will only be applied in determining class placements.

# ADJUDICATION COORDINATOR/ CHIEF JUDGE(S)/ TABULATORS



## **ADJUDICATION COORDINATOR**

The Adjudication Coordinator for the Alabama Marching Championships will have the following duties:

- The Adjudication Coordinator will hire and assign an unbiased judging panel from outside our state with outstanding credentials and qualifications.
- The Adjudication Coordinator will hire and assign unbiased Chief Judge for each additional performance site.
- The Adjudication Coordinator will hire and assign unbiased Tabulators for all performance sites.
- The (Head) Adjudication Coordinator will serve as the Chief Judge at one or more of the performance sites.

## **CHIEF JUDGE(S)**

The Chief Judge(s) for the Alabama Marching Championships will have the following duties:

- Chief Judge(s) will serve as the On-Site Adjudication Coordinator the day of the competition. They will be responsible for everything as it relates to the adjudication of the participating bands. They will administer all activities in the press box/judging area.
- The Chief Judge(s) will not assign scores for any of the groups participating in the event, but will serve as the person in charge of checking tabulation, placements, awards, tie breakers, etc.
- The Chief Judge(s) will make sure all the tabulations are entered correctly, maintaining the integrity of the computer program designed for tabulation-including setting up the performing groups in the correct order, classification, etc. as well as confirming the accuracy of the Awards Ceremony Script.
- Each classification stands on its own. No comparing with other classes is necessary.

## **TABULATOR(S)**

The Tabulator(s) for the Alabama Marching Championships will have the following duties:

- The Tabulator(s) will not assign scores for any of the groups participating in the event, but will serve as the person(s) who enter all scores into the appropriate tabulation program.

The Tabulator(s) for the Alabama Marching Championships will adhere to the following procedures:

- The tabulators will receive a copy of the AMC Excel file for the current year. This can be obtained from the Adjudication Coordinator. .
- The tabulators will become familiar with the process of entering numbers from the judges sheets and checking for correctness.
- After opening the file, save a copy on the desktop of the computer you are using and to an external storage device that can be moved to another computer if needed.
- The Chief Judge will have a Google Sheets version that they have access to so that communication between sites will present current information as the events progress.
- The Tabulators will enter data from the judging sheets into the correct classification sheet on the tabs at the bottom of the Excel file. The bands will be listed in performance order in each tab and will self-populate into the awards and recap tab as the event progresses. Scores will only be entered into the green cells. The other cells contain formulas used in calculating the results. The Tabulators will Save their work after each band and at the end of the event, will save the work to a flash drive. The Chief Judge will need to check periodically to make sure that the numbers are correct and will check for anything that looks unusual or out of place.
- The Tabulators will provide the Chief Judge with the correct awards and placements at the end of each classification. To expedite the ceremony, the trophies/awards, and placement awards should be in the correct order prior to the award ceremony.

# SITE HOST RESPONSIBILITIES



The Site Host for the Alabama Marching Championships will have the following duties:

## **FACILITIES**

- The Site Host will secure the Performance Site along with all necessary permissions.
- The Site Host will provide adequate press box seating and hotel/meal accommodations for the Judging Panel.
- The Site Host will provide computers and a printer for the tabulation and recap paperwork.
- The Site Host will provide Adjudication Sheets (organized in a notebook for each caption), thumb drives (if needed), recorders for the Adjudication Panel, etc.

## **STAFF**

- The Site Host will organize a committee/group for the purpose of running the Alabama Marching Championship relative to all elements of a marching competition except for the adjudication process.
- The Site Host will secure a competent announcer for the event.

## **GENERAL**

- The Site Host will consider and provide all of the needs to operate the championships in a way that reflects high quality planning and implementation.
- The Site Host will purchase approved awards including trophies and plaques.
- The Site Host will handle the financial responsibilities of collecting registration fees, gate fees and concession income.
- The Site Host will provide prompt payment of the judging panel, etc. for the event.

# AWARD CEREMONY SCRIPT



We want to thank you for attending the \_\_\_\_\_ (Year) Alabama Marching Championship and for your support of this competitive event. We want to also ask that all parents, grandparents, aunts, uncles, and supporters of the marching arts please stand and be recognized. Without your support, these students would not have the opportunity to participate in life-changing performances such as these. Students give them a round of applause.

## **WAIT FOR APPLAUSE**

And before we begin our awards ceremony, how about one more round of applause for all of our participating \_\_\_\_\_ (Year) Alabama State Marching Championship Bands!

## **WAIT FOR APPLAUSE**

Welcome to the \_\_\_\_\_ (Year) Alabama State Marching Championship Awards Finale.

Awards will be given for Outstanding Color Guard and Percussion. Additional awards are also given for the highest achievement in Music Performance, Visual Performance, and General Effect. Finally, awards are given to all bands for placement within their classification.

**\*\*\*\*THE SAME ANNOUNCEMENT WILL BE USED FOR EACH CLASSIFICATION\*\*\*\***

Now with the awards for Class 4A.

The award for Outstanding Color Guard goes to the \_\_\_\_\_.

The awards for Outstanding Percussion goes to the \_\_\_\_\_.

In 6th Place with a score of \_\_\_\_\_. The \_\_\_\_\_ Marching Band.

In 5th Place with a score of \_\_\_\_\_. The \_\_\_\_\_ Marching Band.

The award for Outstanding Music Performance goes to the \_\_\_\_\_.

In 4th Place with a score of \_\_\_\_\_. The \_\_\_\_\_ Marching Band.

The award for Outstanding Visual Performance goes to the \_\_\_\_\_.

In 3th Place with a score of \_\_\_\_\_. The \_\_\_\_\_ Marching Band.

The award for Outstanding General Effect goes to the \_\_\_\_\_.

In 2nd Place with a score of \_\_\_\_\_ and the 2019 Class 4A Alabama State Marching Championship Runner-Up, the \_\_\_\_\_ Marching Band.

AND, In 1st Place with a score of \_\_\_\_\_ and the 2019 Class 4A Alabama State Marching Champion, the \_\_\_\_\_ Marching Band.

Ladies & Gentlemen, thank you so very much for attending the \_\_\_\_\_ (Year) Alabama State Marching Championship. We hope that you will join us next year for this great event. Thank you very much and drive safely!

**\*\*\*\*THE SAME ANNOUNCEMENT WILL BE USED FOR EACH CLASSIFICATION\*\*\*\***



<b>Band</b>	
<b>Date</b>	

# Music Performance Individual

Evaluate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
<b>Composition</b>	<ul style="list-style-type: none"> <li>• Range of Expressive Components</li> <li>• Range of Musical and Technical Skills</li> <li>• Simultaneous Responsibilities</li> <li>• Environmental Challenges</li> <li>• Range and Variety of Musical Skills</li> </ul>		<b>100</b>	
<b>Achievement</b>	<ul style="list-style-type: none"> <li>• Clarity and Uniformity of Style and Interpretation</li> <li>• Tone Quality and Intonation</li> <li>• Consistency of Timbre/Sonority</li> <li>• Accuracy</li> <li>• Expression and musicianship</li> <li>• Percussion Tuning and Sound Quality</li> <li>• Achievement of Musical, Physical and Environmental Challenges</li> <li>• Recovery</li> </ul>		<b>100</b>	
<b>Adjudicator's Signature</b>		<b>Total</b>	<b>200</b>	

Box 1	Box 2	Box 3	Box 4	Box 5
1-39.9	40-69.9	70-79.9	80-89.9	90-100
<b>Lacks Readability</b>	<b>Rarely</b>	<b>Sometimes</b>	<b>Frequently</b>	<b>Consistently</b>





<b>Band</b>	
<b>Date</b>	

# Music Ensemble

Evaluate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
<b>Content</b>	<ul style="list-style-type: none"> <li>• Quality of Vertical and Horizontal Orchestration</li> <li>• Range of Expressive Components</li> <li>• Range of Musical Devices</li> <li>• Simultaneous Responsibilities</li> <li>• Environmental Challenges</li> <li>• Range and Variety of Musical Skills</li> </ul>		<b>100</b>	
<b>Achievement</b>	<ul style="list-style-type: none"> <li>• Clarity and Uniformity of Style and Interpretation</li> <li>• Balance and Blend</li> <li>• Tone Quality and Intonation</li> <li>• Consistency of Timbre/Sonority</li> <li>• Precision and Vertical Alignment</li> <li>• Percussion tuning and Sound Quality</li> <li>• Achievement of Musical, Physical and Environmental Challenges</li> <li>• Uniformity</li> <li>• Recovery</li> </ul>		<b>100</b>	
<b>Adjudicator's Signature</b>		<b>Total</b>	<b>200</b>	

Box 1	Box 2	Box 3	Box 4	Box 5
1-39.9	40-69.9	70-79.9	80-89.9	90-100
<b>Lacks Readability</b>	<b>Rarely</b>	<b>Sometimes</b>	<b>Frequently</b>	<b>Consistently</b>



<b>Band</b>	
<b>Date</b>	

# Music Effect

Evaluate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
<b>Repertoire</b>	<ul style="list-style-type: none"> <li>• Creativity/Imagination</li> <li>• Variety of Musical Effects</li> <li>• Continuity/Unity/Pacing</li> <li>• Nuance/Artistry/Expression</li> <li>• Coordination</li> <li>• Contribution for enrichment/enhancement of all elements</li> <li>• Audience Engagement</li> </ul>		<b>100</b>	
<b>Achievement</b>	<ul style="list-style-type: none"> <li>• Communication of Musical Intent</li> <li>• Artistry</li> <li>• Fulfillment</li> <li>• Recovery</li> </ul>		<b>100</b>	
<b>Adjudicator's Signature</b>		<b>Total</b>	<b>200</b>	

Box 1	Box 2	Box 3	Box 4	Box 5
1-39.9	40-69.9	70-79.9	80-89.9	90-100
Lacks Readability	Rarely	Sometimes	Frequently	Consistently



<b>Band</b>	
<b>Date</b>	

## Visual Performance (Individual)

Evaluate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
<b>Content</b>	<ul style="list-style-type: none"> <li>Visual Musicality and Artistry</li> <li>Unity of Visual Elements</li> <li>Integration/Cohesion</li> <li>Depth of form, body and equipment responsibilities</li> <li>Simultaneous Responsibilities (Visual and Musical)</li> <li>Range and Variety of Musical Skills</li> </ul>		<b>100</b>	
<b>Achievement</b>	<ul style="list-style-type: none"> <li>Spatial and Form Control</li> <li>Tempo/Pulse Control</li> <li>Precision and Uniformity of Style/Method</li> <li>Clarity of Body and Equipment</li> <li>Achievement of Effort Changes</li> <li>Stamina and Recovery</li> <li>Understanding Roles</li> </ul>		<b>100</b>	
<b>Adjudicator's Signature</b>			<b>Total</b>	<b>200</b>

Box 1	Box 2	Box 3	Box 4	Box 5
1-39.9	40-69.9	70-79.9	80-89.9	90-100
Lacks Readability	Rarely	Sometimes	Frequently	Consistently



<b>Band</b>	
<b>Date</b>	

# Visual Ensemble

Evaluate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
<b>Content</b>	<ul style="list-style-type: none"> <li>Quality of the Vertical and Horizontal Construction</li> <li>Visual Musicality and Artistry</li> <li>Unity of Visual Elements</li> <li>Integration/Cohesion</li> <li>Simultaneous Responsibilities</li> <li>Range and Variety of Skills</li> </ul>		<b>100</b>	
<b>Achievement</b>	<ul style="list-style-type: none"> <li>Spatial Control</li> <li>Ensemble Control</li> <li>Precision and Uniformity</li> <li>Articulation of Body and Equipment</li> <li>Orientation</li> <li>Achievement of Effort Changes</li> <li>Stamina and Recovery</li> <li>Adherence to Style and Role</li> </ul>		<b>100</b>	
<b>Adjudicator's Signature</b>			<b>Total</b>	<b>200</b>

Box 1	Box 2	Box 3	Box 4	Box 5
1-39.9	40-69.9	70-79.9	80-89.9	90-100
Lacks Readability	Rarely	Sometimes	Frequently	Consistently



Band	
Date	

# Visual Effect

Evaluate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
<b>Repertoire</b>	<ul style="list-style-type: none"> <li>• Coordination/Staging</li> <li>• Variety of Visual Effects</li> <li>• Creativity/Imagination</li> <li>• Continuity/Unity/Pacing</li> <li>• Nuance/Artistry</li> <li>• Audio Visual Coordination</li> <li>• Interpretation/Enhancement of the Music</li> <li>• Audience Engagement</li> <li>• Production Value</li> </ul>		<b>100</b>	
<b>Achievement</b>	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Involvement</li> <li>• Professionalism</li> <li>• Character/Role</li> <li>• Emotion</li> <li>• Artistry</li> <li>• Fulfillment</li> <li>• Recovery</li> </ul>		<b>100</b>	
<b>Adjudicator's Signature</b>			<b>Total</b>	<b>200</b>

Box 1	Box 2	Box 3	Box 4	Box 5
1-39.9	40-69.9	70-79.9	80-89.9	90-100
Lacks Readability	Rarely	Sometimes	Frequently	Consistently



<b>Band</b>	
<b>Date</b>	

# Percussion

Evaluate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
<b>Content</b>	<ul style="list-style-type: none"> <li>• Quality of Cohesion between Percussion and Wind Orchestration</li> <li>• Simultaneous Responsibilities</li> <li>• Range and Depth of sticking and performance techniques</li> <li>• Creativity/Imagination</li> <li>• Uniformity of Interpretation</li> <li>• Nuance/Artistry</li> </ul>		<b>100</b>	
<b>Achievement</b>	<ul style="list-style-type: none"> <li>• Clarity of Ensemble</li> <li>• Communication and Coordination between all percussion elements</li> <li>• Precision in movement and form</li> <li>• Musical, physical and environmental challenges</li> <li>• Recovery</li> <li>• Uniformity of technique</li> </ul>		<b>100</b>	
<b>Adjudicator's Signature</b>		<b>Total</b>	<b>200</b>	

Box 1	Box 2	Box 3	Box 4	Box 5
1-39.9	40-69.9	70-79.9	80-89.9	90-100
<b>Lacks Readability</b>	<b>Rarely</b>	<b>Sometimes</b>	<b>Frequently</b>	<b>Consistently</b>



<b>Band</b>	
<b>Date</b>	

# Color Guard

Evaluate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
<b>Repertoire</b>	<ul style="list-style-type: none"> <li>• Coordination/Staging</li> <li>• Effective Design of Equipment and Movement</li> <li>• Creativity/Imagination</li> <li>• Continuity/Unity/Pacing</li> <li>• Nuance/Artistry</li> <li>• Audio Visual Coordination</li> <li>• Interpretation/Enhancement of the Music</li> <li>• Audience Engagement</li> <li>• Production Value</li> </ul>		<b>100</b>	
<b>Achievement</b>	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Involvement</li> <li>• Professionalism</li> <li>• Character/Role</li> <li>• Emotion/Mood</li> <li>• Artistry</li> <li>• Audience Engagement</li> <li>• Recovery</li> </ul>		<b>100</b>	
<b>Adjudicator's Signature</b>			<b>Total</b>	<b>200</b>

Box 1	Box 2	Box 3	Box 4	Box 5
1-39.9	40-69.9	70-79.9	80-89.9	90-100
Lacks Readability	Rarely	Sometimes	Frequently	Consistently

# Music Performance (Individual)

	Box 1	Box 2	Box 3	Box 4	Box 5
	1-39.9	40-69.9	70-79.9	80-89.9	90-100
Composition	Lacks Readability	The composition rarely displays quality components of musical orchestration. Rarely are the range of expressive components, simultaneous responsibility, and environmental changes evident. Rarely are the range and variety of musical skills evident.	The composition sometimes displays quality components of musical orchestration. The range of expressive components, simultaneous responsibilities, and environmental changes are sometimes evident. An average range and variety of musical skills are sometimes evident.	The composition frequently displays quality components of musical orchestration. Frequently the range of expressive components, simultaneous responsibilities, and environmental changes are evident and advanced. Frequently the range and variety of musical skills are evident and advanced.	The composition consistently displays quality components of musical orchestration. A superior range of expressive components, simultaneous responsibilities, and environmental changes are evident and advanced. A superior range and variety of musical skills are consistently evident and advanced.
Achievement	Lacks Readability	Clarity, uniformity of style and interpretation is rarely present in the ensemble. Uniformity of tone quality and intonation are rarely demonstrated. Consistency of timbre and sonority are rarely achieved. Expressive qualities and musicianship are rarely evident. Percussion tuning and quality of sound are rarely evident. Achievement of musical, physical, and environmental challenges is incompatible with training. There are frequent lapses in performances quality and recovery is rarely evident.	Clarity, uniformity of style and interpretation are sometimes demonstrated. Uniformity of tone quality and intonation are sometimes demonstrated with proficiency. Consistency of timbre and sonority are sometimes achieved. Accuracy is sometimes achieved. Expressive qualities and musicianship are sometimes evident. Percussion tuning and quality of sound are sometimes evident. Achievement of musical, physical, and environmental challenges is mostly compatible with training and is sometimes successful. Lapses in performance quality occur and recovery is sometimes evident.	Clarity, uniformity of style and interpretation are frequently demonstrated. Uniformity of tone quality and intonation are frequently demonstrated with proficiency. Consistency of timbre and sonority are frequently achieved. Accuracy is frequently achieved. Expressive qualities and musicianship are sometimes evident. Percussion tuning and quality of sound are sometimes evident. Achievement of musical, physical, and environmental challenges is mostly compatible with training and is sometimes successful. Lapses in performance quality occur and recovery is sometimes evident.	Superior clarity, uniformity of style and interpretation are consistently demonstrated. Uniformity of tone quality and intonation are consistently demonstrated with highest proficiency. Consistency of timbre and sonority are achieved throughout the performance. Accuracy is consistently achieved. Percussion tuning and quality of sound are consistent and demonstrate the highest quality. Consistent achievement of musical, physical, and environmental challenges is fully compatible with training and effortless.



# Music Ensemble

	Box 1	Box 2	Box 3	Box 4	Box 5
	1-39.9	40-69.9	70-79.9	80-89.9	90-100
Content	Lacks Readability	The composition rarely displays quality in vertical and horizontal orchestration. Rarely are the range of musical devices, expressive components, simultaneous responsibilities and environmental challenges evident. Rarely are the range and variety of musical skills evident.	The composition sometimes displays quality in vertical and horizontal orchestration. An average range of musical devices, expressive components, simultaneous responsibilities and environmental challenges are sometimes evident. An average range and variety of musical skills are sometimes evident.	The composition frequently displays quality in vertical and horizontal orchestration. Frequently the range of musical devices, expressive components, simultaneous responsibilities and environmental challenges are evident and advances. Frequently the range and variety of musical skills are evident and advanced.	The composition consistently displays superior quality in vertical and horizontal orchestration. Consistently a superior range of musical devices, expressive components, simultaneous responsibilities and environmental challenges are evident and advanced. Consistently a superior range and variety of musical skills are evident and advanced.
Achievement	Lacks Readability	Clarity, uniformity of styles and interpretation is rarely present in the ensemble. Uniformity of tone quality and intonation are rarely demonstrated. Consistency of timbre and sonority are rarely evident. Precision and vertical alignment are rarely achieved. Achievement of musical, physical and environmental challenges is incompatible with training. Percussion tuning and quality of sound are rarely evident. There are frequent lapses in performance quality and recovery is rarely evident.	The ensemble sometimes demonstrates clarity, uniformity of style and interpretation. Uniformity of tone quality and intonation are sometimes demonstrated with proficiency. Consistency of timbre and sonority are sometimes evident. Precision and vertical alignment are sometimes achieved. Achievement of musical, physical and environmental challenges is mostly compatible with training and is sometimes successful. Percussion tuning and quality of sound are sometimes evident. There are lapses in performance quality and recovery is sometimes evident.	The ensemble frequently demonstrates clarity, uniformity of style and interpretation. Uniformity of tone quality and intonation are frequently demonstrated with proficiency. Consistency of timbre and sonority are frequently evident. Precision and vertical alignment are frequently achieved. Achievement of musical, physical and environmental challenges is compatible with training and is frequently successful. Percussion tuning and quality of sound are frequently evident. Recovery is quick and evident.	The ensemble consistently demonstrates superior clarity, uniformity of style and interpretation. Uniformity of tone quality and intonation are consistently demonstrated with highest proficiency. Consistency of timbre and sonority are achieved throughout the performance. Precision and vertical alignment are achieved with consistency throughout the performance.. Consistent achievement of of musical, physical and environmental challenges is fully compatible with training and appears effortless Percussion tuning and sound are consistent and demonstrate the highest quality.

# Music Effect

	Box 1	Box 2	Box 3	Box 4	Box 5
	1-39.9	40-69.9	70-79.9	80-89.9	90-100
Content	Lacks Readability	Musical repertoire is rarely creative and lacks imagination. Coordination of audio-visual components is rarely evident. Attention to musical continuity, unity and pacing is rarely evident. Musical nuance, artistry and expression are rarely evident. Musical repertoire is rarely effective failing to engage the audience.	Musical repertoire is sometimes creative and imaginative, utilizing a variety of musical effects. Coordination of audio-visual components is sometimes evident. Attention to musical continuity, unity and pacing is sometimes evident. Musical nuance, artistry and expression are sometimes evident. Musical repertoire is sometimes effective in engaging the audience.	Musical repertoire is frequently creative and imaginative, utilizing a variety of musical effect. Coordination of audio-visual components is frequently evident. Musical nuance, artistry and expression are frequently evident. Musical repertoire is frequently effective in engaging the audience.	Musical repertoire is consistently creative and imaginative, utilizing a variety of musical effects. Coordination of audio-visual components is consistently evident. Attention to musical continuity, unity and pacing is consistently evident. Musical nuance, artistry and expression are consistently evident. Maximum effectiveness and audience engagement are evident throughout the program.
Achievement	Lacks Readability	Performers rarely communicate musical intent. Performers are rarely involved in creating the qualities of music effect. Communication of artistry and style are rarely achieved. There are frequent lapses in performance quality and recovery is rarely evident.	Performers sometimes communicate musical intent. Performers sometimes fulfill the qualities of music effect through the communication of artistry and style. There are lapses in performance quality and recovery is sometimes evident.	Performers frequently communicate musical intent. Performers frequently fulfill the qualities of music effect through the communication of artistry and style. Recovery is quick and evident.	Performers consistently communicate musical intent. Performers consistently fulfill the highest qualities of music effect through the communication of artistry and style. The highest standards of musical achievement and communication successfully engage the audience throughout the program.

# Visual Performance (Individual)

	<b>Box 1</b>	<b>Box 2</b>	<b>Box 3</b>	<b>Box 4</b>	<b>Box 5</b>
	<b>1-39.9</b>	<b>40-69.9</b>	<b>70-79.9</b>	<b>80-89.9</b>	<b>90-100</b>
<b>Content</b>	Lacks Readability	Visual musicality and artistry are rarely evident. Unity of the visual elements is rarely evident. Visual elements are rarely integrated and cohesive. The range and variety of skills in form, body, and equipment rarely demonstrate simultaneous responsibilities, visually and musically. Range and variety of musical skills are rarely evident.	Visual musicality and artistry are sometimes evident. Unity of the visual elements is sometimes evident. Visual elements are sometimes integrated and cohesive. The range and variety of skills in form, body, and equipment are sometimes evident and sometimes demonstrate simultaneous responsibilities, visually and musically. Range and variety of musical skills are sometimes evident.	Frequently, visual musicality and artistry are evident. Unity of the visual elements is frequently evident. Visual elements are frequently integrated and cohesive. Frequently the range and variety of skills in form, body, and equipment are advanced and demonstrate simultaneous responsibilities, visually and musically. Range and variety of musical skills are frequently evident.	Visual musicality and artistry are evident. Unity of the visual elements is consistently and successfully integrated and cohesive. The range and variety of skills in form, body, and equipment are advanced and consistently demonstrate simultaneous responsibilities, visually and musically. Range and variety of musical skills are consistently evident.
<b>Achievement</b>	Lacks Readability	Individuals rarely demonstrate spatial/form control. Control of tempo/pulse is rarely demonstrated. Precision and uniformity are rarely demonstrated. Precision and uniformity are rarely evident. Effort changes are rarely achieved. Visual challenges, style, and role are incompatible with training and are rarely successful. There are many lapses in performance quality and recovery is rarely evident.	Individuals sometimes demonstrate spatial/form control. Control of tempo/pulse is sometimes demonstrated. Precision and uniformity are sometimes demonstrated. Uniform clarity of body and equipment is sometimes evident. Effort changes are sometimes achieved. Visual challenges, style, and role are sometimes compatible with training and are sometimes successful. There are lapses in performance quality and recovery is sometimes evident.	Individuals frequently demonstrate spatial/form control. Control of tempo/pulse is frequently demonstrated and mostly proficient. Precision and uniformity are frequently demonstrated. Uniform clarity of body and equipment is frequently evident. Effort changes are frequently achieved. Visual challenges, style, and role are compatible with training and achieved frequently throughout the performance. Lapses in performance quality are few and recovery is quick and evident.	Individuals consistently demonstrate spatial/form control. Control of tempo/pulse is consistently demonstrated with highest proficiency. Precision and uniformity are consistently demonstrated with highest proficiency. Uniform clarity of body and equipment is consistently achieved throughout the performance. Effort changes are achieved with consistency throughout the performance. Visual challenges, style, and role are fully compatible with training and appear effortless.

# Visual Ensemble

	<b>Box 1</b>	<b>Box 2</b>	<b>Box 3</b>	<b>Box 4</b>	<b>Box 5</b>
	<b>1-39.9</b>	<b>40-69.9</b>	<b>70-79.9</b>	<b>80-89.9</b>	<b>90-100</b>
<b>Content</b>	Lacks Readability	The content rarely displays quality in vertical and horizontal construction. Visual musicality and artistry are rarely evident. Unity of the visual elements is rarely evident these elements are rarely integrated and cohesive. The range and variety of skills in form, body and equipment are minimal and rarely demonstrate simultaneous responsibilities.	The content sometimes displays quality in vertical and horizontal construction. Visual musicality and artistry are sometimes evident. Unity of the visual elements are sometimes evident Visual elements are sometimes integrated and cohesive. A range and variety of skills in form, body and equipment are sometimes evident and sometimes demonstrate simultaneous responsibilities	The content frequently displays quality in vertical and horizontal construction. Frequently visual musicality and artistry are evident. Unity of the visual elements is frequently evident. Visual elements are frequently integrated and cohesive. Frequently the range and variety of skills in form, body and equipment are advanced and demonstrate simultaneous responsibilities.	The content consistently displays the highest quality in vertical and horizontal construction. Visual musicality and artistry are consistently evident and successful. Unity of the visual elements is frequently evident. These elements are integrated and cohesive. The range and variety of skills in form, body equipment are advanced and demonstrate simultaneous responsibilities.
<b>Achievement</b>	Lacks Readability	The ensemble rarely demonstrates form control and ensemble control. Precision and uniformity are rarely demonstrated. Articulation of body and equipment is sometimes evident. Effort changes are rarely achieved. Visual challenges, style and role are incompatible with training and are rarely successful. There are frequent lapses in performance quality and recovery is rarely evident.	The ensemble sometimes demonstrates form control and ensemble control. Precision and uniformity are sometimes demonstrated. Uniform articulation of body and equipment is sometimes evident. Effort changes are sometimes achieved. Visual challenges, style and role are compatible with training and are sometimes successful. There are lapses in performance quality and recovery is sometimes evident.	The ensemble frequently demonstrates achievement of form control and ensemble control. Precision and uniformity are frequently demonstrated. Uniform articulation of body and equipment is frequently achieved. Effort changes are achieved frequently. Visual challenges, style and role are compatible with training. Recovery is quick and evident.	The ensemble consistently demonstrates superior achievement of form control and ensemble control. Precision And uniformity are consistently demonstrated with highest proficiency. Uniform articulation of body and equipment is achieved throughout the performance. Effort changes are achieved with consistency throughout the performance. Visual challenges, style and role are fully compatible with training and appear effortless.

# Visual Effect

	<b>Box 1</b>	<b>Box 2</b>	<b>Box 3</b>	<b>Box 4</b>	<b>Box 5</b>
	<b>1-39.9</b>	<b>40-69.9</b>	<b>70-79.9</b>	<b>80-89.9</b>	<b>90-100</b>
<b>Repertoire</b>	Lacks Readability	Visual Repertoire is rarely creative and lacks imagination. Coordination of audio and visual is rarely evident. Attention to visual continuity, unity and pacing is rarely evident. Visual nuance and artistry are rarely evident. Visual repertoire is rarely effective and rarely engages the audience.	Visual repertoire is sometimes creative and imaginative, utilizing a variety of effects. Coordination of audio and visual is sometimes evident. Attention to visual continuity, unity and pacing is sometimes evident. Visual nuance and artistry are sometimes evident. Visual repertoire is sometimes effective and sometimes engages the audience.	Visual repertoire is frequently creative and imaginative, utilizing a variety of effects. Coordination of audio and visual is frequently evident. Attention to continuity, unity and pacing is frequently evident. Visual nuance and artistry are frequently evident. Visual repertoire is frequently effective and frequently engages the audience.	Visual repertoire is consistently creative and imaginative, utilizing a variety of visual effects. Coordination of audio and visual is consistently evident. Attention to continuity, unity and pacing is consistently evident. Visual nuance and artistry are consistently evident. Visual repertoire is consistently effective and consistently engages the audience.
<b>Achievement</b>	Lacks Readability	Performers rarely communicate visual concept and intent. Performers are rarely involved in creating the qualities of visual effect. Professionalism is rarely evident. Communication of artistry and emotion are rarely achieved. There are frequent lapses in performances quality and recovery is rarely evident.	Performers sometimes communicate visual concept and intent. Performers sometimes fulfill the qualities of visual effect through involvement, professionalism, artistry and emotion. There are lapses in performance quality and recovery is sometimes evident.	Performers frequently communicate visual concept and intent. Performers frequently fulfill the qualities of visual effect through involvement, professionalism, artistry and emotion. Recovery is quick and evident.	Performers consistently communicate visual concept and intent through the highest fulfillment of involvement, professionalism, artistry and emotion. The highest standards of achievement and communication successfully engage the audience throughout the program.

# Percussion

	<b>Box 1</b>	<b>Box 2</b>	<b>Box 3</b>	<b>Box 4</b>	<b>Box 5</b>
	<b>1-39.9</b>	<b>40-69.9</b>	<b>70-79.9</b>	<b>80-89.9</b>	<b>90-100</b>
<b>Content</b>	Lacks Readability	<p>The composition rarely displays quality of cohesion between the percussion section and the band proper.</p> <p>Rarely are the range and depth of the performance techniques, creativity, imagination, and simultaneous responsibilities evident.</p> <p>Rarely is there uniformity of interpretation evident.</p>	<p>The composition sometimes displays quality of cohesion between the percussion section and the band proper.</p> <p>Sometimes the range and depth of the performance techniques, creativity, imagination, and simultaneous responsibilities is evident.</p> <p>Sometimes there is uniformity of interpretation evident.</p>	<p>The composition frequently displays quality cohesion between the percussion section and the band proper.</p> <p>Frequently the range and depth of the performance techniques, creativity, imagination, and simultaneous responsibilities is evident.</p> <p>There is frequent uniformity of interpretation evident.</p>	<p>The composition consistently displays superior cohesion and quality between the percussion section and the band proper.</p> <p>There is consistently superior quality in the range and depth of performance techniques, creativity, imagination, and simultaneous responsibilities.</p> <p>There is consistent superior uniformity of interpretation evident in the performance.</p>
<b>Achievement</b>	Lacks Readability	<p>Clarity and communication between percussion elements is rarely present.</p> <p>There is rarely precision in movement and form present.</p> <p>Achievement of musical, physical and environmental challenges is incompatible with training.</p> <p>Recovery and achievement of uniformity of technique are rarely evident.</p>	<p>Clarity and communication between percussion elements is sometimes present.</p> <p>Sometimes there is precision in movement and form present.</p> <p>Achievement of musical, physical and environmental challenges are mostly compatible with training and are sometimes successful.</p> <p>Recovery and achievement of uniformity of technique are sometimes evident.</p>	<p>Clarity and communication between percussion elements is frequently present.</p> <p>Frequently, there is precision in movement and form present.</p> <p>Achievement of musical, physical and environmental challenges is compatible with training and is frequently successful.</p> <p>Recovery and achievement of uniformity of technique are frequently evident.</p>	<p>Clarity and communication between percussion elements is consistently present and of superior quality.</p> <p>Consistently there is superior quality in precision in movement and form present throughout the performance.</p> <p>Achievement of musical, physical and environmental challenges is consistent of superior training and is of superior quality.</p> <p>Recovery and achievement of uniformity of technique show consistent superior quality throughout the performance.</p>

# Color Guard

	Box 1	Box 2	Box 3	Box 4	Box 5
	1-39.9	40-69.9	70-79.9	80-89.9	90-100
Content	Lacks Readability	<p>Repertoire is rarely creative and lacks imagination.</p> <p>Coordination of audio and visual is rarely evident.</p> <p>Attention to visual continuity, unity and pacing is rarely evident.</p> <p>Visual nuance and artistry are rarely evident.</p> <p>Design of equipment and movement is rarely effective and rarely engages the audience.</p>	<p>Repertoire is sometimes creative and imaginative, utilizing a variety of effects.</p> <p>Coordination of audio and visual is sometimes evident.</p> <p>Attention to visual continuity, unity and pacing is sometimes evident.</p> <p>Visual nuance and artistry are sometimes evident.</p> <p>Design of equipment and movement is sometimes effective and sometimes engages the audience.</p>	<p>Repertoire is frequently creative and imaginative, utilizing a variety of effects.</p> <p>Coordination of audio and visual is frequently evident.</p> <p>Attention to continuity, unity and pacing is frequently evident.</p> <p>Visual nuance and artistry are frequently evident.</p> <p>Design of equipment and movement is frequently effective and frequently engages the audience.</p>	<p>Repertoire is consistently creative and imaginative, utilizing a variety of visual effects.</p> <p>Coordination of audio and visual is consistently evident.</p> <p>Attention to continuity, unity and pacing is consistently evident.</p> <p>Visual nuance and artistry are consistently evident.</p> <p>Design of equipment and movement is consistently effective and consistently engages the audience.</p>
Achievement	Lacks Readability	<p>Performers rarely communicate visual recovery is rarely evident. concept and intent.</p> <p>Performers rarely show an understanding of their role and character.</p> <p>Professionalism is rarely evident.</p> <p>Communication of artistry and emotion are rarely achieved.</p> <p>Audience engagement is rarely evident.</p> <p>There are frequent lapses in performance quality and recovery is rarely evident.</p>	<p>Performers sometimes communicate visual concept and intent.</p> <p>Performers sometimes show an understanding of their role and character.</p> <p>Professionalism is sometimes evident.</p> <p>Communication of artistry and emotion are sometimes achieved.</p> <p>Audience engagement is sometimes evident.</p> <p>There are lapses in performance quality and recovery is sometimes evident.</p>	<p>Performers frequently communicate visual concept and intent.</p> <p>Performers frequently show an understanding of their role and character.</p> <p>Professionalism is frequently evident.</p> <p>Communication of artistry and emotion are frequently achieved.</p> <p>Audience engagement is frequently evident.</p> <p>Recovery is quick and evident.</p>	<p>Performers consistently communicate visual concept and intent.</p> <p>Performers consistently show an understanding of their role and character.</p> <p>Professionalism is consistently evident.</p> <p>Communication of artistry and emotion are consistently achieved.</p> <p>The highest standards of achievement and communication successfully engage the audience throughout the program.</p>