



**5A-6A State**  
**Marching Band Contest**  
(7-judge system)

**Judge Orientation**

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## I. Introduction

Thank you for your willingness to serve as a UIL 5A-6A 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 UIL competitions are dependent on the quality of adjudication and the consistent application of the UIL 7-judge State adjudication system.

The following information is intended to help you prepare for this important judging assignment. Our current adjudication system has developed and evolved through many years of study and testing. It is designed to help maintain an emphasis on the fundamentals of music and visual performance while reinforcing the educational priorities that are valued by the majority of music educators in our state.

The purpose of this document is to guide you through a review of the key components of the UIL Marching Band adjudication system. Other materials in the packet include the Comment Sheets and Placemats as well as a glossary of terms.

You will be asked to refer to this material as you proceed with your judging assignment. Your goal is to become familiar with the glossary of terms and the descriptive phrases found in the State sheets and placemats. The contest day will move quickly, and there is rarely time to reference this information in detail as the competition unfolds. Therefore, it is imperative that you are able to mentally recall this criteria as you evaluate each band's performance.

## II. Philosophy of Adjudication

*“The achievement level as displayed by the performers at a given contest shall be the sole basis for the evaluation. Achievement results from the simultaneous considerations of content (or responsibilities) and the extent to which the students perform them. Each judge must simultaneously consider both the WHAT and the HOW. Each band can make a wide variety of choices. The system encourages and rewards those bands that provide the public with a sense of engagement and entertainment. Additionally, the scoring system encourages and rewards innovation and artistry in performance and design. It also rewards a carefully balanced variety of all the important facets of design and performance. The UIL scoring system provides tools for teaching and positive criticism with the goal of improving each and every program in Texas. Proper use of the scoring system will provide educational value for all. It will allow each band to project its own identity as it chooses. All student-performers are worthy of recognition and dignity for their efforts.”*

Each sheet of the tiered UIL system is an interaction with both the directors (WHAT) and the student-performers (HOW). The performance of the students is always of critical importance, and all programs begin with an equal opportunity for success. Strengths and weaknesses are measured from the start of the program through to its conclusion. Any summary of the program should reflect both the strengths and weaknesses over the full length of the presentation. Listening and watching the entire show must offer a seamless look at the relationship between the music and the visual. The directors/designers select and create the program, and the staff/student leaders bring training to the performers. Our major objective is to understand that the performers work not only to deliver a

performance of compelling programming to the audience, but also to bring precision to the performance.

### What and How

Judges must focus on two areas: the WHAT and the HOW. Ideally, a judge would comment on WHAT and follow that comment with an assessment of HOW it is achieved. We should avoid spending so much time talking about the “HOW” that the directors think we totally missed what was being asked of the performers. And we should avoid spending so much time talking about the “WHAT” that we fail to assess the achievement and training of the students. The intent of the descriptors on the front is to provide an overview. This intent continues on the back, where there are several guiding questions. Judges should refer to (and reflect on) as many of these questions as possible during the adjudication process. One or more of the bullet points/questions may well become more important, but aim to be balanced and thorough.

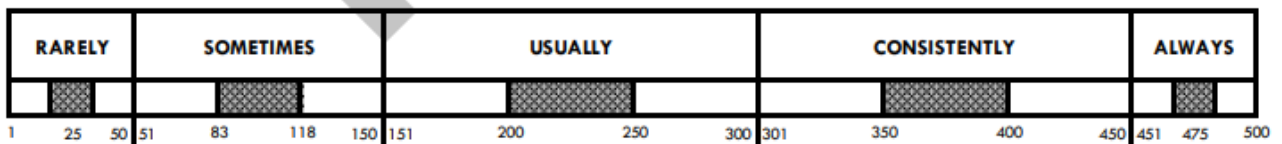


## III. Comment Sheets

### a. General Instructions

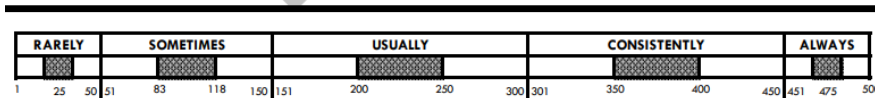
Before you begin, please view the newly-drafted comment sheets beginning on page 13 of this document. There are seven sheets for the UIL 5A-6A State Marching Band Contest: Ensemble Music, Woodwind, Brass, Percussion, Individual Visual, Ensemble Visual, and Content and Design. Both Percussion and Individual Visual are adjudicated from the field. The sheets are organized into two subcaptions evaluating both the content of the show and the achievement of the performers.

In addition, there is a linear scale located at the bottom of the subcaption boxes 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 the total available points for the subcaption divided into five boxes, with each box divided into thirds (top, middle, bottom); and a list of scoring-specific terminology to help guide your analysis of and commentary for each ensemble.



Your sole reference for determining the appropriate subcaption score is the placemat found starting on page 14. The descriptive phrases seen here have been carefully crafted to ensure clear expectations of what qualities are performed “always”, “consistently”, or “usually”. The score earned by each ensemble shall reflect your answer to each of these concise questions found on the placemat. In other words, if you wish to place an ensemble in the “consistent” range of performance, you must conclude that the questions asked on the placemat are best answered with the word “consistently”. An example can be seen below:

<p><b>VISUAL ENSEMBLE CONTENT</b></p> <p>To what degree does the repertoire for the ensemble demonstrate:</p> <ul style="list-style-type: none"> <li>▸ effective utilization of all performers?</li> <li>▸ appropriate visual reinforcement of the music?</li> <li>▸ effective use of equipment and movement?</li> <li>▸ suitable musical content for the performers?</li> <li>▸ appropriate frequency and demand of movement while playing?</li> <li>▸ a sense of flow and pacing which is logical and artistic?</li> <li>▸ coordination of all visual elements which highlights the artistic expression of the ensemble?</li> </ul>	<p><b>VISUAL ENSEMBLE ACHIEVEMENT</b></p> <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>▸ a refined sense of achievement with regard to form control and intervallic relationships?</li> <li>▸ precision with regard to the timing of visual events?</li> <li>▸ depth of training resulting in a clear, uniform approach to style?</li> <li>▸ professionalism in all aspects of the presentation?</li> <li>▸ a successful effort to recover from errors when present?</li> </ul>
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Once you determine the box in which a group belongs based on your use of scoring-specific language in your recorded commentary, you must next determine which “third” of the box best fits the ensemble for the particular subcaption:

**The Lower Third – Emergence**

This box is a bridge between the next-lower box. The band will display most of the components within the description of the box area; however, there may be some components that belong to the lower box. As a judge, you may be unclear about whether the band is actually in the next-lower box or not as you begin your evaluation.

**The Middle Third – Realization**

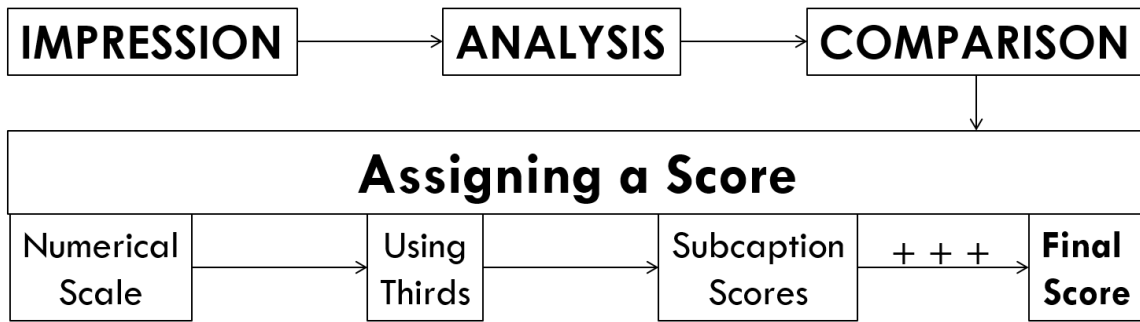
The band typically displays all of the attributes of the box itself. To be in the middle third, the band displays the components but without any distinction that might lead in the direction of the next higher or lower box.

**The Upper Third – Fulfillment**

Some of the components are displayed with a distinction that leads towards the next higher-box. As a band displays more of the components that seem to be in the next higher level, the band moves closer to the numerical change of boxes.

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 descriptor accurately, completely, and, most importantly, independently. You should avoid the practice of assigning a bottom-line score and then adjusting the individual subcaption scores to reflect it. If you utilize the linear scale consistently and accurately within each subcaption, the bottom line total will reflect your analysis of the ensemble’s performance.

At the conclusion of the competition in a given conference, these total scores will be used to assign each band a ranking. A computer program will be used to determine each judge's rankings. All ranks will count toward the band's total. The high and low will not be dropped. The judging cycle should progress as follows:

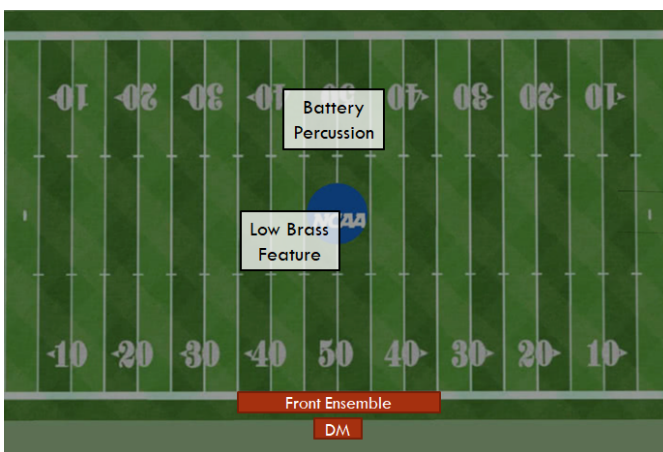


### Environmental Challenges

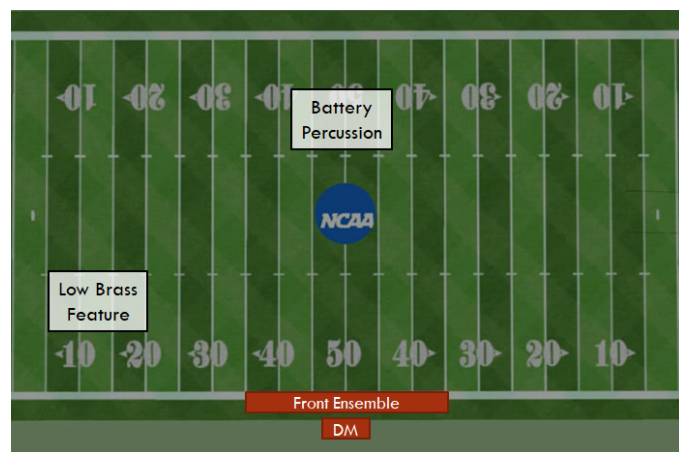
Judges should carefully consider "environmental challenges" as part of our commentary to the ensembles. When a moment falters, aim to go beyond the "what" and the "how", but also utilize a teacher-mindset to ascertain the "why". Did the brass enter late because of a lack of training, or are they staged in a challenging place on the field in relation to the battery? And by the same, if the brass achieve a cold-start from the endzone perfectly in-time with the battery on the 50 yard line, our commentary should acknowledge the risk the ensemble took and laud their successful performance of that daring choice.

Judges should consider proximity and distance. We know that separation can increase the challenges faced by the performers. Being mindful of all of the circumstances that surround an individual on the field and his/her environmental challenges ought to be a part of our awareness. As well, consideration should be given to the written musical challenges and compositional demands expected of the performers in the ensemble. An awareness and understanding of the environmental challenges created by staging, grouping, and/or individual distances between performers are all part of the judge's responsibility.

#### Low Level of Environmental Challenge

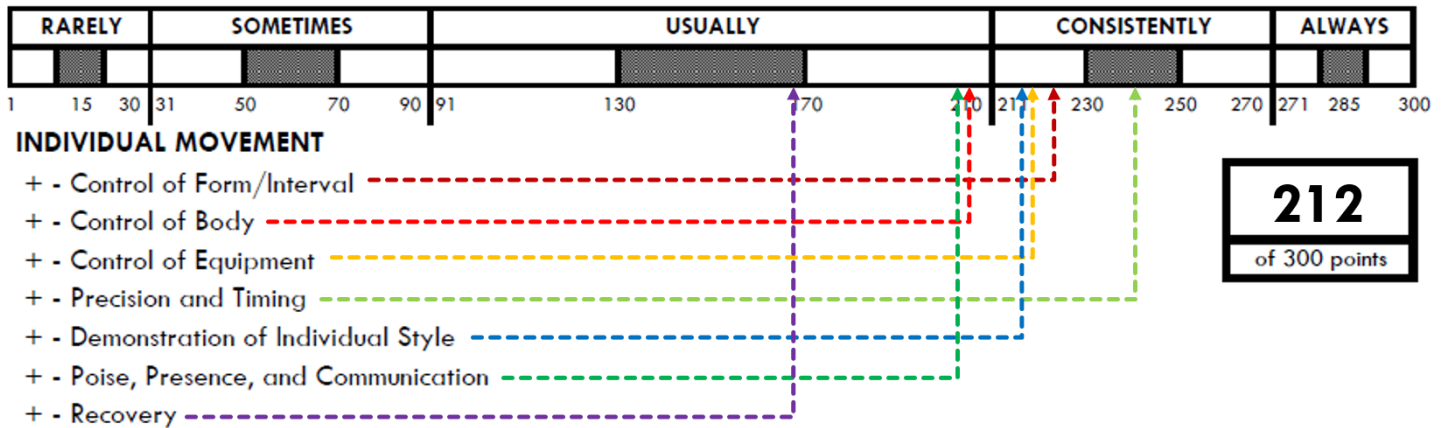


#### High Level of Environmental Challenge



## Using Thirds - A Detailed Description

A more-specific way to work with the numerical scale and thirds is to imagine drawing an arrow from each descriptor to its place on the number line while using scoring-specific language. For instance, the group profiled in the grid below, with regard to individual movement, heard the following statements on the judge's recording.



- **Control of Form/Interval (bottom of box 4)**
  - “As the woodwinds setup these large ranks and files over on side two, the performers consistently halt in well-defined cover-downs with a few noted exceptions.”
- **Control of Body (top of box 3)**
  - “During sets involving larger step sizes, the trumpets usually maintain strong body lines, but it is not yet consistent throughout the entire section.”
- **Control of Equipment (bottom of box 4)**
  - “The individual performers in the guard consistently handle the flag work during the change of speed on the accelerando, with a few minor flaws.”
- **Precision and Timing (middle of box 4)**
  - “The low brass consistently move with their feet in time, and their changes of direction are accurate and well-taught. Bravo!”
- **Demonstration of Individual Style (bottom of box 4)**
  - “In watching the percussion, their clarity of motion during the crab step taking them across the 50 from side 2 back to side 1 is fairly consistent, though the tenors struggle with foot placement.”
- **Poise, Presence, and Communication (top of box 3)**
  - “During the sax feature, the performers usually maintain strong posture and communication as they perform choreography on the props, but several are off-balance and stumbling as they transition.”
- **Recovery (middle of box 3)**
  - “The students usually recover from drill issues with an appropriate degree of accuracy.”

With a set of comments like those above, a band director who listens to the recording prior to seeing the caption score should assume that the students earned a placement somewhere on the box 3/box 4 line, with a mix of language centered on “consistently” and “usually” - likely in the range of 200-220 out of 300.

## Scoring-Specific Language

As you embark on a long day of judging, the five box descriptors of “rarely”, “sometimes”, “usually”, “consistently”, and “always” can become repetitious. Here are some suggested synonyms you can use in place of these terms to ensure your commentary remains scoring-specific and varied:

<b>BOX 1 - RARELY</b>	<b>BOX 2 - SOMETIMES</b>	<b>BOX 3 - USUALLY</b>	<b>BOX 4 - CONSISTENTLY</b>	<b>BOX 5 - ALWAYS</b>
Deficient	Ambiguous	Acceptable	Assured	Amazing
Hardly Ever	Commonplace	Adequate	Confident	At all times
Imperfect	Concerned	Commonly	Constantly	Breathtaking
Incomplete	Confusing	Decent	Delighting	Brilliant
Inferior	Doubtful	Enjoyable	Dependable	Enchanting
Infrequently	Indefinite	Fair	Discerning	Exceptional
Lacking	Indistinct	Generally	Effective	Exemplary
Never	Insecure	Intermittent	Favorable	Extremely Skillful
None	Plain	Occasionally	Frequently	Fantastic
Not Often	Problematic	Ordinarily	Fulfilling	Incomparable
Partial	Questionable	Passable	Gratifying	Incredible
Poor	Uncertain	Pleasing	Greater	Magnificent
Seldom	Unclear	Safe	Mostly	Marvelous
Substandard	Undefined	Satisfactory	Positive	Outstanding
Unacceptable	Unsure	Standard	Prime	Permanently
Unfinished	Vague	Sufficient	Refined	Superlative
Unsatisfactory	Somewhat	Typically	Reliably	Unbelievable
	Somewhat Uniform	Unequal	Rewarding	Unparalleled
			Satisfying	Unrivaled
			Sophisticated	Very Accomplished
			Steady	
			Tasteful	
			Uniform	
			Worthy	



## b. Music Comment Sheets

The four Music sheets allow the State Judges to thoroughly review all aspects of the band's aural presentation.

1. The **Music Ensemble** caption should reflect the highest standards of musical performance that are the hallmark of Texas high school band programs on the marching field and the concert stage. On the Content (left) side of the sheet, judges should focus on Coordination and Effective Use of All Performing Elements; Suitability of Musical Content; Frequency/Demand of Movement while Playing; Content with Respect to Challenge; Continuity and Flow/Pacing; and Coordination and Artistic Expression. On the Achievement (right) side of the sheet, judges should comment on Phrasing and Artistic Expression; Blend, Balance, and Transparency; Precision and Timing; Dynamic Contrast; Style and Articulation; and Effective Use of Electronics (when present).
2. The Content side of the **Woodwind** caption contains the descriptors Coordination of All Performing Elements; Suitability of Musical Content; Frequency/Demand of Movement While Playing; Content with Respect to Challenge; Continuity and Flow/Pacing; and Effective Use of All Performing Elements. On the Achievement side, judges should comment on Tone Quality; Intonation; Technique and Accuracy; Phrasing and Artistic Expression; Blend and Balance; Precision and Timing; Dynamic Contrast; and Style and Articulation. Under these subcaptions, each section must be assessed independently based on their presence in the overall presentation.
3. The Content side of the **Brass** caption also contains the descriptors Coordination of All Performing Elements; Suitability of Musical Content; Frequency/Demand of Movement While Playing; Content with Respect to Challenge; Continuity and Flow/Pacing; and Effective Use of All Performing Elements. On the Achievement side, judges should comment on Tone Quality; Intonation; Technique and Accuracy; Phrasing and Artistic Expression; Blend and Balance; Precision and Timing; Dynamic Contrast; and Style and Articulation. Under these subcaptions, each section must be assessed independently based on their presence in the overall presentation.
4. The **Percussion** Content subcaption consists of commentary on the Coordination of All Performing Elements; Suitability of Musical Content; Frequency/Demand of Movement While Playing; Content with Respect to Challenge; Continuity and Flow/Pacing; and Effective Use of All Performing Elements. The Achievement side contains several new descriptors for the State round, including Individual-to-Individual Cohesiveness and Section-to-Section Ensemble Cohesiveness. Following these descriptors, the box expands to include a column for Battery and Front Ensemble, each of which contains the following descriptors: Quality; Precision and Timing; Technique; Blend, Balance, and Transparency; Phrasing and Artistic Expression; and Dynamic Contrast. Under these subcaptions, each section must be assessed independently based on their presence in the overall presentation. The Percussion adjudicator will be positioned at field-level for both 5A-6A State Prelims and State Finals.

### c. Visual Comment Sheet

The 2 visual sheets allow adjudicators to view the show “close up” and “at a distance” with both an Individual and an Ensemble Visual adjudicator. The individual visual adjudicator will be placed at field-level for this round.

1. The **Visual Individual** caption should reflect the highest standards of visual performance that are the hallmark of Texas high school band programs on the marching field. On the Content (left) side of the sheet, judges should focus on Effective Visual Reinforcement of the Music; Suitability of Visual Content; Frequency/Demand of Movement while Playing; Simultaneous Responsibility; Continuity and Flow/Pacing; and Coordination and Staging. On the Achievement (right) side of the sheet, judges should comment on Control of Form/Interval; Control of Body; Control of Equipment; Precision and Timing; Demonstration of Individual Style; Poise, Presence, and Communication; and Recovery. The Visual Individual adjudicator will be positioned at field-level for both 5A-6A State Prelims and State Finals.
2. The **Visual Ensemble** caption should offer a “birds-eye” view of the visual efforts of the performer, offering a detailed analysis of each band’s performance. On the Content (left) side of the sheet, judges should focus on the Effective Use of All Performing Elements, Effective Visual Reinforcement of the Music; Effective Use of Equipment/Movement; Suitability of the Visual Content; Frequency/Demand of Movement while Playing; Continuity and Flow/Pacing; and Coordination and Artistic Expression. On the Achievement (right) side of the sheet, judges should comment on Achievement of Form/Interval; Precision and Timing; Uniformity of Style; Professionalism; and Recovery.

### d. Content and Design Comment Sheet

The seventh judge will comment on the **Content and Design** of the marching show. This judge should aim to be “the most-educated audience member”, taking in the production with an eye and ear for how the music complements the visual and how all elements work collaboratively to create an exemplary whole. On the Content (left) side of the sheet, the judge will comment on the Effective Use of All Performing Elements; Effective Visual Reinforcement of Music; Suitability of Musical and Visual Content; Frequency/Demand of Movement while Playing; Simultaneous Responsibility; Content with Respect to Challenge; Continuity and Flow/Pacing; Coordination and Staging; Creativity, Originality, and Imagination; and Variety/Range of Expression. On the Achievement side, the Content and Design judge will comment on the performers’ abilities to offer Delivered and Sustained Roles; Communication of Musical/Visual Roles; Audience Engagement; Artistry; Nuance; Involvement; and Professionalism.

## IV. CONTEST DAY EXPECTATIONS

On the day of the contest, you will be asked to take a few minutes to review these definitions independently or 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) Offer **recorded commentary** that is lucid, positive, and instructional.
- 2) Formulate a **subcaption score** that reflects your appraisal of the band's performance through the cycle of Impression-Analysis-Comparison aligning with bands in the same classification.
- 3) **Add your subcaption scores** to arrive at your total out of 1,000 points.
- 4) Be sure to **track your total** for each band on the provided **tote sheet** (page 34) to ensure you have no bottom-line ties and manage your numbers effectively. Links to digital and paper versions are available at the end of this document.

**NOTE:** At the 5A/6A State Contest, judges will NOT be asked to provide written commentary or to circle "+" and "-" marks. Your recorded commentary will be the sole basis for feedback.

### b. Staying Within Your Caption

Throughout the judging day, it is essential that you strive to stay within your caption. Visual judges should focus on visual content and achievement. Music judges should 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. Nothing exists in isolation: the visual can influence the music (and vice-versa), but remember your primary focus for scoring and commentary.

### c. Setting Tolerances and Avoiding Outliers

The contest staff will assist you in your individual judging process and numbers management by carefully watching bottom-line totals as they come to the tabulator. If you are an outlier with your fellow judges, a contest staff member will speak with you on a break and will notify you by using the following language:

*"In reviewing your bottom-line total for XYZ high school, I wanted you to know that your score is a significant outlier from that of your colleagues. I am not asking you to change your score, but to ensure that you feel confident in the score earned by the ensemble, and that all of your subcaption profiles still feel valid after judging a few additional performances."*



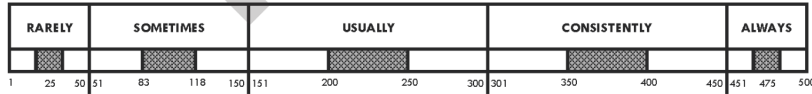
# STATE MARCHING BAND CONTEST MUSIC ENSEMBLE ADJUDICATION SHEET

School \_\_\_\_\_ Conference \_\_\_\_\_

Director \_\_\_\_\_ Number of Performers \_\_\_\_\_ Contest Date \_\_\_\_/\_\_\_\_/\_\_\_\_

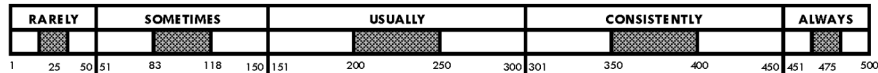
<p><b>MUSIC ENSEMBLE CONTENT</b></p> <ul style="list-style-type: none"> <li>+ - Coordination and Effective Use of All Performing Elements</li> <li>+ - Suitability of Musical Content</li> <li>+ - Frequency/Demand of Movement while Playing</li> <li>+ - Content with Respect to Challenge</li> <li>+ - Continuity and Flow/Pacing</li> <li>+ - Coordination and Artistic Expression</li> </ul>	<p><b>MUSIC ENSEMBLE ACHIEVEMENT</b></p> <ul style="list-style-type: none"> <li>+ - Phrasing and Artistic Expression</li> <li>+ - Blend, Balance, and Transparency</li> <li>+ - Precision and Timing</li> <li>+ - Dynamic Contrast</li> <li>+ - Style and Articulation</li> <li>+ - Effective Use of Electronics (when present)</li> </ul>
Content Score (500)	<input style="width: 100px; height: 20px;" type="text"/>
Achievement Score (500)	
<input style="width: 100%; height: 20px;" type="text"/>	
Total Score (1000)	
<input style="width: 100%; height: 20px;" type="text"/>	

Signature of Adjudicator \_\_\_\_\_



# STATE MARCHING BAND CONTEST MUSIC ENSEMBLE ADJUDICATION SHEET

<p><b>MUSIC ENSEMBLE CONTENT</b></p> <p>To what degree does the repertoire for the ensemble demonstrate:</p> <ul style="list-style-type: none"> <li>▸ effective utilization of all performers on the field?</li> <li>▸ appropriate frequency/demand of movement?</li> <li>▸ suitable musical content for the performers?</li> <li>▸ content that challenges the performers?</li> <li>▸ a sense of flow and pacing which is logical and artistic?</li> <li>▸ coordination of all musical elements which highlights the artistic expression of the ensemble?</li> </ul>	<p><b>MUSIC ENSEMBLE ACHIEVEMENT</b></p> <p>To what degree do the performers in the ensemble demonstrate:</p> <ul style="list-style-type: none"> <li>▸ phrasing and artistic expression that is of the highest musical value?</li> <li>▸ balance and blend that is clear and appropriate throughout the presentation?</li> <li>▸ a refined sense of rhythmic precision and timing?</li> <li>▸ a purposeful approach to dynamic contrast throughout the sections?</li> <li>▸ an approach to style and articulation that is clear and consistent through all instrument voices?</li> <li>▸ an effective performance of electronic content where appropriate?</li> </ul>
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## **GLOSSARY OF MUSIC TERMS**

### **MUSIC ENSEMBLE CONTENT**

**+ - Coordination and Effective Use of All Performing Elements** – the forethought invested in the curriculum for the marching ensemble’s musical score for woodwinds, brass, and percussion. Exemplary coordination ensures that the most important aspects of the musical score are managed and balanced in such a way so as to ensure the student-performer’s success, and that the musical content leads to intentional pathways for performers, encouraging growth and development. The design should prioritize the utilization of every musical performer on the field – from the woodwinds, to the brass, to the battery and front ensemble (when present) – this descriptor asks if everyone is actively taking part in contributing to the overall musical “whole” across the full breadth and depth of the show.

**+ - Suitability of Musical Content** – the element that used to be referred to as “demand of music”; this descriptor references the notes, rhythms, and musical elements assigned to the performers and how those phrases are achievable, appropriate, and artistic within the structure of the overall show.

**+ - Frequency/Demand of Movement While Playing** – the ability of a group to function as an ensemble who plays and marches at the same time. In the past, judges would address “standstill time”. Ensembles in Texas are expected to “march-and-play”, not “march-then-play”.

**+ - Content with Respect to Challenge** – the musical content assigned to the performers contains an inherent level of challenge, especially when considering the visual assignments tasked in collaboration. This descriptor allows an adjudicator to comment on the level of rigor asked of the performers derived from the content chosen by their directors.

**+ - Continuity and Flow/Pacing** – assigning content that flows logically from one moment to the next and shows a sense of variety. A show that is well-designed musically is similar to a work for concert band that showcases multiple sections performing aspects of a theme (or a variety of themes) in a multitude of ways, and that the transitions from moment-to-moment feel purposeful, engaging, and well-crafted. Discussions in this area can center on “development”, “climax”, and “resolution”.

**+ - Coordination and Artistic Expression** – the aforementioned curriculum for the marching ensemble’s musical score that proffers opportunities for artistic expression through the melodic and harmonic content coupled with the student-performers’ treatment of the composition.

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### **MUSIC ENSEMBLE ACHIEVEMENT**

**+ - Phrasing and Artistic Expression** – performing appropriate musical phrases with a sense of musicality and artistry of line. Judges should refer to expressive qualities demonstrated by the ensemble to ensure that the length, breadth, and depth of phrase is well-suited for the content.

**+ - Blend, Balance, and Transparency** – the proportion of melodic content to supporting content as evidenced by the performers (including amplified soundscapes when present), ensuring that the combination of sounds is musically-appropriate for the genre. As well, that the ensemble, through their utilization of characteristic tone

qualities on all instruments, is able to mix and unite voices resulting in a sound which is stylistically accurate and sonorous. New for the State round, adjudicators are also asked to focus on the ability to hear all voices clearly when highlighted in the presentation.

**+ - Precision and Timing** – the clarity with regard to pulse and tempo through which the student-performers execute the show content; common references in this area can include “subdivision”, “accuracy”, and “vertical alignment”.

**+ - Dynamic Contrast** – the ensemble’s tasteful use of crescendos, decrescendos, forte-pianos, and other changes of volume to enhance the notes and rhythms of the musical score. Dynamic contrast ensures that a phrase has inherent direction and artistic merit.

**+ - Style and Articulation** – the treatment of the beginnings and ends of notes and the space in between so as to best communicate the intent of the musical score inside of a particular genre or style. Common references can include “staccato”, “legato”, “marcato”, and “tenuto”.

**+ - Effective Use of Electronics (when present)** – the seamless use of electronic content to highlight or enhance the acoustic performance of the woodwind, brass, and percussion sections. This descriptor focuses mainly on balance and blend, but may also address the fidelity, creative use, and appropriateness of the chosen content.

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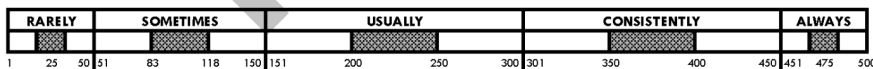
# STATE MARCHING BAND CONTEST WOODWIND ADJUDICATION SHEET

School \_\_\_\_\_ Conference \_\_\_\_\_

Director \_\_\_\_\_ Number of Performers \_\_\_\_\_ Contest Date \_\_\_\_/\_\_\_\_/\_\_\_\_

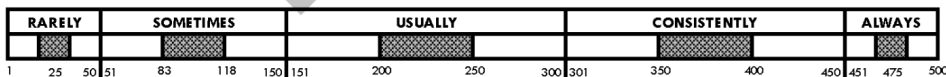
<p><b>WOODWIND CONTENT</b></p> <ul style="list-style-type: none"> <li>+ - Coordination of All Performing Elements</li> <li>+ - Suitability of Musical Content</li> <li>+ - Frequency/Demand of Movement While Playing</li> <li>+ - Content with Respect to Challenge</li> <li>+ - Continuity and Flow/Pacing</li> <li>+ - Effective Use of All Performing Elements</li> </ul>	<p><b>WOODWIND ACHIEVEMENT</b></p> <ul style="list-style-type: none"> <li>+ - Tone Quality</li> <li>+ - Intonation</li> <li>+ - Technique and Accuracy</li> <li>+ - Phrasing and Artistic Expression</li> <li>+ - Blend and Balance</li> <li>+ - Precision and Timing</li> <li>+ - Dynamic Contrast</li> <li>+ - Style and Articulation</li> </ul>
<p><b>Content Score (500)</b></p>	<p><b>Achievement Score (500)</b></p>
<p><b>Total Score (1000)</b></p>	

Signature of Adjudicator \_\_\_\_\_



# STATE MARCHING BAND CONTEST WOODWIND ADJUDICATION SHEET

<p><b>WOODWIND CONTENT</b></p> <p>To what degree does the content written for the woodwinds demonstrate:</p> <ul style="list-style-type: none"> <li>▸ effective utilization of all performers on the field?</li> <li>▸ suitable musical content for the performers?</li> <li>▸ appropriate frequency/demand of movement?</li> <li>▸ content that challenges the performers?</li> <li>▸ a logical flow which results in simultaneous responsibility / movement while playing?</li> <li>▸ coordination of all musical elements which highlights the artistic expression of the ensemble?</li> </ul>	<p><b>WOODWIND ACHIEVEMENT</b></p> <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>▸ appropriate, characteristic tone quality?</li> <li>▸ proper intonation across multiple ranges and dynamic levels?</li> <li>▸ technique and rhythmic accuracy that is refined to the highest level of precision?</li> <li>▸ clear phrasing and a depth of artistic expression?</li> <li>▸ blend, balance, and dynamic contrast which is clear and consistent throughout the presentation?</li> <li>▸ a highly-developed sense of precision and timing?</li> <li>▸ a purposeful approach to dynamic contrast throughout the sections?</li> <li>▸ a clear approach to style and articulation throughout all instrument voices?</li> </ul>
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# STATE MARCHING BAND CONTEST

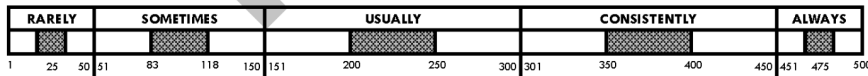
## BRASS ADJUDICATION SHEET

School \_\_\_\_\_ Conference \_\_\_\_\_

Director \_\_\_\_\_ Number of Performers \_\_\_\_\_ Contest Date \_\_\_\_/\_\_\_\_/\_\_\_\_

<p><b>BRASS CONTENT</b></p> <ul style="list-style-type: none"> <li>+ - Coordination of All Performing Elements</li> <li>+ - Suitability of Musical Content</li> <li>+ - Frequency/Demand of Movement While Playing</li> <li>+ - Content with Respect to Challenge</li> <li>+ - Continuity and Flow/Pacing</li> <li>+ - Effective Use of All Performing Elements</li> </ul>	<p><b>BRASS ACHIEVEMENT</b></p> <ul style="list-style-type: none"> <li>+ - Tone Quality</li> <li>+ - Intonation</li> <li>+ - Technique and Accuracy</li> <li>+ - Phrasing and Artistic Expression</li> <li>+ - Blend and Balance</li> <li>+ - Precision and Timing</li> <li>+ - Dynamic Contrast</li> <li>+ - Style and Articulation</li> </ul>
<p><b>Content Score (500)</b></p>	<p><b>Achievement Score (500)</b></p>
<p><b>Total Score (1000)</b></p>	

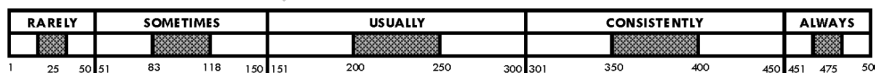
Signature of Adjudicator \_\_\_\_\_



# STATE MARCHING BAND CONTEST

## BRASS ADJUDICATION SHEET

<p><b>BRASS CONTENT</b></p> <p>To what degree does the content written for the woodwinds demonstrate:</p> <ul style="list-style-type: none"> <li>› effective utilization of all performers on the field?</li> <li>› suitable musical content for the performers?</li> <li>› appropriate frequency/demand of movement?</li> <li>› content that challenges the performers?</li> <li>› a logical flow which results in simultaneous responsibility / movement while playing?</li> <li>› coordination of all musical elements which highlights the artistic expression of the ensemble?</li> </ul>	<p><b>BRASS ACHIEVEMENT</b></p> <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>› appropriate, characteristic tone quality?</li> <li>› proper intonation across multiple ranges and dynamic levels?</li> <li>› technique and rhythmic accuracy that is refined to the highest level of precision?</li> <li>› clear phrasing and a depth of artistic expression?</li> <li>› blend, balance, and dynamic contrast which is clear and consistent throughout the presentation?</li> <li>› a highly-developed sense of precision and timing?</li> <li>› a purposeful approach to dynamic contrast throughout the sections?</li> <li>› a clear approach to style and articulation throughout all instrument voices?</li> </ul>
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## **WOODWIND/BRASS CONTENT (descriptors are the same for both)**

**+ - Coordination of All Performing Elements** – the forethought invested in the curriculum for the marching ensemble’s musical score for woodwinds or brass. Exemplary coordination ensures that the most important aspects of the musical score are managed and balanced in such a way so as to ensure the student-performer’s success, and that the musical content leads to intentional pathways for performers, encouraging growth and development.

**+ - Suitability of Musical Content** – the element that used to be referred to as “demand of music”; this descriptor references the notes, rhythms, and musical elements assigned to the performers and how those phrases are achievable, appropriate, and artistic within the structure of the overall show.

**+ - Frequency/Demand of Movement While Playing** – the ability of a group to function as an ensemble who plays and marches at the same time. In the past, judges would address “standstill time”. Ensembles in Texas are expected to “march-and-play”, not “march-then-play”.

**+ - Content with Respect to Challenge** – the musical content assigned to the performers contains an inherent level of challenge, especially when considering the visual assignments tasked in collaboration. This descriptor allows an adjudicator to comment on the level of rigor asked of the performers derived from the content chosen by their directors.

**+ - Continuity and Flow/Pacing** – assigning content that flows logically from one moment to the next and shows a sense of variety. A show that is well-designed musically is similar to a work for concert band that showcases multiple sections performing aspects of a theme (or a variety of themes) in a multitude of ways, and that the transitions from moment-to-moment feel purposeful, engaging, and well-crafted. Discussions in this area can center on “development”, “climax”, and “resolution”.

**+ - Effective Use of All Performing Elements** – The design should ensure the utilization of every musical performer on the field; this descriptor asks if everyone is actively taking part in contributing to the overall musical “whole” across the full breadth and depth of the show.

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## **WOODWIND/BRASS ACHIEVEMENT (descriptors are the same for both)**

**+ - Tone Quality** – the use of correct and appropriate individual and section tone qualities within the woodwind or brass voices is the hallmark of quality Texas marching bands. Judges should carefully listen to and analyze the full ensemble sound, the woodwind or brass choir sounds, and the individual student-performer sounds within the section to offer a high level of commentary.

**+ - Intonation** – while often synonymous with Tone Quality, the ability of the performers to play in-tune should be addressed with respect to content, understanding that demands on the highest and lowest ends of the tessitura and/or challenging key centers and dynamic levels may result in portions of the show that require additional attention.

**+ - Technique and Accuracy** – the technical facility of the woodwind or brass performers with respect to the challenge presented by their assigned content; as well, the precision and vertical alignment on display during both lyrical and technical passages for the performers.

**+ - Phrasing and Artistic Expression** – performing appropriate musical phrases with a sense of musicality and artistry of line. Judges should refer to expressive qualities demonstrated by the ensemble to ensure that the length, breadth, and depth of phrase is well-suited for the content.

**+ - Blend and Balance** – the proportion of melodic content to supporting content as evidenced by the performers (including amplified soundscapes when present), ensuring that the combination of sounds is musically-appropriate for the genre. As well, that the ensemble, through their utilization of characteristic tone qualities on all instruments, is able to mix and unite voices resulting in a sound which is stylistically accurate and sonorous.

**+ - Precision and Timing** – the clarity with regard to pulse and tempo through which the student-performers execute the show content; common references in this area can include “subdivision”, “accuracy”, and “vertical alignment”.

**+ - Dynamic Contrast** – the ensemble’s tasteful use of crescendos, decrescendos, forte-pianos, and other changes of volume to enhance the notes and rhythms of the musical score. Dynamic contrast ensures that a phrase has inherent direction and artistic merit.

**+ - Style and Articulation** – the treatment of the beginnings and ends of notes and the space in between so as to best communicate the intent of the musical score inside of a particular genre or style. Common references can include “staccato”, “legato”, “marcato”, and “tenuto”.

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## Levels of Listening for Woodwind and Brass Judges

**TUTTI** - the full woodwind section in relation to the brass, percussion, and electronics (when present); or the full brass section in relation to the woodwinds, percussion, and electronics (when present).

**SOLI** - the full woodwind section in relation to itself - flutes to clarinets and clarinets to saxes - this can principally be evaluated at woodwind-feature moments; or the full brass section in relation to itself - trumpets to trombones and trombones to tubas.

**SOLI** - a small ensemble of woodwind and/or brass performers - a sax quartet, for example - who performs either amplified or acoustically; it is vitally important that we listen not only for tone quality, intonation, and timing, but also for musicality, phrasing, nuance, fidelity, and balance (internal to the quartet and external to the accompaniment). See the NOTE below.

**SOLO** - a solo woodwind or brass performer - a flugelhorn, for example - who performs either amplified or acoustically; it is vitally important that we listen not only for tone quality, intonation, and timing, but also for musicality, phrasing, nuance, fidelity, and balance. See the NOTE below.

**NOTE:** *At any level of listening, if the accompanimental content overshadows the melody, we should address not only the issues of balance and blend, but also the lack of fidelity and our inability to discern nuance, phrasing, and musicality within the featured voice. It is not enough to simply “hear a flugelhorn”; we must hear expression and nuance as well. Just as the full-ensemble moments should be of the highest caliber based on the State of Texas’ standards, the chamber ensembles and soloists a program chooses to feature should also be of the highest musical level, offering an “All-State”-level interpretation of the chosen repertoire.*

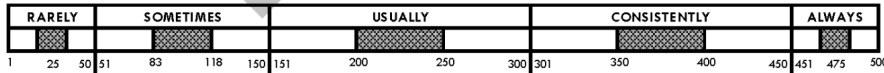
# STATE MARCHING BAND CONTEST PERCUSSION ADJUDICATION SHEET

School \_\_\_\_\_ Conference \_\_\_\_\_

Director \_\_\_\_\_ Number of Performers \_\_\_\_\_ Contest Date \_\_\_\_/\_\_\_\_/\_\_\_\_

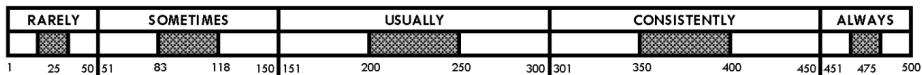
<p><b>PERCUSSION CONTENT</b></p> <ul style="list-style-type: none"> <li>+ - Coordination of All Performing Elements</li> <li>+ - Suitability of Musical Content</li> <li>+ - Frequency/Demand of Movement While Playing</li> <li>+ - Content with Respect to Challenge</li> <li>+ - Continuity and Flow/Pacing</li> <li>+ - Effective Use of Electronics (when present)</li> </ul>	<p><b>PERCUSSION ACHIEVEMENT</b></p> <ul style="list-style-type: none"> <li>+ - Individual to Individual Section Cohesiveness</li> <li>+ - Section to Section Ensemble Cohesiveness</li> </ul> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><b>BATTERY</b></p> <ul style="list-style-type: none"> <li>+ - Quality/Tuning</li> <li>+ - Precision and Timing</li> <li>+ - Technique</li> <li>+ - Blend, Balance, and Transparency</li> <li>+ - Phrasing and Artistic Expression</li> <li>+ - Dynamic Contrast</li> </ul> </td> <td style="width: 50%; vertical-align: top;"> <p><b>FRONT ENSEMBLE</b></p> <ul style="list-style-type: none"> <li>+ - Quality/Tuning</li> <li>+ - Precision and Timing</li> <li>+ - Technique</li> <li>+ - Blend, Balance, and Transparency</li> <li>+ - Phrasing and Artistic Expression</li> <li>+ - Dynamic Contrast</li> </ul> </td> </tr> </table>	<p><b>BATTERY</b></p> <ul style="list-style-type: none"> <li>+ - Quality/Tuning</li> <li>+ - Precision and Timing</li> <li>+ - Technique</li> <li>+ - Blend, Balance, and Transparency</li> <li>+ - Phrasing and Artistic Expression</li> <li>+ - Dynamic Contrast</li> </ul>	<p><b>FRONT ENSEMBLE</b></p> <ul style="list-style-type: none"> <li>+ - Quality/Tuning</li> <li>+ - Precision and Timing</li> <li>+ - Technique</li> <li>+ - Blend, Balance, and Transparency</li> <li>+ - Phrasing and Artistic Expression</li> <li>+ - Dynamic Contrast</li> </ul>
<p><b>BATTERY</b></p> <ul style="list-style-type: none"> <li>+ - Quality/Tuning</li> <li>+ - Precision and Timing</li> <li>+ - Technique</li> <li>+ - Blend, Balance, and Transparency</li> <li>+ - Phrasing and Artistic Expression</li> <li>+ - Dynamic Contrast</li> </ul>	<p><b>FRONT ENSEMBLE</b></p> <ul style="list-style-type: none"> <li>+ - Quality/Tuning</li> <li>+ - Precision and Timing</li> <li>+ - Technique</li> <li>+ - Blend, Balance, and Transparency</li> <li>+ - Phrasing and Artistic Expression</li> <li>+ - Dynamic Contrast</li> </ul>		
<p><b>Content Score (500)</b></p>	<p><b>Achievement Score (500)</b></p>		
<p><b>Total Score (1000)</b></p>			

Signature of Adjudicator \_\_\_\_\_



# STATE MARCHING BAND CONTEST PERCUSSION ADJUDICATION SHEET

<p><b>PERCUSSION CONTENT</b></p> <p>To what degree does the content written for the percussion demonstrate:</p> <ul style="list-style-type: none"> <li>▶ coordination of all musical elements which highlights the artistic expression of the ensemble?</li> <li>▶ suitable musical content for the performers?</li> <li>▶ appropriate frequency/demand of movement?</li> <li>▶ content that challenges the performers?</li> <li>▶ a logical flow which results in simultaneous responsibility / movement while playing?</li> <li>▶ an effective use of electronic content where appropriate?</li> </ul>	<p><b>PERCUSSION ACHIEVEMENT</b></p> <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>▶ cohesiveness from performer-to-performer and section-to-section?</li> <li>▶ appropriate, characteristic quality of sound?</li> <li>▶ a refined sense of rhythmic precision and timing?</li> <li>▶ technique and rhythmic accuracy that is achieved at the highest levels?</li> <li>▶ blend and balance which is consistent and transparent throughout the presentation?</li> <li>▶ phrasing and artistic expression that is of the highest musical value?</li> <li>▶ a clear approach to dynamic contrast and expression throughout all instrument voices?</li> </ul>
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## PERCUSSION CONTENT

+ - **Coordination of All Performing Elements** – the forethought invested in the curriculum for the marching ensemble’s musical score for percussion. Exemplary coordination ensures that the most important aspects of the musical score are managed and balanced in such a way so as to ensure the student-performer’s success, and that the musical content leads to intentional pathways for performers, encouraging growth and development.

+ - **Suitability of Musical Content** – the element that used to be referred to as “demand of music”; this descriptor references the notes, rhythms, and musical elements assigned to the performers and how those phrases are achievable, appropriate, and artistic within the structure of the overall show.

+ - **Frequency/Demand of Movement While Playing** – the ability of a group to function as an ensemble who plays and marches at the same time. In the past, judges would address “standstill time”. Ensembles in Texas are expected to “march-and-play”, not “march-then-play”.

+ - **Content with Respect to Challenge** – the musical content assigned to the performers contains an inherent level of challenge, especially when considering the visual assignments tasked in collaboration. This descriptor allows an adjudicator to comment on the level of rigor asked of the performers derived from the content chosen by their directors.

+ - **Continuity and Flow/Pacing** – assigning content that flows logically from one moment to the next and shows a sense of variety. A show that is well-designed musically is similar to a work for concert band that showcases multiple sections performing aspects of a theme (or a variety of themes) in a multitude of ways, and that the transitions from moment-to-moment feel purposeful, engaging, and well-crafted. Discussions in this area can center on “development”, “climax”, and “resolution”.

+ - **Effective Use of Electronics (when present)** – the seamless use of electronic content to highlight or enhance the acoustic performance of the percussion section. This descriptor focuses mainly on balance and blend, but may also address the fidelity, creative use, and appropriateness of the chosen content.

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## PERCUSSION ACHIEVEMENT

+ - **Individual-to-Individual Section Cohesiveness** – the ability of the student-performers to play together - person-to-person - in a manner which brings about unity and alignment, both dynamically and rhythmically. As well, the technique and training utilized to achieve this level of cohesion should be evident through the performance.

+ - **Section-to-Section Ensemble Cohesiveness** – the ability of the sections to play together - section-to-section - in a manner which brings about unity and alignment, both dynamically and rhythmically. As well, the technique and training utilized to achieve this level of cohesion across a blended field of instruments should be evident through the performance.

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## BATTERY ACHIEVEMENT

+ - **Quality/Tuning** – the use of correct and appropriate individual and section tone qualities within the battery. Judges should carefully listen to and analyze the full battery sound, and then critique the snare, tenor, and bass drum sounds (for example), as well as the individual student sounds within the percussion section to offer a high level of commentary in the area of Quality. Lastly, at the State level, a discussion of the tuning of the membranophones and their appropriateness to the program’s technique, the chosen repertoire, and the venue should be discussed.

+ - **Precision and Timing** – the clarity through which the student-performers execute the content scored for the percussion section; common references in this area can include “subdivision”, “accuracy”, and “vertical alignment”.

+ - **Technique** – the technical facility of the percussion performers with respect to the challenge presented by their assigned content; as well, the precision on display during both lyrical and technical passages for the percussion program.

+ - **Blend, Balance, and Transparency** – the proportion of sounds inside the battery as evidenced by the performers, ensuring that the combination of sounds is musically-appropriate for the genre. Also, that the ensemble, through their utilization of characteristic sounds on all instruments, is able to mix and unite voices resulting in a sound which is stylistically accurate and sonorous. Finally, judges should address the use of amplified percussion elements with regard to clarity and fidelity inside of the overall ensemble balance. At the State level, judges should expect to hear intentional choices made within the percussion caption that highlight the skill level of the performers while offering a high degree of transparency evidenced by the judge’s recognition each voice’s contribution to the texture of the writing.

+ - **Phrasing and Artistic Expression** – performing appropriate musical phrases with a sense of musicality and artistry of line. Judges should refer to expressive qualities demonstrated by the ensemble to ensure that the length, breadth, and depth of phrase is well-suited for the content.

+ - **Dynamic Contrast** – the ensemble’s tasteful use of crescendos, decrescendos, forte-pianos, and other changes of volume to enhance the notes and rhythms of the musical score. Dynamic contrast ensures that a phrase has inherent direction and artistic merit.

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## FRONT ENSEMBLE ACHIEVEMENT

+ - **Quality/Tuning** – the use of correct and appropriate individual and section tone qualities within the front ensemble. Judges should carefully listen to and analyze the full front ensemble sound, and then critique the marimba, vibraphone, and additional percussion sounds (for example), as well as the individual student sounds within the percussion section to offer a high level of commentary in the area of Quality. Lastly, at the State level, a discussion of the tuning of the membranophones and their appropriateness to the program’s technique, the chosen repertoire, and the venue should be discussed.

+ - **Precision and Timing** – the clarity through which the student-performers execute the content scored for the percussion section; common references in this area can include “subdivision”, “accuracy”, and “vertical alignment”.

**+ - Technique** – the technical facility of the percussion performers with respect to the challenge presented by their assigned content; as well, the precision on display during both lyrical and technical passages for the percussion program.

**+ - Blend, Balance, and Transparency** – the proportion of sounds inside of the front ensemble as evidenced by the performers, ensuring that the combination of sounds is musically-appropriate for the genre. Also, that the ensemble, through their utilization of characteristic sounds on all instruments, is able to mix and unite voices resulting in a sound which is stylistically accurate and sonorous. Finally, judges should address the use of amplified percussion elements with regard to clarity and fidelity inside of the overall ensemble balance. At the State level, judges should expect to hear intentional choices made within the percussion caption that highlight the skill level of the performers while offering a high degree of transparency evidenced by the judge's recognition each voice's contribution to the texture of the writing.

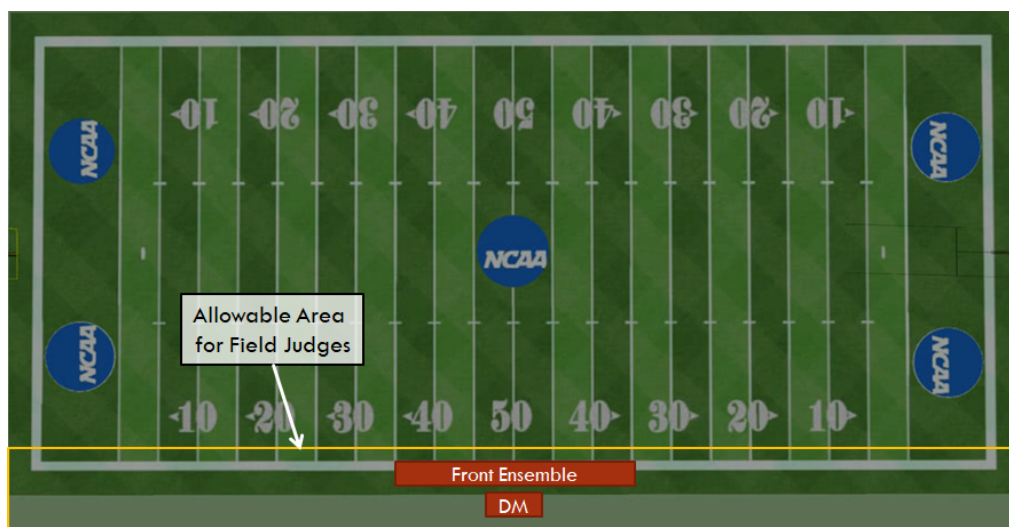
**+ - Phrasing and Artistic Expression** – performing appropriate musical phrases with a sense of musicality and artistry of line. Judges should refer to expressive qualities demonstrated by the ensemble to ensure that the length, breadth, and depth of phrase is well-suited for the content.

**+ - Dynamic Contrast** – the ensemble's tasteful use of crescendos, decrescendos, forte-pianos, and other changes of volume to enhance the notes and rhythms of the musical score. Dynamic contrast ensures that a phrase has inherent direction and artistic merit.

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## FIELD JUDGES for UIL State Marching

- With the 7-judge system, two judges will now operate on the field and along the front sidelines: Percussion and Individual Visual
- The allowable zones for judging are as follows:
  - the front ensemble area all the way back to the stands
  - the 15-foot area in front of the front sideline (including endzones)
  - 2 yards or 6 feet onto the playing field entering at the front sideline (including endzones)
- Because programs often use flats or props along the front side-line, judges may need to step onto the field of competition. The limit is 2 yards (6 feet) from the front side-line.
  - There will be no visible line for this newly defined area but we can consider those two yards as approximately 2 large steps or about 3 normal sized-steps.



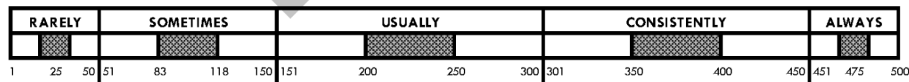
# STATE MARCHING BAND CONTEST VISUAL INDIVIDUAL ADJUDICATION SHEET

School \_\_\_\_\_ Conference \_\_\_\_\_

Director \_\_\_\_\_ Number of Performers \_\_\_\_\_ Contest Date \_\_\_\_/\_\_\_\_/\_\_\_\_

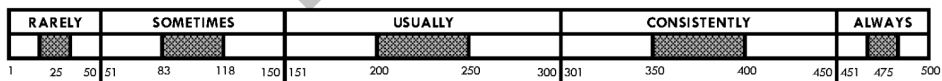
<p><b>VISUAL INDIVIDUAL CONTENT</b></p> <ul style="list-style-type: none"> <li>+ - Effective Visual Reinforcement of Music</li> <li>+ - Suitability of Visual Content</li> <li>+ - Frequency/Demand of Movement While Playing</li> <li>+ - Simultaneous Responsibilities</li> <li>+ - Continuity and Flow/Pacing</li> <li>+ - Coordination and Staging</li> </ul>	<p><b>VISUAL INDIVIDUAL ACHIEVEMENT</b></p> <ul style="list-style-type: none"> <li>+ - Control of Form/Interval</li> <li>+ - Control of Body</li> <li>+ - Control of Equipment</li> <li>+ - Precision and Timing</li> <li>+ - Demonstration of Individual Style</li> <li>+ - Poise, Presence, and Communication</li> <li>+ - Recovery</li> </ul>
<b>Content Score (500)</b>	<input style="width: 100px; height: 30px;" type="text"/>
<b>Achievement Score (500)</b>	<input style="width: 100px; height: 30px;" type="text"/>
<b>Total Score (1000)</b>	
<input style="width: 100%; height: 30px;" type="text"/>	

Signature of Adjudicator \_\_\_\_\_



# STATE MARCHING BAND CONTEST VISUAL INDIVIDUAL ADJUDICATION SHEET

<p><b>VISUAL INDIVIDUAL CONTENT</b></p> <p>To what degree does the repertoire for the ensemble demonstrate:</p> <ul style="list-style-type: none"> <li>▸ effective visual reinforcement of the musical content crafted for the performers?</li> <li>▸ suitable visual content for the performers?</li> <li>▸ appropriate frequency and demand of movement?</li> <li>▸ handling of simultaneous responsibilities at the highest levels?</li> <li>▸ a sense of flow and pacing which is logical and artistic for the individual performers?</li> <li>▸ coordination of all visual elements which highlights the artistic expression of the performers?</li> </ul>	<p><b>VISUAL INDIVIDUAL ACHIEVEMENT</b></p> <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>▸ a refined sense of achievement with regard to form control and intervallic relationships?</li> <li>▸ depth of training resulting in a clear, uniform approach to control of body and equipment?</li> <li>▸ precision with regard to the timing of visual events?</li> <li>▸ a clear demonstration of individual movement style throughout the ensemble?</li> <li>▸ a sense of poise, presence, and communication throughout the performance?</li> <li>▸ a successful effort to recover from errors when present?</li> </ul>
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## GLOSSARY OF VISUAL TERMS

### VISUAL INDIVIDUAL CONTENT

+ - **Effective Visual Reinforcement of Music** – the design concept centered around the “video” matching the “audio”. This is evidenced by a clear sense of visual musicality, whereby the drill, choreography, and guard writing (when present) matches the music heard by the audience. Common areas of focus here can discuss a musical style like “staccato/legato, pianissimo/fortissimo” and it is visually represented by the band and/or guard.

+ - **Suitability of Visual Content** – the element that used to be referred to as “demand of drill”; this descriptor references the drill and choreographic content assigned to the performers and how these elements are achievable, appropriate, and artistic within the structure of the overall show.

+ - **Frequency/Demand of Movement While Playing** – the ability of a group to function as an ensemble who plays and marches at the same time, or, in the case of guard, dances and spins at the same time. In the past, judges would address “standstill time”; here, we look not only at the amount of time ensembles are moving while playing, but also the content of their individual drill/movement with respect to challenge. Ensembles in Texas are expected to “march-and-play”, not “march-then-play”.

+ - **Simultaneous Responsibility** – the ability of an individual performer to move (march, dance, flutter, scatter) while also operating equipment (instrument, flag, rifle, sabre, prop); judges should not only consider the individual visual responsibilities, but also the playing/spinning challenges associated with a moment to properly ascertain the level of simultaneous responsibility.

+ - **Continuity and Flow/Pacing** – assigning content that flows logically from one moment to the next and shows a sense of variety. A show that is well-designed visually is similar to a work for concert band that showcases multiple sections performing aspects of a theme (or a variety of themes) in a multitude of ways, and that the transitions from moment-to-moment feel purposeful, engaging, and well-crafted. Discussions in this area can center on “visual development”, “climax”, and “resolution”.

+ - **Coordination and Staging** – the forethought invested in the curriculum for the marching ensemble’s overall visual design, ensuring that the most important aspects are staged in a way so as to ensure their success, and that the drill and choreography lead to intentional pathways for performers that encourage their growth and development.

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### VISUAL INDIVIDUAL ACHIEVEMENT

+ - **Control of Form/Interval** – the ability of student-performers to individually control the interval between themselves and the performers around them. This serves as strong evidence of training and engaged learning. Common discussions should center on individual efforts made inside of linear shapes (ranks and files) as well as curve-linear forms.

+ - **Control of Body** – the ability of students to manage their body while moving around the field; judges can refer to “posture”, “body line”, “shape”, and “shoulders”. Be certain to address the Control of Body within the woodwind, brass, percussion, and guard sections.

**+ - Control of Equipment** – the ability of students to manage their equipment (wind instruments, percussion instruments, flags, rifles, sabres, and props) in a manner that is appropriate and artistic for the chosen style. Judges can refer to “instrument carriage”, “horns up/down”, and “flag/rifle technique”. For additional resources regarding Color Guard, please see page 33.

**+ - Precision and Timing** – the clarity with regard to timing through which the individual student-performers march and/or dance throughout the show; common references in this area can include “foot timing”, “accuracy”, and “in-step/out-of-step”.

**+ - Demonstration of Individual Style** – the understanding demonstrated by the student-performers of the chosen style for the ensemble. There is no specific marching style for bands in Texas; rather, this descriptor focuses on the uniformity and clarity of the chosen style (how alike the performers march). Common references can include discussions of leg shape, arm shape, body line, and posture.

**+ - Poise, Presence, and Communication** – the level of professionalism displayed through the performance. Common references can include an ability to professionally recover from errors, an ability to communicate a character visually up to the press box, and an ability to connect with the audience on an intellectual or emotional level.

**+ - Recovery** – a student’s ability to recover from a visual error made on the field. A quality recovery can generally be achieved quickly without compromising posture or clear visual technique.

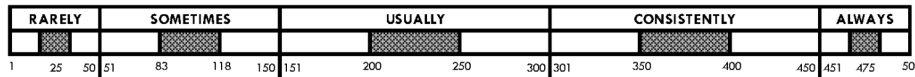
# STATE MARCHING BAND CONTEST VISUAL ENSEMBLE ADJUDICATION SHEET

School \_\_\_\_\_ Conference \_\_\_\_\_

Director \_\_\_\_\_ Number of Performers \_\_\_\_\_ Contest Date \_\_\_\_/\_\_\_\_/\_\_\_\_

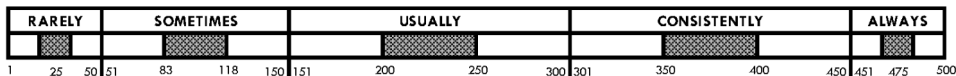
<p><b>VISUAL ENSEMBLE CONTENT</b></p> <ul style="list-style-type: none"> <li>+ - Effective Use of All Performing Elements</li> <li>+ - Effective Visual Reinforcement of Music</li> <li>+ - Effective Use of Equipment/Movement</li> <li>+ - Suitability of Visual Content</li> <li>+ - Frequency/Demand of Movement While Playing</li> <li>+ - Continuity and Flow/Pacing</li> <li>+ - Coordination and Staging</li> </ul>	<p><b>VISUAL ENSEMBLE ACHIEVEMENT</b></p> <ul style="list-style-type: none"> <li>+ - Achievement of Form/Interval</li> <li>+ - Precision and Timing</li> <li>+ - Uniformity of Style</li> <li>+ - Professionalism</li> <li>+ - Recovery</li> </ul>
<b>Content Score (500)</b>	<input style="width: 100px; height: 30px;" type="text"/>
<b>Achievement Score (500)</b>	<input style="width: 100px; height: 30px;" type="text"/>
<b>Total Score (1000)</b>	
<input style="width: 100%; height: 30px;" type="text"/>	

Signature of Adjudicator \_\_\_\_\_



# STATE MARCHING BAND CONTEST VISUAL ENSEMBLE ADJUDICATION SHEET

<p><b>VISUAL ENSEMBLE CONTENT</b></p> <p>To what degree does the repertoire for the ensemble demonstrate:</p> <ul style="list-style-type: none"> <li>▸ effective utilization of all performers?</li> <li>▸ appropriate visual reinforcement of the music?</li> <li>▸ effective use of equipment and movement?</li> <li>▸ suitable musical content for the performers?</li> <li>▸ appropriate frequency and demand of movement while playing?</li> <li>▸ a sense of flow and pacing which is logical and artistic?</li> <li>▸ coordination of all visual elements which highlights the artistic expression of the ensemble?</li> </ul>	<p><b>VISUAL ENSEMBLE ACHIEVEMENT</b></p> <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>▸ a refined sense of achievement with regard to form control and intervallic relationships?</li> <li>▸ precision with regard to the timing of visual events?</li> <li>▸ depth of training resulting in a clear, uniform approach to style?</li> <li>▸ professionalism in all aspects of the presentation?</li> <li>▸ a successful effort to recover from errors when present?</li> </ul>
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## VISUAL ENSEMBLE CONTENT

+ - **Effective Use of All Performing Elements** – the utilization of every performer on the field – from the woodwinds, to the brass, to the percussion and the color guard – this descriptor asks if everyone is actively taking part in contributing to the overall visual package throughout the full length of the show.

+ - **Effective Visual Reinforcement of Music** – the design concept centered around the “video” matching the “audio”. This is evidenced by a clear sense of visual musicality, whereby the drill, choreography, and guard writing (when present) matches the music heard by the audience. Common areas of focus here can discuss a musical style like “staccato/legato, pianissimo/fortissimo” and how it is visually represented by the band and/or guard.

+ - **Effective Use of Equipment/Movement** - the intentional utilization of color guard equipment, props, and instruments to reinforce the thematic content of the performance; as well, the design of the ensemble’s drill and choreography and its relation to the musical moment.

+ - **Suitability of Visual Content** – the element that used to be referred to as “demand of drill”; this descriptor references the drill and choreographic content assigned to the performers and how these elements are achievable, appropriate, and artistic within the structure of the overall show.

+ - **Frequency/Demand of Movement While Playing** – the ability of a group to function as an ensemble who plays and marches at the same time, or, in the case of guard, dances and spins at the same time. In the past, judges would address “standstill time”; here, we look not only at the amount of time ensembles are moving while playing, but also the content for the ensemble with respect to challenge. Ensembles in Texas are expected to “march-and-play”, not “march-then-play”.

+ - **Continuity and Flow/Pacing** – assigning content that flows logically from one moment to the next and shows a sense of variety. A show that is well-designed visually is similar to a work for concert band that showcases multiple sections performing aspects of a theme (or a variety of themes) in a multitude of ways, and that the transitions from moment-to-moment feel purposeful, engaging, and well-crafted. Discussions in this area can center on “visual development”, “climax”, and “resolution”.

+ - **Coordination and Staging** – the forethought invested in the curriculum for the marching ensemble’s overall visual design, ensuring that the most important aspects are staged in a way so as to ensure their success, and that the drill and choreography lead to intentional pathways for performers that encourage their growth and development.

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## VISUAL ENSEMBLE ACHIEVEMENT

+ - **Achievement of Form/Interval** – the ability of the ensemble to manage spacing and clarity of the overall form while stationary and on-the-move. This serves as strong evidence of training and engaged learning. Common discussions should center on linear shapes (ranks and files) as well as curve-linear forms.

+ - **Precision and Timing** - the clarity with regard to timing through which the full ensemble, viewed as a whole, marches and/or dances throughout the show; common references in this area can include “foot phase”, “pulse accuracy”, and “in-step/out-of-step”.

+ - **Uniformity of Style** – the understanding demonstrated by the full ensemble of the chosen style. There is no specific marching style for bands in Texas; rather, this descriptor focuses on the uniformity and clarity of the chosen style (how alike the whole ensemble marches and/or dances).

+ - **Professionalism** – the level of professionalism displayed through the performance. Common references can include an ability to professionally recover from errors, an ability to communicate a character visually up to the press box as a group, and an ability to connect with the audience.

+ - **Recovery** – an ensemble's/section's ability to recover from a visual error made on the field. A quality recovery can generally be achieved quickly without compromising posture or visual technique norms.

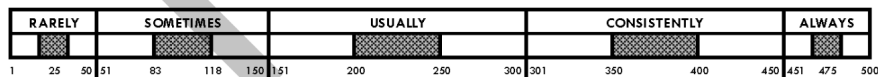
# STATE MARCHING BAND CONTEST CONTENT AND DESIGN ADJUDICATION SHEET

School \_\_\_\_\_ Conference \_\_\_\_\_

Director \_\_\_\_\_ Number of Performers \_\_\_\_\_ Contest Date \_\_\_\_/\_\_\_\_/\_\_\_\_

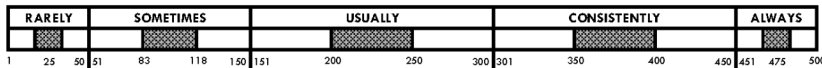
<p><b>CONTENT</b></p> <ul style="list-style-type: none"> <li>+ - Effective Use of All Performing Elements</li> <li>+ - Effective Visual Reinforcement of Music</li> <li>+ - Suitability of Musical and Visual Content</li> <li>+ - Frequency/Demand of Movement while Playing</li> <li>+ - Simultaneous Responsibility</li> <li>+ - Content with Respect to Challenge</li> <li>+ - Continuity and Flow/Pacing</li> <li>+ - Coordination and Staging</li> <li>+ - Creativity, Originality, and Imagination</li> <li>+ - Variety/Range of Expression</li> </ul>	<p><b>ACHIEVEMENT</b></p> <ul style="list-style-type: none"> <li>+ - Delivered and Sustained Roles</li> <li>+ - Communication of Musical/Visual Roles</li> <li>+ - Audience Engagement</li> <li>+ - Artistry</li> <li>+ - Nuance</li> <li>+ - Involvement</li> <li>+ - Professionalism</li> </ul>
<b>Content Score (500)</b>	<b>Achievement Score (500)</b>
<b>Total Score (1000)</b>	

Signature of Adjudicator \_\_\_\_\_



# STATE MARCHING BAND CONTEST CONTENT AND DESIGN ADJUDICATION SHEET

<p><b>CONTENT AND DESIGN</b></p> <p>To what degree does the repertoire for the ensemble demonstrate:</p> <ul style="list-style-type: none"> <li>▸ effective utilization of all performers?</li> <li>▸ appropriate visual reinforcement of the musical content?</li> <li>▸ suitable musical and visual content?</li> <li>▸ appropriate frequency and demand of movement throughout the performance?</li> <li>▸ handling of simultaneous responsibilities at the highest levels?</li> <li>▸ content that challenges the performers?</li> <li>▸ a sense of flow and pacing which is logical and artistic?</li> <li>▸ coordination of all visual elements which highlights the artistic expression of the performers?</li> <li>▸ creativity, originality, and imagination throughout the performance?</li> <li>▸ a variety of expressive elements throughout the arc of the presentation?</li> </ul>	<p><b>CONTENT AND DESIGN ACHIEVEMENT</b></p> <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>▸ effective presentation of sustained roles throughout the performance?</li> <li>▸ strong commitment to the communication of assigned musical and visual roles?</li> <li>▸ a connection with the audience throughout the presentation?</li> <li>▸ a sense of nuance, artistry, and involvement throughout the performance?</li> <li>▸ intent communicated effectively to the audience?</li> <li>▸ professionalism in all aspects of the presentation?</li> </ul>
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## CONTENT

- + - **Effective Use of All Performing Elements** – the utilization of every performer on the field – from the woodwinds, to the brass, to the percussion and the color guard – this descriptor asks if everyone is actively taking part in contributing to the overall musical and visual package throughout the full length of the show.
- + - **Effective Visual Reinforcement of Music** – the design concept centered around the “video” matching the “audio”. This is evidenced by a clear sense of visual musicality, whereby the drill, choreography, and guard writing (when present) matches the music heard by the audience. Common areas of focus here can discuss a musical style like “staccato/legato, pianissimo/fortissimo” and how it is visually represented by the band and/or guard.
- + - **Suitability of Music and Visual Content** – the element that used to be referred to as “demand of drill” and “suitability of music”; this descriptor references the drill and choreographic content along with the musical repertoire assigned to the performers and how these elements are achievable, appropriate, and artistic within the structure of the overall show.
- + - **Frequency/Demand of Movement While Playing** – the ability of a group to function as an ensemble who plays and marches at the same time, or, in the case of guard, dances and spins at the same time. In the past, judges would address “standstill time”; here, we look not only at the amount of time ensembles are moving while playing, but also the musical and visual content with respect to challenge. Ensembles in Texas are expected to “march-and-play”, not “march-then-play”
- + - **Simultaneous Responsibility** – the intentional design of the content to ensure that the the members of the ensemble are successfully able to move (march, dance, flutter, scatter) while also operating equipment (instrument, flag, rifle, sabre, prop); judges should not only consider the musical challenges within a given moment, but also the individual’s and the ensemble’s visual responsibilities taking place underneath the content.
- + - **Content with Respect to Challenge** – the musical content assigned to the performers contains an inherent level of challenge, especially when considering the visual assignments tasked in collaboration. This descriptor allows an adjudicator to comment on the level of rigor asked of the performers derived from the content chosen by their directors.
- + - **Continuity and Flow/Pacing** – assigning content that flows logically from one moment to the next and shows a sense of variety. A show that is well-designed is similar to a work for concert band that showcases multiple sections performing aspects of a theme (or a variety of themes) in a multitude of ways, and that the transitions from moment-to-moment feel purposeful, engaging, and well-crafted. Discussions in this area can center on “development”, “climax”, and “resolution”.
- + - **Coordination and Staging** – the forethought invested in the curriculum for the marching ensemble’s overall musical and visual design, ensuring that the most important aspects are staged in a way so as to ensure their success, and that the musical arrangements along with the drill and choreography lead to intentional pathways for performers that encourage their growth and development.
- + - **Creativity, Originality, and Imagination** – a show’s ability to offer a creative spin on a time-tested set of repertoire. The ensemble’s ability to portray an original version of a thematic construct in a new and interesting way. An imaginative view of a particular piece or set of music. The extent to which the repertoire and conceptual vision engage the audience and bring the program to life.

+ - **Variety/Range of Expression** – the ability of the performers to offer, over time, a multitude of different “looks” and “sounds” so as to ensure the engagement of the audience throughout the performance; judges should offer commentary focused on the number of varying approaches the ensemble takes to generate effects and set the mood of the show without relying on repetition.

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+ - **Delivered and Sustained Roles** – the performer’s ability to sustain, over a period of time, a given role which demonstrates a complete understanding of the music, the characters, the emotions, the arc and shaping, and the dynamics of the show as it is perceived by the audience.

+ - **Communication of Musical/Visual Roles** – the performer’s understanding of their specific “part” inside of the show - both as a “lead” or as a “supporting” cast member, as well as their ability to imbue the performance with an aesthetic, intellectual, and emotional quality which is engaging to the audience.

+ - **Audience Engagement** – the performer’s depth of training whereby they are able to create audience reaction, engagement, and involvement; the greatest reward of performing in ensembles at this level is derived through audience reaction: standing ovations, tears, or hushed reverence. Engagement is bringing forth an appreciative, favorable response from the audience through the brilliance of performance, the creativity of the writing, the attraction of the concept, and an enjoyment of the journey through pacing, development, climax, and resolution.

+ - **Artistry** – the inherent craftsmanship as seen through the performers to generate a sense of artisanship - both inherent and aesthetic. The scoring system should encourage and reward programs that are original, innovative, and display a strong sense of artistry in both design and performance.

+ - **Nuance** – the ability of the student-performers to offer a high degree of expression, performance clarity, and delivery throughout the presentation. Nuance covers a range of expression which can include the following: breadth and depth of musical phrasing; stylistic and idiomatic interpretive opportunities; connection of phrases; sense of natural cadence; tension and release; musical character; articulation; dynamic range; and touch.

+ - **Involvement** – achievement and excellence as a contribution to effect; the “power of the performer” or a “stage presence” displayed by the performers, coupled with their ability to bring all of the aforementioned artistry, nuance, and expression to the audience. Judges must determine if the performers have internalized the program and its challenges by illustrating an understanding of the details, and that they have portrayed an emotional trajectory that brings a variety of thoughts to the audience.

+ - **Professionalism** – the level of professionalism displayed through the performance. Common references can include an ability to professionally recover from errors, an ability to communicate a character visually up to the press box as a group, and an ability to connect with the audience.



# Special Notes for Color Guard Commentary

## **VISUAL - Guiding Questions for Individual Visual:**

What is the height of the toss?

How many rotations are in the toss?

Are there any creative pathways into the release of the toss?

Is there a creative catch position used to finish the toss?

Is there a contribution of the body while the toss is in the air?

Are the performers manipulating equipment with other parts of the body (shoulder roll, etc.)?

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## **VISUAL - Guiding Questions for Ensemble Visual:**

Does the majority of the group execute the assigned content at a high level?

Can you assess if the guard is having a bad day or is there a lack of training?

How professionally do the individual guard performers recover from error?

Does the guard complete phrases (not unlike wind players fading the ends of musical phrases)?

How does the guard move through space and time? Functionally or professionally? In character?

Does the guard elevate the performance to a higher level?

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## **VISUAL - Guiding Questions on Visual Content:**

What is the design of the flag/rifle/sabre/prop?

Does the design compliment the overall look of the ensemble/individual performers?

Does the design of the flag/rifle/sabre/prop align with the theme?

Is the flag/rifle/sabre/prop used in a way that is more than just functional?

How is the guard integrated into each moment in the drill?

Does the guard staging seem to be part of the overall production, or an afterthought?

Does the guard writing/choreography indicate a depth of dynamic range?

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## **VISUAL - Other Areas of Focus:**

Is there gradation of speed to the flag/rifle/sabre writing?

Is the vocabulary well-placed and planned?

Is there variety to the writing/choreography, or are you seeing the same phrase over and over?

Does the guard transition well between equipment? Functionally or professionally? In character?

Does the guard remain in character throughout the show? Even with recovery efforts?

How does the guard communicate musicality, nuance, and emotion? Do you “see” staccato and legato?

# UIL Area + State Marching Band Tote Sheet

#	Band	#	Band	#	Band	#	Band	#	Band	#	Band	#	Band	#	Band	#	Band	#	Band
1000		900		800		700		600		500		400		300		200		100	
999		899		799		699		599		499		399		299		199		99	
998		898		798		698		598		498		398		298		198		98	
997		897		797		697		597		497		397		297		197		97	
996		896		796		696		596		496		396		296		196		96	
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987		887		787		687		587		487		387		287		187		87	
986		886		786		686		586		486		386		286		186		86	
985		885		785		685		585		485		385		285		185		85	
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982		882		782		682		582		482		382		282		182		82	
981		881		781		681		581		481		381		281		181		81	
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928		828		728		628		528		428		328		228		128		28	
927		827		727		627		527		427		327		227		127		27	
926		826		726		626		526		426		326		226		126		26	
925		825		725		625		525		425		325		225		125		25	
924		824		724		624		524		424		324		224		124		24	
923		823		723		623		523		423		323		223		123		23	
922		822		722		622		522		422		322		222		122		22	
921		821		721		621		521		421		321		221		121		21	
920		820		720		620		520		420		320		220		120		20	
919		819		719		619		519		419		319		219		119		19	
918		818		718		618		518		418		318		218		118		18	
917		817		717		617		517		417		317		217		117		17	
916		816		716		616		516		416		316		216		116		16	
915		815		715		615		515		415		315		215		115		15	
914		814		714		614		514		414		314		214		114		14	
913		813		713		613		513		413		313		213		113		13	
912		812		712		612		512		412		312		212		112		12	
911		811		711		611		511		411		311		211		111		11	
910		810		710		610		510		410		310		210		110		10	
909		809		709		609		509		409		309		209		109		9	
908		808		708		608		508		408		308		208		108		8	
907		807		707		607		507		407		307		207		107		7	
906		806		706		606		506		406		306		206		106		6	
905		805		705		605		505		405		305		205		105		5	
904		804		704		604		504		404		304		204		104		4	
903		803		703		603		503		403		303		203		103		3	
902		802																	