

TABLE OF CONTENTS

GENERAL INFORMATION: 7-8.1

TYPES OF ASSESSMENT EVENTS AND STUDENT ELIGIBILITY FOR EACH: 7-8.2

RULES FOR ENTRY: 7-8.3

CRITERIA: EVALUATION OF ACHIEVEMENT: 7-8.4

PERFORMANCE RULES OF THE EVENT: 7-8.5

SCORING SYSTEM AND AWARDS: 7-8.6

SCORE SHEETS AND NOMENCLATURE: 7-8.7

CRITIQUE: 7-8.8

ARIZONA BAND AND ORCHESTRA DIRECTORS ASSOCIATION (ABODA)
7-8 – STATE MARCHING BAND FESTIVAL

Note: Items that have been cataloged with a serial number are policy. Commentary, examples and clarifications are preceded with a bold faced letter N, which stands for “narrative.” These sentences and paragraphs are not policy.

7-8.1 GENERAL INFORMATION

7-8.1.1 CHRONOLOGY: DATES AND LOCATIONS

- a. Qualifying events.
- b. Dates for State Marching Festival.
 1. Division I
 2. Division II
 3. Division III
 4. Division IV

7-8.1.2 LEADERSHIP. John Clement-Vice President; High School Activities 1630 E. Southern Ave Mesa, AZ 85204

7-8.1.3 SPONSOR. This event is sponsored by the Arizona Band and Orchestra Directors Association (ABODA), a constituent organization of the Arizona Music Educators Association, Incorporated (AMEA).

7-8.1.4 ESTABLISHMENT OF POLICY

- a. All statements found in this document regarding function and procedure are considered to be policy.
- b. Policies relating to the festival may only be amended by the ABODA Board of Directors.
- c. Before being put into effect, all policy amendments enacted by the ABODA Board of Directors must be ratified by the AMEA Board of Directors.

7-8.1.5 TEACHER QUALIFICATION

- a. For all activities sponsored by AMEA, a participation fee is charged in the amount of **\$50** for teachers who enter students in the performance events.
- b. If the teacher who is entering students is a member of MENC/AMEA, the participation fee is waived.
- c. To qualify for the member waiver, the MENC ID number and expiration date for the submitting teacher is to appear on the entry form(s).
- d. If the submitting teacher wishes to become a member of MENC/AMEA, go to the MENC website at: www.menc.org and click on “JOIN MENC.”
- e. Upon joining MENC/AMEA, and since a membership number is not readily available, place “in progress” on the line calling for the number on the entry form.

7-8.1.6 ABODA POSITION STATEMENT

- a. ABODA believes that music has an important role to play in the education of Arizona youth. To maintain that important role, Arizona music educators must understand their duties and obligations and perpetuate the dignity and honor of the profession.
- b. ABODA believes when scheduling performances, events and rehearsals, the music director must recognize the importance of the total educational process and remain sensitive to students’ needs in terms of academic pursuits, family life and extracurricular activities.
- c. ABODA believes in the promotion of collegiality, cooperation, and communication among all school faculty and staff members.

7-8.1.7 CLASSIFICATION OF BANDS

- a. Division I - 90 or more total members
- b. Division II - 60-89 total members
- c. Division III- 59 or less total members
- d. Division IV – 1-45 total members, or any school in the AIA 1A, 2A, 3A Conference.

N. Bands in Division IV have the choice to participate in Division III without penalty.

7-8.1.8 APPEALS FOR HIGHER CLASSIFICATION PLACEMENT.

- a. Bands in Divisions II/III can appeal to the ABODA Board to move into the next larger division.
- b. Written appeals need to be received by the ABODA Festival Adjudication Committee Chairperson by August 1 of the school year in which the appeal would apply.
- c. Upon being granted approval, a band’s placement will remain the same for the duration of the festival season, through the State Marching Festival.

- 7-8.1.9 **RAIN CONTINGENCY PLAN.** In the event that the State Marching Festival be deemed a “Rain Out” or canceled due to unforeseen circumstances, the event will be held a week later.
- 7-8.1.10 **MUSIC USE.** The director will take sole responsibility for obtaining proper copyright clearances for the arrangements and performance of any work prior to participation in an AMEA, ABODA, or ChoDa event. (AMEA Board of Directors, 10/2/04).
- 7-8.1.11 **BAN ON PUBLIC RECORDING.**
 - 7-8.1.9.1 AMEA bans all recordings, either audio or video by the general public from all Association-sponsored activities.
 - 7-8.1.9.2 Directors are to notify parents of this ban in advance of the event. (AMEA Board of Directors, 10/2/04).

7-8.2 TYPES OF ASSESSMENT EVENTS AND STUDENT ELIGIBILITY FOR EACH.

For events that a RANKED, or RATED, all participants shall be in compliance with the following requirements of the AIA.

- 7-8.2.1 **RATED EVENTS.** These events are for ensemble organizations that will receive a rating for performance.
 - 7-8.2.1.1 Ratings that may be granted are Superior(I), Excellent(II), Good(III), Fair(IV) and Poor(V).
 - 7-8.2.1.2 Ensemble organizations may choose to select to perform for “Comments only.”
 - 7-8.2.1.3 All participating students must be in compliance with the Academic Rule of the AIA (Article 15.4)
- 7-8.2.2 **RANKED EVENTS –** These events are for ensemble organizations and will be numerically ranked for placement, in score order, as a result of their performance.
 - 7-8.2.2.1 **COMPLIANCE.**
 - a. Prior to participation in ranking events, the school principal or his/her designated representative shall, by the tenth week (10) of the AIA calendar, have determined that each participant is in compliance with all provisions of the ranking eligibility rules as enumerated in Article 34.5.3 of the AIA bylaws.
 - b. Ensemble organizations not making this declaration will only be eligible for participation in RATING events for the balance of the school year.
 - 7-8.2.2.2 **OFFICIAL DAY ENROLLMENT.** (AIA bylaws, Article 15.3.5)
 - 7-8.2.2.3 **REGULAR ATTENDANCE.** (AIA bylaws, Article 15.3.6.1)
 - 7-8.2.2.4 **ACADEMIC RULE.** (AIA bylaws, Article 15.4)
 - 7-8.2.2.5 **DOMICILE RULE.** (AIA bylaws, Article 15.5)
 - 7-8.2.2.6 **AGE LIMIT/BIRTH RECORD RULE.** (AIA bylaws, Article 15.6)
 - 7-8.2.2.7 **MAXIMUM PARTICIPATION RULE.** (AIA bylaws, Article 15.9)
 - 7-8.2.2.8 **TRANSFER RULE.** (AIA bylaws, Article 15.10)

7-8.3 RULES FOR ENTRY

- 7-8.3.1 **QUALIFYING FOR ENTRY.**
 - 7-8.3.2.1 Each band entering the State Marching Band Festival must qualify by performing in an ABODA-licensed invitational marching festival or an ABODA-approved college/university band day. These events are listed in the chronology section of this document.
 - 7-8.3.1.2 Each band entering the State Marching Band Festival must have been awarded a rating of Superior (I) or Excellent (II) at the qualifying marching band event.
- 7-8.3.2 **DEADLINE DATE, ENTRY FORM, and ENTRY FEE.**
 - 7-8.3.2.1 **DEADLINE FOR ENTRY.**
 - a. The submission DEADLINE for entering the festival is found in the CHRONOLOGY section of this document and on the AMEA calendar at: www.arts.arizona.edu/amea
 - b. If the director of a band intends to qualify such band for this festival at an invitational marching band festival or band day which occurs after the entry deadline, the entry form must still be submitted by the listed deadline date and the fees paid.
 - c. Should the band then fail to qualify for this festival, the entry fee will be refunded.
 - 7-8.3.2.2 **ENTRY FEE.**
 - a. The entry fee for each band performing in the festival:.....\$225.00
 - b. Director registration fee:.....\$ 50.00
 - c. If the director of the registered group is a member of MENC/AMEA/ABODA, the director registration fee will be waived.
 - d. Entry fee checks are to be made payable to: ABODA.

7-8.3.2.3 ENTRY FORMS. All entries are to be made on the OFFICIAL ENTRY FORM. This form can be found on the ABODA website at: www.aboda.org

7-8.3.2.4 CHECKS for entry fees are to be mailed to: **Dennis Smith ABODA Financial Manager 389 West Lodge Drive Tempe, AZ 85283**

7-8.4 CRITERIA: EVALUATION OF ACHIEVEMENT

- 7-8.4.1 **CRITERIA REFERENCE.** A system of rubric or criteria developed to be used by the judge and band director to further understand the rationale used in assigning a numeric value to a performance.
N: Determining achievement through the use of the criteria reference system has become the most effective means to evaluate band performances, regardless of style, and still gain a good deal of uniformity, objectivity, and consistency. The emphasis of this examination is on the achievement level displayed by the performers.
- 7-8.4.2 **ACHIEVEMENT** is the product of two elements that occur simultaneously: content, which is what is being performed, and performance, which is how well it is being performed (what + how = achievement). Since neither content nor performance exists in isolation, the evaluation of achievement must contain a simultaneous examination of both elements. Content is recognizable at almost every level of performance and should be numerically rewarded to the degree that it is performed.
- 7-8.4.3 **THE PHILOSOPHY** behind the criteria reference system is that it concentrates primarily on the positive qualities of the performance and encourages continued improvement.
- The criteria-referenced guide is designed to list the essence of the qualities that must be achieved in order to receive a particular number.
 - The list is not a definition of those particular qualities, but rather a description of those qualities needed for entry into a particular box.
 - These descriptions serve as a reference for improved communication between judges and staff members regarding performance evaluation.
 - Through this system, judges convert their impression of the performance in a particular sub-caption into a descriptive category, and refine that impression through analysis and comparison to a specific score.
 - The intent of scoring in this system is to best describe the band's predominant performance qualities.
 - The criteria performance system requires that the judge make quantitative decisions based on the achievement in each of the sub-captions.
 - Essentially, each sub-caption is a ranking and rating unto itself. The system is designed so that the total of the numbers of all the sub-captions of all the sheets will correctly determine the ranking and rating of each band.
 - This determination will be a consistent standard for bands to evaluate themselves on a higher level.
- 7-8.4.4 **DERIVED ACHIEVEMENT**
- Just as each grade level enhances a curriculum that challenges the student to grow and learn new material, so too, similar challenges are placed on students in the area of marching music.
 - Marching band is a unique learning experience that involves a demonstration of musicianship, physical demand, and artistry, and must be judged with those unique qualities in mind.
 - The judge must consider all the responsibilities in the "curriculum" when discussing the relative achievement level of the students.
 - The judge, therefore, considers two components in the evaluation of the musical/visual performance in every scoring area.
They are:
 - 1) **WHAT** is being asked of the student (the program, the musical/visual composition, the variety/range of the musical or visual vocabulary of the music or movement.
 - 2) **HOW** these aspects are being accomplished (method, technique, training, sensitivity, communication, etc.)
- N:** Unless we recognize **WHAT** is occurring, we are apt to be inadequate in recognizing **HOW** the skills are being demonstrated. Consider the curriculum and the comprehension/achievement of the curriculum as simultaneous partners. In this manner, the judge considers **ALL** of what is being asked of the student.

7-8.5 PERFORMANCE RULES OF THE EVENT

7-8.5.1 DEFINITIONS

7-8.5.1.1 **PERFORMANCE:** The musical and visual program presented for adjudication.

7-8.5.1.2 **PERFORMANCE AREA:** The entire surface of the stadium.

7-8.5.1.3 **PERFORMANCE FIELD:** The performance field will be a regulation size football field with end zones, and including the area from out-of-bounds lines on the ends to five yards in front of the front side line (360 feet long), and from the out-of-bounds lines on the ends to five yards outside the back side line (360 feet long). The sidelines and end zones of the field will be marked and the field will be lined every five yards. Hash marks may vary depending on the performance venue. However, standard high school hash marks will be present.

7-8.5.1.4 **PERFORMANCE PERIOD:** The amount of time a band has to enter the performance field, perform the show and exit the performance field.

7-8.5.1.5 **SPECTATOR AREA:** The seating areas and aisles; generally, the entire stadium other than the performance area.

7-8.5.2 PERFORMERS

7-8.5.2.1 All aspects of the field show performance must be performed by students.

7-8.5.2.2 An exception to the above is that adults may conduct the band at any time during the performance.

7-8.5.3 ADULT SUPPORT

7-8.5.3.1 No adult activity during the performance may contribute directly to the musical or visual program.
a. Accommodations required by a student's IEP will be honored.

7-8.5.3.2 Adults may set up and take down equipment before the music performance begins and after the final music selection of the performance has ended.

7-8.5.3.3 Adults must be clear of the performance field for the duration of the show. (Note: This includes backfield.) This includes those assisting in setting props, visual or audio equipment.

7-8.5.4 PERFORMANCE SCHEDULE

7-8.5.4.1 **PERFORMANCE PERIOD.** Bands are scheduled at 15-minute performance periods, with appropriate judges' breaks.

7-8.5.4.2 **SEQUENCE.** A band's 15-minute period will begin with:

a. The announcement of "The next band to perform is".

b. After 3 minutes the announcer will ask "Are the judges ready?"

c. If the judges are ready, the announcer will ask the drum major(s), "Is your band ready?" "XYZ Band, you may begin your performance.)

(Note: This is when the actual performance time begins.)

d. If the judges are not ready, a band's 15-minute performance period will be suspended until the judges are ready to resume. A band will not be penalized for suspended time.

7-8.5.4.3 **MINIMUM PERFORMANCE TIME.** A band is required to have a minimum performance time of 6 minutes, beginning anywhere on the performance field with the first note of the first selection or the first step and ending with the release of the last note of the final selection anywhere on the performance field.

7-8.5.4.4 **FIELD EXIT.** For the purposes of this rule, completely exited is defined as the entire ensemble, and all props and equipment, having cleared the boundaries of the performance field, and all front ensemble equipment and personnel having cleared the goal line which lies in the direction of the equipment flow designated in advance by the event.

7-8.5.4.5 **PENALTIES.**

a. Violations are at the discretion of the head judge concerning timing infractions.

b. **PENALTY:** Time infractions for performance period and/or minimum performance time: 0.1 per 3 seconds

7-8.5.5 FIELD BOUNDARY VIOLATIONS (See: 7-5.20c)

7-8.5.5.1 **VIOLATION.** The crossing of boundary lines of the performance field, defined as one entire foot of a performer being placed "outside" of the boundary, will constitute a boundary violation.

7-8.5.5.2 **BOUNDARY EXCEPTIONS.**

a. Field conductors/drum majors are exempt.

b. A student operating a mixing board (i.e. balancing wireless microphones, etc.) may be located outside the boundaries, in the Performance Area, without penalty.

7-8.5.5.3 **PENALTIES.**

a. Violations are at the discretion of the head judge concerning boundary infractions.

b. PENALTY: 0.1 point per infraction

7-8.5.6 ELECTRONICS

a. All electronically produced music must be “live” and played in “real time” by a student.

b. Electronic units must be self-powered. If power is available at a site, it may be used at the unit’s own risk. ABODA, or the hosting site, takes no responsibility for supplying power.

c. Prerecorded/sequenced music, whether instrumental or vocal may not be used.

d. PENALTY: For each electronics infringement – 2.0 points.

e. Sounds other than music, such as narration or sound effects may be prerecorded and used without penalty.

f. Any prerecorded sounds used that are copyrighted must have written permission for their use.

g. PENALTY for violation of 7-8.5.6f: Disqualification.

N. There can be no sampling, or reproduction in any form, of sounds which are characteristic to a standard wind/percussion ensemble.

7-8.5.7 EQUIPMENT & RESTRICTIONS

7-8.5.7.1 DROPPED EQUIPMENT.

a. Dropped equipment of any kind will not be penalized.

b. Dropped equipment may be retrieved by a band member without penalty.

7-8.5.7.2 MECHANIZED VEHICLES.

a. Off-road mechanized vehicles (defined as golf carts, garden tractors, ATV All-Terrain-Vehicles, etc.) will be allowed to pull equipment trailers for set up and take down unless prohibited by an individual site.

b. A protective bib rigged underneath the vehicle may be required so that no fluids drop on sensitive materials.

c. If the show host makes the above requirement, it needs to be communicated to all participants prior to the event day.

d. Pick-up trucks or similar vehicles are not permitted.

e. PENALTY: For vehicle infringement – 2.0 points per infraction

7-8.5.8 DISALLOWED MATERIALS & ACTIONS. The following are not allowed at any time:

7-8.5.8.1 PYROTECHNICS. Pyrotechnics of any kind, including fireworks, discharge of arms, or any hazardous materials that may cause damage, present a safety hazard, remain on the field after the conclusion of the band’s performance or disrupt the scheduled flow of the contest is not allowed.

7-8.5.8.2 LIGHTS-OUT ROUTINES

7-8.5.8.3 ANIMALS

7-8.5.8.4 HAZARDOUS USE or illegal use of equipment

7-8.5.8.5 PENALTY: For hazardous equipment – 2.0 points per infraction up to disqualification, at the discretion of the head judge.

7-8.5.9 PROPS AND EQUIPMENT

7-8.5.9.1 BEFORE SHOW

a. All props and equipment must be designed so it may be brought into the performance area from the band entrance gate.

b. This is to be done within the participant’s allotted set-up and warm-up time.

c. In order to minimize distraction from the preceding band’s performance, props and equipment may not be preset anywhere in the performance field prior to the beginning of the band’s warm-up/set-up time.

d. Props and equipment can be preset at the point in which the previous band has finished their show and has begun to cross the field performance boundaries.

7-8.5.9.2 PENALTY: For props/equipment preset infringement – 0.1 points per infraction, at the discretion of the head judge.

7-8.5.9.3 AFTER SHOW

a. Following the end of the band’s performance, all props and equipment must be removed from the stadium in its performance form.

b. No post-staging will be allowed in the performance area. (The tearing down of equipment.)

7-8.5.9.4 PENALTY: For post-staging infraction – 0.1 points per infraction.

7-8.5.10 CHECKING PERFORMANCE TIME UPON ARRIVAL AT PERFORMANCE SITE. It is possible for times to change the day of the event due to a cancellation at the last minute, etc. CHECK IN EARLY on the day of your performance to be sure that the schedule has not changed.

7-8.5.11 **REPORT TIME TO WARM-UP AREA.** Report to warm-up area at least ten (10) minutes prior to the assigned warm-up time of the band.

7-8.5.12 **PRACTICE FIELDS AND WARM-UP TIME.**

7-8.5.12.1 Warm-up practice fields will only be available at the event site during scheduled warm-up times.

7-8.5.12.2 Bands may not practice or warm up at any other location that is within earshot or visual vicinity of the stadium.

7-8.5.12.3 **PENALTY:** First warning – no penalty; second warning -5.0 points to disqualification at the discretion of the Head Judge.

7-8.5.13 **LEAVING AND RE-ENTERING THE STADIUM.** A band uniform or hand stamp will allow band members to view the remainder of the festival free of charge.

7-8.5.14 **IMPROPER CONDUCT, DELAY OF EVENT.** Any delay of contest, improper conduct, or infraction for which no specific rule is given may be grounds for warning and/or penalty at the discretion of the head judge.

7-8.6 SCORING SYSTEMS AND AWARDS

7-8.6.1 **RATED SYSTEM**

7-8.6.1.1 The RATED system in no way affects the judge's adjudication process.

7-8.6.1.2 After scores are tabulated, any penalties imposed for various infractions will be deducted from the accumulated score.

7-8.6.1.3 This score will be used to determine the final rating of the band.

7-8.6.1.4 Ratings will be determined by the following scores:

a. Division I	SCORES	RATINGS
	80.00 and above	I – Superior
	65.00 – 79.99	II – Excellent
	50.00 – 64.99	III – Good
	35.00 – 49.99	IV – Fair
	0 – 34.99	V – Participation
b. Division II	SCORES	RATINGS
	70.00 and above	I – Superior
	55.00 – 69.99	II – Excellent
	40.00 – 54.99	III – Good
	25.00 – 39.99	IV - Fair
	0 – 24.99	V – Participation
c. Division III	SCORES	RATINGS
	60.00 and above	I – Superior
	45.00 – 59.99	II – Excellent
	30.00 – 44.99	III – Good
	15.00 – 29.99	IV – Fair
	0 – 14.99	V – Participation

d. Bands can choose, prior to performance, the option of performing “For Comments Only” where no rating will be assigned to the performing band.

7-8.6.1.5 **SUPERIOR WITH DISTINCTION** will be awarded to those bands who have received Superior ratings from all judges.

7-8.6.1.6 No fewer than 2 Outstanding Achievement Awards will be awarded in each class for:

a. Outstanding Music Performance – presented to the bands with the highest total of the two music performance scores.

b. Outstanding Visual Performance – presented to the bands with the highest total of the visual performance scores and the visual general effect score.

c. Outstanding Percussion – presented to the bands with the highest percussion score.

d. Outstanding Color Guard – presented to the bands with the highest color guard scores.

e. Outstanding Drum Majors (if desired) – presented to the bands with the highest drum major scores.

7-8.6.1.7 **CEREMONY.** At the conclusion of the performance session, there will be an awards ceremony involving drum majors only, where ratings will be awarded to all bands.

7-8.6.2 **RANKED SYSTEM**

7-8.6.2.1 After scores are tabulated, any penalties imposed for various infractions will be deducted from the accumulated score.

7-8.6.2.2 This score will be used to determine the final placement of the performing bands.

- 7-8.6.2.3 If two or more bands have a tie in their final score, the high placement will be awarded to the band with the highest music performance total score.
- 7-8.6.2.4 Caption awards will be awarded in each class for:
- Outstanding Music Performance – presented to the band with the highest total of the two music performance scores.
 - Outstanding Visual Performance – presented to the band with the highest total of the visual performance scores and the visual general effect score.
 - Outstanding Percussion – presented to the band with the highest percussion score.
 - Outstanding Color Guard – presented to the band with the highest color guard score.
 - Outstanding Drum Majors (if desired) – presented to the band with the highest drum major score.
- 7-8.6.2.5 CEREMONY. At the conclusion of the performance session, there will be an awards ceremony involving drum majors only, where awards will be presented for 1st, 2nd, 3rd, 4th, and 5th place in Division I, II, and III.
- 7.8.6.3 OLYMPIC SYSTEM
- 7-8.6.3.1 PARTICIPATION. Only bands that qualify to participate in Division IV, as stated in 7-8.1.7d can participate in the Olympic System.
- 7-8.6.3.2 JUDGING:
- Unlike the Rating and Ranked systems, the Olympic System will use the “Olympic judging format”.
 - There will be no criterion reference sheet.
 - Judges will award ratings to bands based solely on an overall impression, will only use ratings, and will not use numerical scores.
 - Tapes and comment sheet will be the tools of communication between the judge and the director.
 - There will be 3 judges in the Olympic System.
- 7-8.6.3.3 PENALTIES.
- Penalties imposed for various infractions will be deducted from the accumulated ratings.
 - Since numbers are not used, all infractions will be handled in the following manner at the discretion of the head judge as follows: Of the three judge’s ratings, the one with the highest rating will be lowered by one full rating per infraction and then averaged with the remaining two judges’ ratings for a composite rating.
- 7-8.6.3.4 RATINGS. (This is in compliance with the ratings stipulations of the AIA bylaws.)
- Gold
 - Silver
 - Bronze
 - Participation
- 7-8.6.3.5 CAPTION AWARDS. There will be no captions awards at Olympic System events.
- 7-8.6.3.6 COMMENTS ONLY. Bands can choose, prior to performance, the option of performing “For Comments Only” where no rating will be assigned to the performing band.

7-8.7 SCORE SHEETS AND NOMENCLATURE

STATEMENT

It is the position of ABODA that music is the most important aspect of the performance, with marching as the presentation and visual enhancement of the program.

7-8.7.1 SCORE SHEET

7-8.7.1.1 POINT WEIGHT. The weight of the points in the ABODA RATED system and RANKED system places:

- 65% of the value on music-related captions
- 35% on visual – related captions

7-8.7.1.2 POINT ALLOTMENT. The point allotment for the rated system and ranked system is as follows:

- Music Performance – 2 judges at 25 points each.
- Music Effect – 15 points – 1 judge.
- Visual Performance – 20 points
- Visual Effect – 15 points – 1 judge.
- Percussion – 0 points.
- Color Guard – 0 points.

N. It should be understood that individual band scores might vary from one event to another. Performance variations (such as weather and field conditions) are a factor, but impact is also made with the dynamics of the contest. The number of participants and the overall level of achievement of those participants may impact scoring within the scope of a particular criteria reference. Although impression and analysis may indicate a score within a particular criteria reference box, it is through comparison that a specific score and subsequent scores within that range are determined.

7-8.7.1.3 EXPECTATION. When being judged, a band can expect to:

- a. Seek commentary and constructive criticism that assists in improvement of one's performance
- b. Expect a professional environment at all times.
- c. Be rated and/or ranked within an assigned caption, depending on what system a band is involved.

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7-8.7.2 NOMENCLATURE – MUSIC

7-8.7.2.1 TONE QUALITY, BALANCE, CONTROL, AND INTONATION.

- a. Balance/Blend: All sections of the band are in balance and blend with one another to create a characteristic ensemble sound. Proper balance and blend is maintained while performing in an expressive manner.
- b. Breath Support/Control: Control is maintained with proper airflow.
- c. Centers of Tone and Pitch: Instruments are in tune; there is evidence from the performers that adjustments to pitch inconsistencies are being corrected.
- d. Consistency of Timbre and Sonority: Characteristic sounds being produced by each instrument grouping.
- e. Tuning of Percussion: Pitched and non-pitched instruments are tuned in a manner which fully compliments the wind section of the band.

7-8.7.2.2 ENSEMBLE EXECUTION AND TECHNIQUE

- a. Ensemble Cohesiveness: Unified and controlled through a variety of musical styles and techniques.
- b. Method/Articulation: Unified and stylistically appropriate in the approach to attacks and releases.
- c. Rhythmic Interpretation: Unified in the approach to rhythmical clarity.
- d. Tempo, Pulse Control: Unified approach to tempi of performance. Timing: Proper management of phasing control.

7-8.7.2.3 MUSICIANSHIP

- a. Expression: The ability to utilize all aspects of music.
- b. Full Range: Full use of the entire spectrum of dynamics while maintaining a characteristic sound.
- c. Phrasing: Musicians use a variety of skills that creates shape and direction in the music.
- d. Style/Idiomatic Interpretation: Effectively performing a musical piece in the style/idiom in which it is intended to portray.

7-8.7.2.4 PERCUSSION

- a. Uniformity: The performance approach of the percussion ensemble is consistent.
- b. Precision/Tempo Control: Technique and tempo considerations are approached in a unified manner.
- c. Contribution/Enhancement: Proper balance and blend within the percussion ensemble is maintained while performing in an expressive manner that compliments and supports the wind ensemble.
- d. Musicality/Expression: The musicians have the ability to utilize all aspects of music.
- e. Tuning and Tone: Pitched and non-pitched instruments are tuned in a manner which fully compliments the percussion ensemble.

Music Performance
(See: Judges Sheet)

7-8.7.3 NONMENCLATURE – VISUAL PERFORMANCE

N: INDIVIDUAL PRINCIPLES RELATIVE TO FORM- Performers (including auxiliary) should understand and demonstrate training in the following forms:

Starts & Stops: Individuals execute accurate beginning and conclusions to any traveling pattern into a form.

Method of Build: This involves the footwork, pathway and positioning of the individual moving into or maintaining the accuracy of the form. This is affected by such responsibilities as dress, interval, distance and cover.

Step Size Control: This is the demonstration of varying sizes of steps in pedestrian mode as well as jazz runs, or any other variation involved in the traveling responsibilities.

Orientation: This refers to the performers' desired body facing within any form or set and has the potential to influence the look of alignment, dress or cover of the band.

Pivot Execution: The uniformity of foot placement method, technique and timing on the turn both at the start and completion of the turn.

In Step: Maintaining visual pulse/rhythm which gives the group the look of precision and consistency.

N: MOVEMENT PRINCIPLES- Performers should understand and display training in the following movement principles:

Centering: This concept is the ability to hold and organize around one's own physical body center, thereby allowing for free and graceful movement.

Balance: Beyond a performer staying centered, he/she must maintain an inner balance of the whole body.

Posture/Alignment: Proper body orientation as a result of a strong body center, proper gravity control and balance of the whole body.

Gesture: This involves using the body as an instrument to communicate feelings and ideas in patterns of movement. Gesture applies principally to arms, legs, and head or to isolated body areas while postural changes involve the full torso in shaping changes.

Moving through Space/Transition: The awareness of the space around the performer, his/her pathways used in traveling and the area in which patterns can be created and executed. It is not the destination but the motion itself that is important. Such motion emphasizes change and allows freedom of interpretation and concentration on the act of moving rather than on the result of reaching a specific destination.

Initiation of Movement: Knowing where each effort begins within the body (i.e. an arm gesture begins in the center of the back; a kick is an action that initiates within the hip socket, etc.)

Articulation: The definition and achievement of each individual aspect involved in any move of effort. Of major importance is the definition and articulation of the feet while traveling, in turns, and as part of the line relative to the leg.

7-8.7.3.1 ACCURACY/DEFINITION

a. Control & Balance of Form: The relative ability of the performers to control and react to changes in form. The mastering of essentials, control of movement, form and body, a well defined and clean presentation. The actual execution of the marching program evaluated on the basis of uniformity within the unit.

b. Orientation: The relative ability of the performer to recognize and control individual body relationship to form, be it linear or curvilinear.

c. Tempo/Pulse Control: The unit displays the technique necessary to execute visual maneuvers in a unison manner either as a whole or as segments of the whole and is not severely impacted by errors of anticipation, hesitation, false start/stop or phasing.

d. Ensemble Cohesiveness: The effective result of all of the above as it relates to form control and general timing issues.

7-8.7.3.1.1 COMPOSITION

a. Staging/Focus: The proper blending both in time and placement of the elements with respect to the audio and the visual presentation, as to maximize and enhance the overall effectiveness of the program.

b. Variety: A display of a multiplicity of visual demand, which demonstrate risk. Variety considers that certain kinds of moves, combinations and builds, equipment work, etc. place greater demand on the performers. Consider the concentration (mental demand) needed with greater variety. Consider that the ability to play more than one "role" should be rewarded appropriately because of the mental/physical demand required to control and achieve more than one role.

c. Creativity: A refreshing and unique or original approach to the overall program. Innovation, new ideas, or methods leading toward more effective production; or new interpretation of old ideas.

7-8.7.3.2 TECHNIQUE

a. Control/Recovery: The ability of the unit to maintain overall clarity and accuracy while moving from one visual to another visual, moving within a visual to a set, or moving the visual itself. The display of the knowledge and understanding of the individual or group to realign or re-set

themselves to the visual set in the event of an error; the confident manner in which they recover to error, the quick recovery.

b. Timing/Control: The unit displays the technique necessary to execute visual maneuvers in a unison manner either as a whole or as segments of the whole and is not severely impacted by errors of anticipation, hesitation, false start/stop or phrasing. The ability of the unit to maintain overall clarity and accuracy while moving from one visual to another visual, moving within a visual to a set, or moving the visual itself.

c. Projection of Style: The ability of the group to communicate a command of uniform style by all of the performing members. This is not a value judgment of the chosen style, but rather on the adherence and confident projection of a specific style by all members.

d. Uniformity of Method: The conformance of the group to proper conduct and training. The reaction to command, and display of these qualities.

7-8.7.3.4 AUXILIARY

a. Expression/Phrasing: Commonality of duration of a visual thought from section to section. Does the visual presentation contain elements of expression and do these ideas create recognizable phrase structures as dictated by the music.

b. Visual Musicality: The enhancement of both musical and visual aspects including mood, phrasing, intensity, dynamics, etc. Does the equipment work accurately reflect and support the music program.

c. Control/Ensemble Cohesiveness: The ability to demonstrate control and precision, skill and technique in conjunction with other performers.

d. Variety: The varied presentation of equipment, movement, staging and use of color.

e. Artistry: The effective display of a uniform approach to movement of body and equipment within an ensemble.

Visual Performance

(See: Judges Sheet)

7-8.7.4

MUSIC GENERAL EFFECT

7-8.7.4.1 REPERTOIRE EFFECTIVENESS

a. Creativity/Imagination: A refreshing and unique of original approach to the overall program. Innovation, new ideas, or methods leading toward more effective production; a new interpretation of old ideas.

b. Appropriate Range of Expression: Does the program offer the performer the opportunity to explore a wide and varied range of musical expressions or is the program one dimensional?

c. Use of Time/Pacing: The effective use of time in the development of the musical program. Consider pacing within productions and between productions.

d. Continuity/Unity: The manner in which the audio presentation flows with particular emphasis on the effective development of thought from one production to another.

e. Use of Aural-Visual Balance/Blend/Focus: The harmony and agreement of elements and effects suitable to the presentation of audio to audio, and visual to audio entertainment aspects of the program as well as the effective display of staging and continuity concepts.

f. Staging: Proper blending both in time and placement of the elements with respect to the audio and the visual presentation, as to maximize and enhance the overall effectiveness of the program.

g. Coordination: The manner in which the audio and visual presentation flows with particular emphasis on the effective development of thought from one production to another. Consider the proper flow of audio to audio, visual to visual, and audio to visual.

7-8.7.4.2 SHOWMANSHIP EFFECTIVENESS

a. Communication of Musical Intent: The relative ability of the members of the wind and percussion sections to convey the intent of the musical program through the effective display of style, expression and emotion.

b. Emotion: The ability of the unit to generate to the audience and to the judge its feeling by the manner in which it presents its program.

c. Professionalism: The qualities that generate positive response to the effective, enthusiastic and accurate performance by communicating intensities of emotion and musicianship.

d. Artistry: The relative ability of the members of the wind and percussion sections to play with knowledge, skill and artistic sensitivity in performing music.

e. Involvement: The ability of the performers to communicate their involvement, and to display such qualities as positive attitude, so the audience becomes involved as well.

Music Effect
(See: Judges Sheet)

7-8.7.5 VISUAL GENERAL EFFECT

7-8.7.5.1 REPERTOIRE EFFECTIVENESS

- a. Creativity/Imagination: A refreshing and unique or original approach to the overall program. Consider innovation, new ideas, or methods leading toward a more effective production; a new interpretation of old ideas.
- b. Appropriate Use of Movement/Form/Color: Does the program offer the performer the opportunity to explore a variety of techniques and styles to create its effect through varied uses of movement/form and color?
- c. Interpretation & Enhancement of Music:
 - 1) The written mood as presented.
 - 2) The use of elements to create a feeling.
 - 3) The use of the elements to create authentic representation of an idiom, i.e., in winds, percussion and visual.
 - 4) The visual program creates a graphic representation of the musical score. It is to be realized that in this art form there are many possible visual interpretations.
 - 5) Determine how well the chosen vehicle accomplishes the goal and captures the mood or message of the piece.
- d. Continuity/Unity: The manner in which the audio and visual presentation flows with particular emphasis on the effective development of thought from one production to another. Consider the proper flow of audio to audio, visual to visual, and audio to visual.
- e. Coordination Effectiveness:
 - 1). Use of Aural-Visual Balance/Blend/Focus: The harmony and agreement of elements and effects suitable to the presentation of audio to audio, audio to visual, and visual to audio entertainment aspects of the program as well as the effective display of staging and continuity concepts.
 - 2). Staging: Proper blending both in time and placement of the elements with respect to the visual and the audio presentation, as to maximize and enhance the overall effectiveness of the program.
 - 3). Continuity/Climax: The manner in which the visual and audio presentation flows with particular emphasis on the effective development of thought from one production to another. Consider the proper flow of audio to audio, visual to visual, and audio to visual.

7-8.7.5.2 PERFORMANCE EFFECTIVENESS

- a. Communication of Roles: The ability of the performers to communicate their involvement, and display such qualities of positive attitude, so the audience become involved as well.
- b. Emotion: The ability of the unit to generate to the audience and to the judge its feelings by the manner in which it presents its program.
- c. Intensities: The qualities that generate positive response to the effective, enthusiastic and accurate performance by communicating intensities of emotion and musicianship.
- d. Involvement: The ability of the group to communicate to the audience a command of style by performing members. This is not a value judgment of the style chosen, but rather on the adherence to a specific style by all the members, and its execution to such a level that the style of movement itself becomes an effective part of the program.
- e. Visual Artistry:
 - 1). Expression: The act of conveying emotion through visual performance. Give credit for the varied use of visual dynamics and the tasteful use of visual “punctuation” to convey meaning.
 - 2). Visual Musicality: The enhancement of both musical and visual aspects including mood, phrasing, intensity, dynamics, etc. Does the equipment work accurately reflect and support the music program?
 - 3). Staging: The proper blending both in time and placement of the elements with respect to the audio and the visual presentation, as to maximize and enhance the overall effectiveness of the program.
 - 4). Variety: The varied presentation of equipment, movement, staging and use of color.
 - 5). Artistry: The effective display of a uniform approach to movement of body and equipment within an ensemble.

7-8.7.5.5 PERCUSSION

7-8.7.5.5.1 PHILOSOPHY

- a. While the scoring system does not separate the sections for independent evaluation, ABODA recognizes the unique and important qualities of percussive music in the success of the overall marching band sound.
- b. It is not intended to isolate the effort of the percussion section from the rest of the band. It is intended that the judging specialists in the field of percussion music focus their input to this section which is geared toward the development and improvement of the total music program.
- c. The dialog from the judge should be directed to avenues that will aid the percussion section in the support and enhancement of the musical efforts of the band. This dialog may include such aspects as balance with the winds, staging, composition/arranging for the percussive voices and all aspects of technique, as well as, how to enrich musical effect.
- d. Percussion sections, regardless of size, can be aided toward the maximum achievement available within the context of their musical roles in the band.
- e. Suitability, taste and excellence remain the basis for the ABODA approach to this caption.

7-8.5.5.2 REPERTOIRE

- a. Composition: The percussion writing in the melodic and battery area supports/enhances the wind score at all times.
- b. Creativity and Variety: While it is the primary function to support/enhance the wind score at all times, creative percussion writing is evident. When appropriate, variety to the writing is evident.
- c. Skill Appropriate: The repertoire is suited to the performers. It showcases their skills appropriately.

7-8.7.5.5.3 PERFORMANCE

- a. Precision/Tempo Control: The performance approach of the percussion ensemble is consistent. Technique and temp consideration are approached in a unified manner.
- b. Technique: Appropriate training is evident regarding grips, strokes, rolls, and rhythmic integrity.
- c. Musicianship: The performers have the ability to utilize all relative aspects of music and are able to enhance the performance.
- d. Tempo Control: Musicians have a proficient understanding of the many variable that affect tempo/time.
- e. Phrasing: Musicians use a variety of skills that create shape and direction in the music.
- f. Tuning: Pitched and non-pitched instruments are tuned in a manner that fully compliments the percussion ensemble.
- g. Contribution/Enhancement: Proper balance and blend within the percussion ensemble and compared to the wind musicians is maintained while performing in an expressive manner.

7-8.7.5.5.4 EFFECT

- a. Communication of Musical Intent: Performers effectively communicate the intended musical spirit of the show concept.
- b. Staging: Proper placement of instrumentation is made, allowing for effective music effect while also being visually effective.
- c. Mood and Expression: The show concept established a mood needed to guide emotional response.
- d. Visual Contributions: The show concept includes creative visual inspiration.

Percussion Sheet
(See: Judges Sheet)

7-8.7.5.6 COLOR GUARD/AUXILLIARY N: PHILOSOPHY

The color guard/auxiliary section of the marching band is considered to be the visual representation of the music being performed. By crating a visual reflection of the music, they provide a unique enrichment to the total program. This section may tell a story through body, equipment or drama, or create a support to the program in a myriad of ways and combinations. Their primary role is to support, enrich and enhance the total show concept.

Through the qualities of drill/equipment/movement, the color guard/auxiliary will reflect phrasing, tempo, dynamics, and style in a partnership with the music that enriches the audience's comprehension of the program. The section will function throughout the show as a specific section. Should the wind and/or the percussion performers change roles and contribute to the visual design through drama,

choreography or equipment usage, these sections join with the other color guard/auxiliary for evaluation and credit.

7-8.7.5.6.1 COMPOSITION

- a. Staging: Proper placement fully supports and enhances the design of the show concept.
- b. Effect: The composition allows for the performers to effectively communicate the intended musical spirit of the show concept.
- c. Dynamic Expression: The composition includes well-developed highs and lows, and evokes the audience's response at appropriate opportunities.
- d. Equipment and Choreography: The equipment and choreography incorporated into the show concept are effective.
- e. Composing Process: The composing process in terms of horizontal planning through time and vertical layering is maximized, yielding total success.
- f. Transition: Areas of development between main sections are designed to support the direction of the show concept.
- g. Variety: The show concept includes a variety of performance techniques that support the show concept.

7-8.7.5.6.2 EXCELLENCE IN PERFORMANCE.

- a. Moving through Space/Transition
 - 1) An awareness of the space around the performer, his/her pathways used in traveling and the area in which patterns can be created and executed.
 - 2) It is not the destination but the motion itself that is important.
 - 3) Such motion emphasizes change and allows freedom of interpretation and concentration on the act of moving rather than in the result of reaching a specific destination.
- b. Drill, Form, and Orientation:
 - 1) Performers execute accurate beginning and conclusions to any traveling pattern into a form.
 - 2) Orientation refers to the performers desired body facing within any form or set and has the potential to influence the look of alignment, dress or cover of the band.
- c. Method of Build:
 - 1) This involves the footwork, pathway and positioning of the individual moving into or maintaining the accuracy of the form.
 - 2) This is obtained by utilizing such matters as dress, interval, distance and cover.
- d. Movement: Choreography is effectively performed and executed with precision.
- e. Breaks, Flaws, Recovery: Issues that disrupt the flow of the performance are followed by quick recoveries/adjustments.
- f. Concentration/Stamina: The performers maintain an appropriate level of concentration/stamina required to begin, sustain, and finish the performance.
- g. Projection: Performers demonstrate the ability to effectively communicate to the audience using any/all means of performance idioms/techniques.
- h. Confidence: Performers convey a strong sense of control and confidence in their performance.
- i. Method and Technique: A consistent approach to method and technique is evident in the performers' execution of performance.

Color Guard Sheet
(See: Judges Sheet)

7-8.8 CRITIQUE

7-8.8.1 STATEMENT. The critique is an opportunity for instructor and judge to exchange insights relative to the performance of the ensemble. It is most often for the benefit of the instructor, although the exchange of information can be beneficial to the judge as well. The critique belongs to the instructor, who should take the lead, ask the questions, and guide the dialogue. Participation at critique is an option. If the instructor is comfortable with the judge's evaluation and score, and has nothing to discuss, then he or she should feel no obligation to participate. The judge will not take offense at this.

7-8.8.2 THE PURPOSE BEHIND THE CRITIQUE.

- a. To clarify judge's comments which are confusing or unclear.
- b. To discuss places in the show that were unclear or to which the judge did not respond.

- c. To offer insights to the judge relative to the directors intent. Where the program is heading in it's development, when the plans will be put into place to implement changes, and when will the concerns be addressed by the judge be addressed.
- d. To discuss the score relative to the criteria of the score sheet.
- e. To ascertain insights concerning where the band might stand.

7-8.8.3 HOW TO PREPARE FOR THE CRITIQUE

- a. You are best prepared if you watch your group's performance from the perspective of the judge.
- b. Study and know the scoring system and understand the philosophy behind each sheet.
- c. Listen to the tapes of the judges to whom you will speak at the critique.
- d. Use the critique sheet to aid in organizing your concerns and to expedite your dialog.

7-8.8.4 MAKING THE MOST OF CRITIQUE TIME

- a. Be sensitive to the fact that effective communication will breakdown if either party is in an emotional state.
- b. Remember body language and tone of voice will communicate a great deal.
- c. Go directly to the judge, introduce yourself and the name of your band.
- d. Show the judge the score sheet if they have made any written comment on it; to refresh his/her memory and expedite dialogue.
- e. Critiques are short and it is important to get to the point quickly so that the judges can explain why he or she evaluated the program as they did.

7-8.8.5 CRITIQUE ETIQUETTE.

- a. Don't criticize or berate other groups of their performance.
- b. Never us profanity in the discussion.
- c. Don't attack judge's integrity or intelligence. This may create barriers that will be counter productive to good communication.
- d. Don't ask the judge to tell you how he or she would write the show.
- e. Don't ask the judge to comment on ideas that are not yet in the show.
- f. Don't ask for a scoring projection for something that is not yet in the show.

7-8.8.6 USING THE CRITIQUE SHEET

- a. At each ABODA contest, units are asked to prepare a critique sheet prior to entering the critique. Please take the time to us this tool. It is a direct link to the Festival Coordinator's review of the working panel at a contest.
- b. If you feel you cannot complete the critique sheet, please send it to the Festival Coordinator as soon as possible after the contest. This is a tool used in evaluating adjudicators.
- c. All critique forms completed by instructors are sent to the Festival Coordinator. These forms are the Festival Coordinator's means to monitor a judge's performance from the director's perspective. All staff members should be aware of the intent and purpose behind this form. This is you opportunity to indicate to the Festival Coordinator you evaluation of the judge's performance. Your comments should be both positive and constructive.
- d. If there is an issue, identify this in a constructive manner.
- e. If it is felt that a judge has done a great jog in his or her adjudication, please be sure to indicate this on the critique sheet.

7-8.8.7 DIRECTOR'S REDRESS CONCERNING JUDGING ISSUES.

- a. If there is an adjudication concern or issue, please contact the Judge, Head Judge, or Festival Coordinator.
- b. Be prepared to discuss the issues at critique with the judge.
- c. Preparation must include listening to your tape and completing the critique preparation sheet. These tools were developed to aid you in the critique process.
- d. If, after critique, there still are issues with a judge, please speak to the Head Judge at the contest.
- e. If, after speaking with the Head Judge, and it is felt that the issues are not resolved, please contact the Festival Coordinator within 48 hours of the contest. Include a written statement, the judge's cassette tape and the complete critique sheet.