



**NORTH CAROLINA BANDMASTERS ASSOCIATION**

**MARCHING BAND CONTEST**

**PROCEDURES AND ADJUDICATION MANUAL**

**FORWARD** Much of this manual is in a “fill-in-the-blank” form so that it may be adapted to suit each individual event. The information prompts that appear in *BLUE italics* should be provided by the host of each specific event. The remainder of the information in BLACK will be the same for all events sanctioned by the Marching Band Committee of the North Carolina Bandmasters Association and should be distributed in advance of the contest to the directors of all participating ensembles.

**MISSION STATEMENT**

The North Carolina Bandmasters Association, a division of the North Carolina Music Educator’s Association, officially recognizes and sanctions marching band as a viable and credible performance based ensemble in the teaching of music in a high school setting. We believe marching band can be one component of a well balanced comprehensive instrumental music program.

*Include the purpose of the contest and/or the goal(s) for the bands attending the event.*

## **GENERAL STATEMENT OF ETHICS**

The Marching Band Committee of the North Carolina Bandmasters Association believes that marching band must be educationally based and centered on enhancing public school instrumental music programs in North Carolina. It is the committee's belief that marching band is one extension of the high school concert band program.

Every decision made by the North Carolina Bandmasters Association's Marching Band Committee when establishing a uniform method of critique was centered on helping students and directors grow and learn. Marching band competition can be used as a positive educational tool for the development of better musicianship, stronger discipline, self-motivation, and character of students. Since competitive marching band can consume much time and money in preparation, extreme care must be taken to keep the activity in perspective with the responsibility to educate. When these objectives are not the primary goals of a program, marching band ceases to be educationally valid for students. Professionalism is the ultimate expectation. As members of the North Carolina Bandmasters Association, each director is charged with acting responsibly and demanding the same of his/her entire professional organization.

## **CODE OF CONDUCT**

Professional ethics are essential to the conduct of a band director choosing to have his/her organization participate in competition. Directors must be aware of the guidelines related to this code of conduct and be good representatives for the profession by making decisions with care. The following are guidelines for behavior and good decision-making:

\*Directors, students, parents and other staff should act in a supportive manner of all participating groups and individuals. Inappropriate language and/or behavior from persons representing a specific band will result in that school's administration being notified by the Chairperson of the North Carolina Bandmasters Marching Band Committee. Educators must be considerate of all others in addition to their own students. All participating individuals and groups should be treated with respect.

\*Respect the competitive process. Each director is expected to act in a professional manner toward sponsors, hosts, adjudicators, spectators and other competing directors and students.

\*Following the timeline and schedule for each event is imperative. Failure to do so will result in penalties and/or disqualification (see Procedures and Adjudication Manual).

\*"Contest Hopping" (signing up for more than one contest on the same day, then choosing which suits best after the performance schedules have been established) is **not** allowed. Failure to provide proper notice of cancellation, except in extreme circumstances, will be considered a violation of this code of conduct and the school's administration will be contacted by the Chairperson of the Marching Band Committee of the North Carolina Bandmasters Association.

\*Forgery is a crime. Proper signatures on contest registration forms are required. Any director caught forging a principal, booster representative, administrator, or any other signature will be in violation of this code of conduct and the school's administration will be contacted by the Chairperson of the Marching Band Committee of the North Carolina Bandmasters Association. Likewise, directors are expected to request and receive all appropriate copyright clearances.

\*Only sanctioned contests, which have paid the appropriate fee, may use the North Carolina Bandmasters Association Marching Band Sheets and System. The Chairperson of the Marching Band Committee of the North Carolina Bandmasters Association will contact the administration of any school/contest using the system without being a sanctioned event and having paid the appropriate fee.



from all feeder elementary, junior high, and middle schools. Directors, staff members, and parents may assist with the set up of equipment both on and off the field, **however all participants who contribute to the performance must be students.** Directors or staff may conduct from the sideline.

## **PERFORMANCE SCHEDULE**

*Provide specific information regarding the schedule of performances. Each event should determine appropriate scheduling criteria.*

Bands must be scheduled at intervals of no less than fifteen and no more than twenty minutes. However, the fifteen minute time limit in the performance area must be observed no matter what the show host determines as the performance schedule. It is recommended that shows with logistical concerns due to site construction (ex: only one entry and exit for performers and equipment), consider using a scheduling interval for larger bands that is greater than the fifteen minute performance area time limit.

Bands arriving late will be allowed to perform at a later time, if at all possible. The band will perform for ratings only and will receive tapes from the judges. They will not be ranked and will not receive sheets from the judges.

## **EVENT MANAGEMENT**

*Provide specific information regarding directions to event location.*

*Provide specific information regarding arrival location, parking location, check-in procedure and changing/restroom availability/location.*

*Provide specific information regarding practice areas, warm-up and report times.*

*Provide specific information regarding ingress-egress to stadium for performance and award ceremonies. Provide maps of all areas.*

*Provide specific information regarding director and/or staff hospitality.*

*Provide specific information regarding weather related changes*

*Provide specific information regarding directors meetings or other logistical matters.*

*Provide information for timing official*

## **GUIDES AND COORDINATORS**

*Provided specific information about the role of guides, including when and where they will meet the band (if applicable).*

At least one adult coordinator will be provided for each warm-up site provided. This person is responsible for keeping warm-up sites on time and informing band directors when fifteen (15) and five (5) minutes are remaining.

## **PASSES**

*Specify information regarding the number of staff, pit, and director passes that will be provided.*

A possible example might be: Each band will be issued (specify number) name badges and an additional field pass for every (specify number) students in the ensemble. Names for the field passes must be submitted at check-in.

*Specify the areas in the stadium for which the pass will permit admission.*

### **RESTRICTED AREAS**

*Specify those areas of the stadium that are restricted for spectators.*

### **VIDEO POLICY AND DIRECTOR'S VIEWING AREA**

*Specify restrictions and/or procedures regarding the videotaping of shows.*

*Specify information regarding special video areas and/or directors viewing areas.*

### **AWARDS CEREMONY**

*Specify information regarding the awards ceremony (full retreat, drum major/director retreat, etc.)*

### **PROVISIONS FOR FEEDBACK**

Everyone in North Carolina who participates in the marching activity has a role in helping to improve the activity. Completing the feedback forms will help the Marching Band Committee of the North Carolina Bandmasters Association continue to improve the process, and thereby the experience for all participants.

**Event Host** – is required to distribute information about the online evaluation to directors of all participating schools, complete and return the evaluation forms, a recap of scores and awards, and a program from the event to the executive secretary of the Marching Band Committee.

**Judges** – are required to complete the evaluation form provided and return it to the chief judge following the event.

**Participating Directors** – are encouraged to complete the contest evaluation for every North Carolina Bandmasters Association sanctioned event located on the NCBA website at [www.ncbandmasters.org](http://www.ncbandmasters.org).

**Chief Judge** – is required to collect and return duplicate judging sheets, the evaluation forms completed by the judges, and must provide each judge a copy of one of their adjudication tapes as a resource for self-evaluation and education

# **RULES AND REGULATIONS**

## PERFORMANCE BOUNDARIES AND MARKINGS

*Provide specific information regarding boundary regulations (if any) and size of pit area.* Specific boundaries must be defined. For timing purposes only, the *performance area* will be defined as the area between the goal lines and front and back sidelines.

The field must be a regulation high school football field and marked accordingly (every 5 yards, high school hash marks, etc.). A marker, which is visible to the performers, must be placed on at least every other yard line along the front sideline.

*Provide other specific information regarding how the field is marked (location of numbers, etc.) and location of gates (size, accessibility, etc.) for entrance and exit.*

All non-performing personnel (prop movers or holders, sound adjustment, flag runners, etc.) must not participate in anyway during the performance time. **Any violation of this rule is subject to a performer violation penalty.** The Chief Judge may wave this rule in cases of adverse weather conditions or where child safety is a concern.

## PERFORMANCE REQUIREMENTS

For timing purposes only, the *performance area* will be defined as the area between the goal lines and front and back sidelines. Each participating band will have 15 minutes to set-up, warm-up, perform, and exit the performance area. They must present a performance of no less than 7 minutes. ***Timing violations are subject to penalty (see page 7).***

Each band will be allowed to set-up and warm-up anywhere in the performance area. Timing will begin at the cue of the Gate Official. Timing will stop when all equipment and members are past the exit line as defined by the contest host. All performers, including stagehands assisting with on field set-up, must not enter until instructed to do so by the Gate Official.

Upon visual cue of the Timing Official (at the direction of the director/drum major) or no later than three (3) minutes and 30 seconds into time, the announcer will introduce the band as follows:

*“Joining us from (name of town and state, please welcome the (name of school) High School Marching Band!”(pause for audience response) “Their musical selections include the following (information provided on script sheet).*

*“The (name of contest) is proud to present in competition performance, Drum Major(s) (name(s) of drum major(s)) and the (name of school) High School Marching Band!”*

A drum major salute is no longer necessary to indicate that the band is ready to start; however if the drum major(s) are going to salute, it should occur at this time.

Adjudication will begin with the first note of music or the first step by a member of the ensemble, whichever comes first. Performance timing will end with the last note played or last step taken. Musical exits will be included in the performance time. Visual moves (with percussion cadence or silent) are considered part of the performance time.

Bands must completely vacate the performance area (the area between the goal lines and front and back sidelines) within the 15-minute total time. *Exit time and entrance time of the two bands may overlap in order to maintain the flow of the event.* Non-performers may assist in the exit process. A drum tap is recommended. (Recognizing that full cadences and “trooping of the stands” can be an important part of many shows, specific exit procedures are left to the discretion of the event host, as long as they do not exceed the 15-minute limit).

## **PENALTIES**

Timing penalties will be assessed for:

Under 7 minute performance time:	0.1 point per 3 seconds or fraction thereof
Overtime of 15 minute total time:	0.1 point per 3 seconds or fraction thereof
Performer violation:	3 point total penalty regardless of number of infractions

## **ELECTRONICS**

All electronically produced music must be “live,” in “real time,” and be performed by a student. No prerecorded music is to be used. **All electronic sound boards must be operated by students.**

Narration and sound effects may be prerecorded and used without penalty.

*Specify if the host organization will provide electricity and the location of the source relative to the intersection of the front sideline and the fifty (50) yard line.*

The event host is not responsible for any interruption in the supply of electricity.

**Any violation will result in a penalty (or disqualification) at the discretion of the chief judge in consultation with the event host.**

## **RESTRICTIONS**

No fire, pyrotechnics, fireworks, firing of weapons, or the use of any hazardous materials that could endanger the stadium surface, participants, or spectators will be permitted.

No animals will be allowed as part of performance.

No band may perform a routine that requires the stadium lights to be turned off.

No powder and/or any material that might damage the field, leave excessive residue (paper wrappings, etc.), and/or disrupt the scheduled flow of the event will be permitted.

No band or portion of any band may use the performance area for practice during the week prior to the event.

*Provide other site specific restrictions.*

**Any violation of these restrictions will result in a penalty (or disqualification) at the discretion of the chief judge in consultation with the event host.**

# ADJUDICATORS AND AWARDS

## INTRODUCTION

The system employed to rank (establish order of) and rate (assign points to) the ensembles participating in this event will operate on the assumption that music is the most important aspect of a marching band's performance. The visual component of the program will serve to present and enhance the musical performance. With this in mind, the weight of the numbers in the scoring system will place sixty percent (60%) of the value on music and forty percent (40%) on visual concerns. However, the effectiveness of the music and visual program will be given more weight than the execution of the music and movement. As a result, sixty percent (60%) of the score is drawn from the general effect area and forty percent (40%) from within the performance area.

## ADJUDICATORS

There will be a certified Chief Judge who **will not score any bands or help to determine the outcome of the event** (except when pressed into service by an emergency). The Chief Judge **cannot be the event contest host/band director**. The Chief Judge of each show will be selected in consultation with the marching band committee. Once selected, the Chief Judge may assist if the contest host desires in the selection of the remainder of the judging panel.

The responsibilities of the Chief Judge will include:

- a. providing an overview of the system to the judging panel before the event.
- b. explaining the adjudication sheets and educating the judging panel regarding terminology, number management, criterion information and specifics on each sheet.
- c. overseeing number management and helping to prevent unusual spreads and ties.
- d. collecting completed evaluation forms, recap sheets, and carbon copies of adjudication forms.
- e. double taping each judge during some part of the contest in order to aid the judge's self-evaluation and education.
- f. completing a contest evaluation form and reporting any irregularities to the North Carolina Bandmasters Association's Marching Band Committee.
- g. assessing, in consultation with the host band director, penalties presented by the timing official.
- h. training the tabulator(s) and overseeing their work.
- i. training the announcer on the band announcement
- j. training the Timing Official and Gate Official
- k. serving as a liaison between the judging panel and the host band director.
- l. distributing payment checks to the judging panel at the conclusion of the event and upon receipt of their evaluation forms (*it is the responsibility of the contest host to hire and provide payment to the members of the adjudication panel.*)
- m. serving as a panel member in the event of an emergency.

The six member judging panel, which will score the bands and determine the outcome of the contest, will adjudicate the following captions

Music Effect – two judges

Visual Effect – one judge  
Music Performance Individual - one judge  
Music Performance Ensemble – one judge  
Visual Performance – one judge

There will be a Timing Official who will enforce all timing, procedure, and restriction violations. This official will also document the number of performers and determine classification if contest uses number of performers for class determination. There will also be a Gate Official responsible for coordinating the entrance of all bands.

## **JUDGE LOCATIONS**

**Music Effect Judges** - located in the press box and will be stationary during the entire performance. They will utilize both a tape recorder and score sheet to provide a commentary of their evaluations. There are two judges in this caption.

**Visual Effect Judge** - located in the press box and will be stationary during the entire performance. He/she will utilize both a tape recorder and score sheet to provide a commentary of his/her evaluation. There is one judge in this caption.

**Music Performance Individual Judge** - located at field level and encouraged to move freely through and around the ensemble, keeping a reasonable distance from the performers as not to intimidate them or interfere with their performance. He/she will utilize a tape recorder to provide a commentary of his/her evaluation. There will be one judge in this caption.

**Music Performance Ensemble Judge** - located in the press box and will be stationary during the entire performance. He/she will utilize a tape recorder to provide a commentary of his/her evaluation. There will be one judge in this caption.

**Visual Performance Judge** - located in the press box and will be stationary during the entire performance. He/she will utilize a tape recorder to provide a commentary of his/her evaluation. There will be one judge in this caption.

**Timing Official** – located on the field. They are responsible for notating performance start and stop time and exit timing. He/she will utilize a form to report information regarding timing and other relevant information and turn this into the Chief Judge for assessment of relative penalties.

**Gate Official** – located near the entry gate. They will be responsible for band entrances and starting their set-up time. In coordination with the Timing Official and Chief Judge, they will be responsible for determining the best procedure for band entrance so as to allow all bands a full set-up time yet not impede the flow of the event.

*Percussion Judge – include location and method of providing commentary if applicable. The committee recommends that these judges not be located on the field*

*Drum Major Judge – include location and method of providing commentary if applicable*

*Auxiliary Judge – include location and method of providing commentary if applicable*

## TABULATION PROCESS AND DETERMINING AWARDS

The score assigned by the Music Performance Individual judge and the Music Performance Ensemble judge will be averaged. That score will represent 20% of the total score.

The scores assigned by the judging panel will be tabulated as follows:

Average of Music Performance Individual/Ensemble	20 points*
Visual Performance	20 points
Visual Effect	20 points
Music Effect	20 points
Music Effect	<u>20 points</u>
<b>TOTAL POINTS</b>	<b>100 POINTS</b>

After scores are tabulated, all penalties imposed for various infractions will be deducted from the raw score to determine the final score. If two or more bands have the same final score, the higher placement will be awarded to the band with the **higher General Effect total** (sum of Visual Effect and two (2) Music Effect scores).

Scores from separate percussion adjudicators, auxiliary adjudicators, or drum major adjudicators will not be used in determining the raw or final score, as this would reward those areas twice (percussion contribution is considered in both music performance and music effect, drum major contribution is considered in both music performance and music effect, and auxiliary contribution is considered in both music effect and visual effect).

### **“BAND(S) OF THE DAY” OR “GRAND CHAMPION” AWARDS (if applicable)**

Award recipient will be determined by the final score, as determined by the tabulation process outlined (**scores from separate percussion adjudicator, drum major adjudicator, or auxiliary adjudicator can not be used**).

### **CAPTION AWARDS (if applicable)**

**Effect** – determined by the total of the scores awarded by the two (2) Music Effect judges plus the score awarded by the Visual Effect judge.

**Music Performance** - determined by the average of the scores awarded by the Music Performance Ensemble and Music Performance Individual judges.

**Visual Performance** - determined by the score awarded by the Visual Performance judge.

### *Percussion – provide information on how award is determined*

\* - this score may not be considered when determining any other awards

\* - scores assigned by members of the 6 person panel may not be used to determine this award

### *Drum Major – provide information on how award is determined*

\* - this score may not be considered when determining any other awards

\* - scores assigned by members of the 6 person panel may not be used to determine this award

*Auxiliary – provide information on how award is determined*

*\* - this score may not be considered when determining any other awards*

*\* - scores assigned by members of the 6 person panel may not be used to determine this award*

# THE ADJUDICATION PROCESS

## INTRODUCTION

Adjudicators come from various backgrounds and geographic locations. These factors, along with regional style differences and individual opinions and preferences, will bring a broad range of experiences to the contest. While these varied experiences are important to participants, it is also important to promote consistency in the adjudication process. At all times, judges should simultaneously evaluate the content (what is being performed) and the performance (how it is being performed).

## CRITERIA REFERENCE SYSTEM

The Criteria Reference System developed by the Marching Band Committee of the North Carolina Bandmasters Association is similar to systems used throughout the country to evaluate band performances, regardless of style, with the purpose of maintaining uniformity, objectivity, and consistency throughout an entire event. The achievement level displayed by the performers is the focus of the adjudication system and criteria for entrance into each box on the score sheet is printed on the back of that particular sheet.

## GENERAL INFORMATION REGARDING THE JUDGING OF EFFECT

The primary premise of general effect judging is that the judge must be prepared mentally to be entertained! Effect judges are a widely experienced and critical part of the audience, and are there to enjoy and react to the performance.

Each adjudicator will have preferences, whether they are in choice of music, manner of presentation, or style of interpretation. The effect judge in this caption will allow themselves to appreciate what is good about a given production based on what is being presented. In order to do this, effect judges must remove themselves from their own preferences and opinions and recognize and appreciate the approach others are attempting to use to reach the audience.

Entertainment can take many forms (comedy, drama, pathos, etc.) and the entire range of emotion should be considered as being valuable in programming. A production that successfully touches the audience emotionally on the deeper side of the scale should receive equal consideration with programs that consist primarily of qualities that make us feel good.

Audience reaction is one indicator of effectiveness and the judge must distinguish between genuine response to excellence of performance and the effort of hometown supporters. A genuine audience reaction to something that leaves the judge unimpressed warrants credit, for it has achieved effect. At

the same time, the judge must credit those productions found to be worthwhile and well done, even though the reaction of the general audience may be sparse.

The underlying thesis is that credit must be given to that which is well prepared, performed with excellence, and evokes an emotional response.

## **MUSICAL EFFECT CAPTION**

### **Overview:**

The Music Effect sheet has two sub-captions: Repertoire Effectiveness and Showmanship Effectiveness. It is the intent of this sheet to evaluate the contribution of the three primary groupings (woodwinds, brass, percussion), as well as any other acoustic and/or electronic musical elements, when evaluating the ensembles' collective effectiveness in presenting the musical portion of the production. The adjudicator must consider the representation of the performance, the sincerity and emotion of the performance, and the relationship of all musical and visual elements toward effective presentation of the music.

In each of the two sub-captions on the sheet, the adjudicator is actually evaluating the performers and the writer(s)/teacher(s). The Repertoire Effectiveness sub-caption strongly reflects the "what" of the performance, while the Showmanship Effectiveness sub-caption, by design, reflects the "how" of the performance.

### **Repertoire Effectiveness**

Repertoire Effectiveness credits the degree and depth to which the musicians are able to represent the elements of musicianship through the ensemble performance of the written program. Consideration is given to all skills, devices, ingredients and qualities that achieve optimum effect. Coordination of events to provide a strong audio blend and visual support for the musical presentation warrants careful evaluation. The coordination of the written program is the harmonious functioning of the musical and visual elements. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub caption credits the manner and extent to which the design team has created, coordinated and maximized an effective program. It is implicit that the written program provides the opportunity to create effect.

### **Showmanship Effectiveness**

Showmanship Effectiveness credits the level at which the musicians demonstrate their emotional involvement in the program, and their ability to generate the desired response from the audience. While an adequate level of proficiency is required, this caption is primarily concerned with the communication of the intensities of emotion. Showmanship is the energizing quality of the performers that generates program effectiveness unattainable through repertoire only. The showmanship contribution of the performers is that quality which makes the entire presentation greater than the sum of its parts. It is implicit that the written program provides the opportunity to create effect.

## **VISUAL EFFECT CAPTION**

### **Overview**

The Visual Effect sheet has two sub-captions: Repertoire Effectiveness and Showmanship Effectiveness. It is the intent of this sheet to evaluate the design team's program as performed by the performers. The adjudicator must consider that the designers include ideas, which are planned to produce effect and be coordinated. In addition, it must be considered that the design team will assist the performers with their approach to the program in order to enhance and produce showmanship. The performers need to present a readable program with a degree of execution and emotion that allows all the aspects of the program to "come to life".

In each of the two sub-captions on the sheet, the judge is actually scoring the performers and the writer(s)/teacher(s). The Repertoire Effectiveness sub-caption strongly reflects the "what" of the performance and the Showmanship effectiveness sub-caption, by design, should reflect the "how" of the performance.

### **Repertoire Effectiveness**

Repertoire Effectiveness credits the degree and depth to which the performers are able to communicate effect and visual enhancement of the music through the written program. Consideration is given to all skills, devices, ingredients and qualities that achieve optimum effect. Careful attention must be given to the coordination of events, musicians, and auxiliaries in order to bring about a strong audio blend and add visual support for the musical presentation. Coordination effectiveness of the written program is the harmonious functioning of the visual and musical elements contained in it. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub caption should credit the manner and extent to which the design team has created, coordinated, and maximized an effective program. It is implicit that the written program provides the opportunity to create effect.

### **Showmanship Effectiveness**

Showmanship Effectiveness credits the level at which the performers demonstrate their emotional involvement in the program, and their ability to generate the desired response from the audience. While an adequate level of proficiency is required, this caption is primarily concerned with the communication of the intensities of emotion. Showmanship is the energizing quality of the performers that generates program effectiveness unattainable through repertoire only. The showmanship contribution by the performers is that quality which makes the entire presentation greater than the sum of its parts. It is implicit that the written program provides the opportunity to create effect.

## **MUSIC PERFORMANCE INDIVIDUAL CAPTION**

### **Overview**

The intent of this sheet is to evaluate the performance accuracy, tone quality, intonation, and the realized musical demand placed on the performers at field level. The adjudicator must move throughout the ensemble in order to sample and evaluate all individuals in all sections (woodwind, brass, percussion) of the ensemble during the performance, keeping a reasonable distance from the performers as not to intimidate them or interfere with their performance. **Staying on the sideline or on the outer perimeter of the ensemble is not an option.** The adjudicator must strive to evaluate

the majority of the ensemble the majority of the time, and should not be concerned with ensemble factors except as they occur randomly through chance positioning. The adjudicator should avoid following or zeroing in on a few individuals (strong or weak) if they are not truly representational of the ensemble.

The sheet is organized with Woodwinds at the top, Percussion in the center, and Brass at the bottom and the adjudicator must give attention to each of the three sections in approximate relative proportion to the number of performers in each section. A balanced evaluation will necessitate seeking out woodwind contribution when the section is not physically or musically prominent, as well as frequent attention to the percussion section (including front ensemble) at times other than exposed solos. The credit given should reflect the relative proficiency of each section, realizing it is possible that an ensemble may have one excellent section, one average section, and one weak section.

## **MUSIC PERFORMANCE ENSEMBLE**

### **Overview**

The intent of this sheet is to evaluate the ensembles' musical performance based on accuracy and uniformity as perceived from the vantage point of the audience. Technical and intonation accuracy and tone quality is to be considered in light of the demand of the content and the exposure of the performers. The **effectiveness** of the musical performance is **not to be considered**. It is imperative that this adjudicator only evaluates how well the performers execute what it is that they are attempting to do musically, not how effective is the musical performance is to the audience.

The percussion section is the responsibility of all music performance adjudicators and will require specific attention. It is necessary to sample the section throughout the program as well as the specific attention required during any percussion features.

**Tone Quality and Intonation** - credits the ensembles achievement of proper tone production, which is obtained when the three major aspects of intonation, focus, and timbre are properly utilized by the segments contributing to the sonority of the total ensemble. Consideration must also be given to the appropriate dynamic contribution of the sections, choirs, and voices to the total ensemble.

**Accuracy and Definition** - credits the excellence with which the entire ensemble controls the accuracy and cohesiveness of the musical performance. Consideration is given to the clarity and correctness of rhythmic interpretation, control of ensemble pulse and tempo and the use of the proper method of enunciation relative to style and pedagogy.

## **VISUAL PERFORMANCE ENSEMBLE CAPTION**

### **Overview**

The intent of this sheet is to evaluate the technical proficiency of the marchers from the vantage point of the audience. The evaluation is composed of excellence identification and demand on the ensemble, with the consideration of content and construction. The **effectiveness** of the performance is **not to be considered**. It is imperative that this adjudicator only evaluates how well the performers execute what it is that they are attempting to do visually, not how effective is the visual performance is to the audience. Equally important is the concept of evaluating the presence of a style within the

ensemble, not indicating a preference of style. Visual Performance Ensemble credits the relative ability of the performers. Based on the demand of the program, it is possible for a group to have a greater actual number of errors and receive more credit (points) than a group with fewer errors. This allows more flexibility in that instances of slight aberrations of control can be noted, with the cumulative effect of its consistent occurrence lowering the score while occasional lapses of control in extremely difficult situations (blind sets, no recovery time, etc.) can be negated to negligible significance relative to how well the difficult maneuver was performed.

**Quality of Technique** - credits the quality of body carriage/control, equipment (both instrumental and auxiliary), technical accuracy, and the ability of the ensemble to project those elements of the chosen style.

**Accuracy and Definition** - credits the ability of the performers to maintain overall clarity and accuracy while changing or maintaining primary, secondary, tertiary, etc. focal points. Student to student form relationships should be evaluated, as well as the timing and continuity of the entire visual program.

### ***PERCUSSION***

*Provide overview of criteria and sub-caption descriptions as appropriate if an additional judge will evaluate this caption. Note: Members of the 6 person panel may not be used to judge this caption.*

### ***DRUM MAJOR***

*Provide overview of criteria and sub-caption descriptions as appropriate if an additional judge will evaluate this caption. Note: Members of the 6 person panel may not be used to judge this caption.*

### ***AUXILIARY CAPTIONS***

*Provide overview of criteria and sub-caption descriptions as appropriate if an additional judge will evaluate this caption. Note: Members of the 6 person panel may not be used to judge this caption.*

### **CONCLUSION**

In order for marching bands in the state of North Carolina to have any opportunity for continuity in their activity, certain regulations must exist. Although creativity and diversity are to be encouraged among the many marching band events throughout the state, it is important that some elements remain consistent from event to event. This “manual” is simply a place to begin and will be constantly modified and improved in order to keep pace with the constant innovations brought forth by the competitors it hopes to serve.

*Last Edited  
May 4, 2008*