

GHS MARCHING CONTEST ADJUDICATORS' MANUAL

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GHS MARCHING CONTEST ADJUDICATORS' MANUAL

1.0 Introduction

1.1 Welcome to Judges

Welcome to the first annual Greeneville High School Invitational Marching Band Contest! We have developed what we hope will be a unique contest format for Eastern Tennessee. As a judge you are a vital part of the success of this festival. At the conclusion of the festival we want you to provide us with your feedback so that we can continue to improve this event.

This manual has been developed to assist our judges in providing the best possible experience for our bands. We ask that you please read the manual thoroughly. Please study the score sheet, rubrics, and scoring guidelines carefully before the day of the contest.

1.2 Contact Numbers

Should you have any questions at all, please contact one of the following persons:

Peter Hodges
423-639-1962 (home)
petehodges2002@yahoo.com

Jim McGowan
423-636-2156 (ofc)
423-638-1598 (home)
j_tn@yahoo.com

In case of an emergency you may also contact the Greeneville High School band director, David Price, at the following telephone numbers and e-mails:

423-787-8072 (ofc)
423-798-0345 (home)
priced@gcschools.net

1.3 Mission Statement

Our mission is to provide a fair, positive, constructive, and enjoyable educational experience for our participating bands. We will continue to develop and refine our system of adjudication so that all band members, directors, and supporters will feel that they were treated fairly and that the festival was beneficial to them.

1.4 Philosophy of Contest

We believe that marching band is one component of a well-balanced, comprehensive instrumental music program. We further believe that participation in marching contests has great educational value for students, directors, and their supporters. We believe that the system used to judge bands should be criterion referenced and fair to all bands. Finally, we believe that the musical program and its execution should be considered more heavily in the scoring system than the visual portion of the program.

2.0 Expectations for the judges

2.1 Educational value of the contest

Our mission is to provide a *positive* educational experience for all concerned. With this in mind, please remember that you are talking to the *students* as you critique the performance. Negative, biting, sarcastic comments are wholly inappropriate at this event. Your critical comments should be stated in such a way as to encourage continued progress. Constructive criticism should be accompanied by suggestions for improvement. Please use praise whenever possible.

2.2 Professionalism

2.2.1 Judges staying at the hotel will be transported to the festival site at 8:45 a.m. the morning of the event.

2.2.2 Judges providing their own transportation should arrive at the site at 9:00 a.m. Please be prompt.

2.2.3 While no "uniform" is required, judges are expected to dress in a professional manner.

2.2.4 Judges are to refrain from the use of alcohol at the site. Judges may smoke only in designated areas.

2.2.5 Judges should not discuss their scores with other judges during the course of the festival.

2.2.6 Judges should initial any erasures on the score sheet. If time permits, do another sheet.

2.2.7 Judges are to keep a record of their scores.

2.2.8 Judges are to hold the scores of the first 3 bands in each classification before transferring them to the final score sheet.

2.2.9 Judges should not have any ties within their own scores.

2.3 The festival will provide:

2.3.1 Tape recorders, blank tapes, pencils, score sheets, clip boards.

2.3.2 An auditor to double-check score tallies before they are entered into the computer.

2.3.3 A host to assist the judge during the festival.

2.3.4 An official timekeeper.

2.4 The judge will provide:

2.4.1 A tape recorder and extra batteries, if they prefer to use their own equipment.

2.4.2 A calculator.

3.0 The judging system philosophy

3.1 Philosophy

The system employed to rate and rank the bands will operate under 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. Thus, 60% of the final score will be derived from music and 40% from visual. It should be noted that *effectiveness* of the musical and visual program will be given more weight than the *execution*. Therefore, 60% of the final score is derived from the *effect* area while 40% is drawn from the *performance* area.

3.2 Scoring system and judging panel

The five-member panel of judges will consist of the following:

Music Performance Ensemble	one judge	20% of score
Visual Performance Ensemble	one judge	20% of score
Visual Effect	one judge	20% of score
Music Effect	two judges	40% of score

Each judge will award a maximum of 200 points, making the highest possible score for any band 1000 points. All judges will be located in the press box.

3.3 Tabulation

After the scores are tabulated, any penalties imposed for various infractions will be deducted from the total score. If two or more bands have a tie in their final score, the higher placement will be awarded to the band with the higher total effect scores, minus any penalties that were imposed.

3.4 "Grand Champion" Award

The Grand Champion winner will come from tabulation of the five band judges' scores only. No consideration will be given to scores from the color guard (majorettes), percussion or drum major judges. The reasoning behind this concept is that to add in those additional scores would be to reward those

areas twice. The contribution of all three of those auxiliaries is considered both in music execution and in general effect.

3.5 Auxiliary ratings and rankings

Drum major, color guard (majorettes), and percussion for each band will be rated and ranked within each class. These rankings will in no way affect the winning band of the class or the grand championship.

4.0 Judging Captions and Responsibilities

The criteria reference system is used throughout our 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. **The adjudicator is responsible to simultaneously evaluate the content (what is being performed) and the performance (how well it is being performed).** Criteria for entrance into each box on the score sheet are printed on the back of each particular sheet.

4.1 Music Performance Ensemble

The purpose of evaluation on this sheet is to rank musical performances of the ensembles based on *accuracy and uniformity* of each performance as perceived from the vantage point of the audience. **The effectiveness of the performance is not to be considered.** The judgment of technical accuracy, intonation accuracy, and tone quality is to be made with consideration of content – i.e., demand and exposure of the performers. This judge must act as an analyst. Evaluate how well the performers do what they are doing, not how effective it is to the audience. The percussion section must also be considered. Sample each section of the band (guard included) throughout the show.

Tone Quality and Intonation evaluates how closely the ensemble has achieved proper tone production. It is the result 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 as well as the control of ensemble pulse and tempo. Evaluate the instrumentalists' use of the proper method of articulation relative to style.

Musicality evaluates the overall achievement of the musical ensemble relative to musicality. Consideration is given for the level of musical achievement displayed through appropriate demonstration of expressions, dynamics, phrasing and correct idiomatic interpretation. The art involved in displaying musicality requires aesthetic sensitivity and a deep understanding of the idioms involved.

4.2 Visual Performance Ensemble

The purpose of evaluation on this sheet is to determine the most technically proficient marching group 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 judge evaluates how well the performers execute what the band is attempting to do, not how effective what they are doing 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.

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

Accuracy and Definition considers the ability of a group to maintain overall clarity and accuracy while changing or maintaining primary, secondary, tertiary, etc. focal points. Student to student form relations should be evaluated, as well as the timing and continuity of the entire visual presentation.

Visual Artistry is a discussion and analysis of the breadth and depth of the student portrayal of a program, not the effect. This is not a question of quantity of material and presentation, but a question of care, refinement and details used by the design team on the arrangement of the program.

The performers' influence rests on the readability of the program and on the performers' ability to allow all of the written logic and nuances to be presented clearly. This latter comment is a consideration beyond simple readability. Simple readability rests on the clarity of the intent of the writer. If a judge recognizes what the writer meant to say, readability is present. Readability would mean the recognition of forms and the general visual intent at the beginning and the end of the musical phrases. The refinement aspect means full awareness of the shape of the forms and the full understanding of what happens inside the musical phrases; these are the nuances.

Visual performance ensemble is an evaluation of the relative ability of the group. It is entirely possible that a group may have a greater actual number

of errors and score higher than another based on an evaluation of what they did. This allows you more flexibility in gray area situations. Instances in which there is a slight aberration of control can be noted, with the cumulative effect of its consistent occurrence being lowering of the mark. On the other hand, occasional lapses of control in extremely difficult situations (blind sets, no recovery time, etc) can be negated to negligible significance relative to how well this difficult maneuver was performed.

EFFECT: GENERAL INFORMATION

The primary premise of general effect judging is that the judge must prepare mentally to allow being entertained! As judges, we are part of the audience, a widely experienced and critical part of that audience, but we are there to enjoy and react to the performance.

Understand that each judge will have preferences, whether they are in choice of music, manner of presentation, or style of interpretation. Our goal is to allow ourselves to appreciate what is good about a given production based on what is being presented.

It will be necessary sometimes to remove ourselves from our own tastes and opinions in order to recognize and appreciate the approach others are attempting to use to reach the audience. We must realize that entertainment can take many forms. A show 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 can influence ones' impression of program effectiveness unless the judge can interpret genuine response to excellence of performance as opposed to the effect of hometown supporters. A genuine audience reaction to something that left you unimpressed personally warrants credit, for it has achieved effect. At the same time it is important to credit those productions that you find to be worthwhile and well done, even though the reaction of the general audience may be cool. The underlying thesis here is that we must credit that which is well prepared, is performed with excellence, and evokes an emotional response.

4.3 Visual Effect

The visual effect sheet has three sub-captions: Repertoire Effectiveness, Showmanship Effectiveness, and Coordination Effectiveness. The intent of this sheet is to evaluate the design team program **as performed by the performers**. This judge must consider that the designers include ideas, which are planned to produce effect, and which are planned to 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 the program to “come to life” in all of its aspects.

In each of the three sub-captions on the sheet, the judge is actually scoring both the performers and the writers/teachers. The intent of Repertoire Effectiveness and Showmanship Effectiveness is to reflect primarily the contributions of the performers. The Coordination Effectiveness sub-caption necessarily places more emphasis on the *written contribution* to the success of the program as performed by the students. The requirement for the judge is to evaluate only the *effectiveness of the performance based on the quality of the program*. The sub-captions and their individual headings are to be used only as a guide to determine the extent of the effect created.

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 of those skills, devices, ingredients and qualities that achieve optimum effect. This sub-caption credits the manner and extent of the effect created by the repertoire to the extent it is readable.

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.

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.

4.4 Music Effect

The judge here is to consider the contributions of all three of the primary groupings, woodwinds, brass, and percussion, as well as any other musical elements, acoustic or electronic, in determining the score in this caption. The

goal is to decide which ensemble collectively presents the most effective musical program. To be determined is which group has the best balance of:

4.4.1 Representation of the performance

4.4.2 Sincerity and emotion of the performance

4.4.3 The most advantageous relationship of all visual and musical elements toward effective presentation of the music.

In each of the three sub-captions, the judge is actually scoring both the performers and the writer/teachers. The repertoire effectiveness and showmanship effectiveness sub-captions reflect primarily the contributions of the performers. The coordination effectiveness sub-caption places more emphasis on the *writer's* contribution to the success of the program as performed by the students.

Repertoire Effectiveness credits the degree and depth to which the wind and percussion performers are able to represent the elements of musicianship through the ensemble performance of the written program. Consideration is given to all of those skills, devices, ingredients and qualities that achieve optimum effect. This sub-caption credits the manner and extent of the effect created by the repertoire as performed.

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.

Coordination Effectiveness is the harmonious functioning of the visual and musical 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.

4.5 Auxiliaries

There are separate judges for drum major, percussion and color guard/majorettes. Scores from the auxiliaries will not be included in the tabulations for *class winner* and *Grand Champion*. To add in these additional scores would be to reward these areas twice. Percussion contribution is

considered in both music execution and music effect, color guard contribution is considered in both music effect and visual effect, and drum major contribution is considered in both music execution and music effect.

5.0 Summary

5.1 Numbers management

The criteria reference system requires that rating and ranking be done on a sub-caption basis so that each sub-caption number is a ranking and rating in and of itself. When the total of the sub-captions indicate a tie in the overall sheet with another band, the judge should re-evaluate his sub-caption numbers to see if the tie can be broken.

A maximum score in any sub-caption is inappropriate in any contest prior to the last band to take the field. It is particularly inappropriate when assigned early in the contest. Each judge should take great care to assign numbers early in the contest that will allow him plenty of room to move in either direction as the contest continues. Avoid getting "boxed in" with either very high or very low starting numbers.

5.2 Point spreads

This festival has adopted the following guidelines to assist judges in determining their scoring and specifically their score spreads. These guidelines are also intended to help directors and students to understand their score.

- **1 – 3 points:** The bands are very comparable. They could perform again and the results could easily be reversed. They are close neighbors.
- **4 – 6 points:** The bands are reasonably comparable with some minor differences between them, but one band is obviously better. They are still in the same neighborhood.
- **7 – 9 points:** The bands have some definitive differences between them that are easily identifiable. They could perform again and the results would probably not change.
- **10 points +:** There are significant differences between the bands.

6.1

GREENEVILLE HIGH SCHOOL INVITATIONAL MARCHING BAND CONTEST

MUSIC PERFORMANCE ENSEMBLE

PLACEMAT

This judge is responsible for evaluating all performers' achievement level. Achievement is the end product of what the performers are given and how well they demonstrate those responsibilities.

Tone Quality and Intonation:

- Which band's woodwinds, brass and percussion demonstrated greater tone quality and intonation through consistent demonstration of balance, blend, pitch, breath support, tonal focus and timbre?

Accuracy and Definition:

- Which band's woodwinds, brass and percussion demonstrate greater accuracy and definition through the students' command of pulse, tempo, rhythm, ensemble cohesiveness, and rhythmic interpretation?

Musicality:

- Which band's woodwinds, brass, and percussion demonstrate greater musicality through consistent demonstration of phrasing, dynamic contrast, expression and interpretation?

6.2

GREENEVILLE HIGH SCHOOL INVITATIONAL MARCHING BAND CONTEST

VISUAL PERFORMANCE ENSEMBLE

PLACEMAT

Achievement is the end product of what the performers are given and how well they demonstrate those responsibilities.

Accuracy and Definition:

- Which band is best able to control the interval and balance in their forms?
- Which band best demonstrates the ability to orient their bodies, instruments, or equipment to best enhance the visual/musical performance?
- Which band demonstrates best the ability to control the timing of footwork and movement?

Visual Artistry:

- Which band best demonstrates the ability to visually portray the written visual and musical programs?
- Which band best demonstrates a consistent style of movement fundamentals?
- Which band best demonstrates an ability to recover from errors and maintain poise?

6.3

GREENEVILLE HIGH SCHOOL INVITATIONAL MARCHING BAND CONTEST

VISUAL EFFECT

PLACEMAT

Achievement is the end product of what the performers are given and how well they demonstrate those responsibilities.

Visual Effect is the utilization of all elements to bring about maximum effectiveness of the visual representation of the musical performance.

Repertoire Effectiveness: Which band had the greater:

- Creativity and imagination?
- Success in enhancing the musical program through the visual program?
- Visual musicality?
- Detailing, nuance, and artistic quality?
- Quality of design?
- Variety of effects?

Showmanship Effectiveness: Which band had the greater:

- Ability to display an understanding of their visual responsibilities and convey a confident and stylistic approach to their character?
- Ability to reach a level of believability with passion that generates program effectiveness unattainable through repertoire only?
- Ability to entertain the audience?
- Ability to perform with confidence, understanding, and a high level of physical skill?
- Ability to perform with spirit/intensity?

Coordination Effectiveness: Which band had the greater:

- Strength of coordination between the music and the visual elements?
- Auxiliary contribution, exhibiting a clear understanding of the musical program's intent, and delivering its message?
- Success in the development, connection, and evolution of planned events?
- Ability to realize maximum emotional reaction and effect?
- Success in visual and musical staging in both placement and in time?

6.4

GREENEVILLE HIGH SCHOOL INVITATIONAL MARCHING BAND CONTEST

MUSIC EFFECT

PLACEMAT

Achievement is the end product of what the performers are given and how well they demonstrate those responsibilities.

Music Effect is the utilization of all elements to bring about maximum effectiveness of the musical performance.

Repertoire Effectiveness: Which band had the greater:

- Elevation of the musical repertoire through the contribution of woodwinds, brass, and percussion?
- Musical imagination and creativity?
- Demonstration of interpretive and expressive elements used to enhance effect?
- Success in presenting musical events in a manner that elicited interest, direction, and flow?
- Variety of musical effects?
- Strength of aesthetic, intellectual, and emotional facets of the musical repertoire?

Showmanship Effectiveness: Which band had the greater success:

- In communicating the intended purpose and creative vision of the musical program?
- Bringing the music to life?
- Reaching a level of believability with passion that generates program effectiveness unattainable through repertoire only?
- In entertaining the audience?
- Performing with confidence, understanding, and high level of musicianship?
- Performing with spirit and intensity?

Coordination Effectiveness: Which band had the greater:

- Strength of coordination between the music and the visual elements?
- Strength in integrating and coordinating woodwind, brass, and percussion elements?
- Auxiliary contribution, exhibiting a clear understanding of the musical program's intent, and delivering its message?
- Success in the development, connection, and evolution of planned events?
- Ability to realize maximum emotional reaction and effect?
- Success in musical staging in both placement and in time?

6.5

GREENEVILLE HIGH SCHOOL INVITATIONAL MARCHING BAND CONTEST

Color Guard

PLACEMAT

The Goal of the Color Guard caption is to reward the Achievement of the Performers, based on the Content, through the given philosophy.

In the analysis and comparison steps, consider the following in arriving at your sub-caption rankings.

EFFECTIVENESS:

- Who had the better projection of style?
- Who generated emotion more successfully?
- Who had the better staging/written drill?
- Who best enhanced the overall program/performance?

PERFORMANCE

- Who had the better projection of style?
- Who had the greater maturity?
- Who demonstrated the better technique?
- Who had the fewest breaks?
- Who had the speediest recovery?
- Who generated the greater emotion?
- Who displayed the better marching technique?

CONTENT:

- Who demonstrated the better visual musicality?
- Who demonstrated the greater creativity?
- Who demonstrated the greater originality?
- Who had the greater maturity of content/range?

REMEMBER, THESE QUESTIONS ARE NOT IN ORDER OF IMPORTANCE. ASK ALL OF THE QUESTIONS BEFORE YOU COME TO YOUR DECISION.