

MUSIC EXECUTION—ENSEMBLE

Evaluate woodwind and brass sections as well as the wind ensemble as a whole. Evaluation should take place from the ensemble position (pressbox or appropriate elevated distance from performers). To aid the adjudicator in properly ranking and rating this unit, a spread analysis is contained on the front of the form, as well as a criteria reference below. It is expected that all MACBDA adjudicators will familiarize themselves with and use these tools.

	0	10	20	30	40	50	60	70	80	90	100
Musicality	0-10		11-30		31-70		71-90		91-100		
	Communication is unreadable. Musicality is non-existent and dynamics are static. Wind performers exhibit little or no training in the areas of expression, idiom or style. Balance and blend is not controlled by the performers and the order of sound is chaotic. No musical demand is placed on the performer, or no evidence of responsibility is displayed.		Basic components of communication are emerging. Evidence of musicality is only occasionally present and dynamics are infrequent or often inappropriate. Wind performers exhibit little training in the areas of expression, idiom or style. Balance and blend changes are rare, or occur only with the addition or subtraction of voices. Either little musical demand is asked of the performers or it is rarely achieved.		Basic elements of communication are present but often mechanical. Attempts to perform musically are more frequent and somewhat uniform, but most often occur in identifiable individuals. The most blatant attempts at dynamic change are present and often occur at the ends of the dynamic continuum. Phrasing is present in its fundamental form but often lacks uniformity or subtlety. Proper balance and blend is present nearly half the time. Idiomatic interpretation/style is occasionally displayed by individuals but is inconsistent and lacks uniformity. Either an average level of musical demand is present, or performers are unable to perform highly demanding exposures.		Elements of authentic communication are present throughout, but can be inconsistent or unsuccessful. Attempts to perform musically are evidenced in nearly all individuals and at all times in the program, but lack a certain maturity or sophistication. An appropriate range of dynamics is displayed throughout the program but dynamics are not always uniform from player to player or section to section. Phrasing is present and makes sense but may lack subtlety or sophistication. Proper balance and blend is achieved most of the time. Idiomatic interpretation/style is authentic to the literature but occasionally lacking in individuals. A high level of musical demand is placed on the performers and is almost always successfully achieved.		Authentic communication is achieved throughout the ensemble and the program. The performers demonstrate a sophisticated understanding of their role in conveying a unified musical presentation. Dynamics are appropriately varied and uniform throughout. Evidence of phrasing that is subtle and sophisticated is present and critically matched to the idiomatic and stylistic goals of the program. A great amount of musical risk is taken on the part of the performers and is almost always successfully handled.		

	0	10	20	30	40	50	60	70	80	90	100
Technique	0-10		11-30		31-70		71-90		91-100		
	Evidence of technique or training is non-existent. Performers demonstrate little or no ability to recover from errors. Any semblance of appropriate timbre and sonority is absent. Performers exhibit little control of proper tone quality, center or focus. Tempo is rarely defined. Uniformity is impossible to evaluate and rhythms are seldom replicated in a consistent manner from player to player or section to section. Overall technical performance is chaotic. Little or no technical demand is placed on the performer, or no evidence of achievement is displayed.		Evidence of technique and training is emerging. Performer recovery almost never occurs. Sonority and timbre are generally inappropriate, and performers rarely exhibit control of proper tone quality, center or focus. Tempo is defined but the ensemble struggles to maintain a common sense of time. Uniformity is readable in a small percentage of individuals and is inconsistent from exposure to exposure. Rhythms can be discerned but are interpreted differently throughout the ensemble. Overall technical performance is immature and excellence is rarely achieved. Very little technical demand is placed on the performers or it is so difficult to read that it cannot be rewarded.		Basic evidence of training is present throughout, but often lapses. Performer recovery is slow but eventually occurs. Sonority and timbre are generally appropriate but negatively affected by individuals or sections of the ensemble. Performers exhibit average control of tone quality, center and focus, yet errors occur at extremes of range, or when performers are taxed beyond their abilities. Uniformity is readable at least half the time. Rhythms are generally approached in a uniform manner but the ensemble may lack precision and cohesiveness. An average level of technical demand is present, or the performers simply cannot perform the demands asked of them at a consistently high level.		Significant technical training is present throughout the ensemble with minor lapses occurring in individual performers or in brief segments. Performer recovery is rapid. Sonority and timbre are almost always appropriate to voicing, idiom and other compositional factors. Performers exhibit a high level of control with minimal errors in tone quality, center and focus. Rhythms are generally accurate and performed with a uniform approach resulting in a high level of ensemble cohesiveness. A high level of technical demand is present and almost always successfully achieved.		A superb level of technical training is presented by individual, sections and the ensemble as a whole. Recovery is instantaneous and smooth. Sonority and timbre are always appropriate and often exploited in an attempt to establish new standards of musical and technical performance. Performers exhibit nearly flawless control even at extremes. Rhythms are always accurate and the ensemble is consistently cohesive. A superior level of technical demand is placed on the performers and risks are almost always rewarded through superior achievement.		

VISUAL PERFORMANCE—FIELD

Evaluate all performers. Evaluation and sampling should take place on the field and from the perimeter. To aid the adjudicator in properly ranking and rating this unit, a spread analysis is contained on the front of the form, as well as a criteria reference below. It is expected that all MACBDA adjudicators will familiarize themselves with and use these tools.

	0	10	20	30	40	50	60	70	80	90	100
Accuracy & Definition	0-10		11-30		31-70		71-90		91-100		
	<p>Inexperience and/or improper understanding of basics does not allow the performers to display control of equipment, form tempo and pulse. Serious timing and rhythm problems exist. There are few moments lacking flaws, most of which are serious in nature.</p>		<p>Performers occasionally, yet inconsistently display signs of knowledge of basic fundamentals in control of equipment, form tempo and pulse. Many timing and rhythm problems exist. Individual has some awareness of responsibilities of space/line, yet many breaks and flaws exist. Members do not often display an ability to make a correction when it is possible. There are few moments of individual's readability in alignment/spacing performance.</p>		<p>Performers display moderate or average level responsibilities in space and line. Flaws or breaks occur most often when responsibilities of a greater magnitude are required. Variations in skill may be seen from individual to individual. Control of equipment may be sporadic. Some variation may occur in pulse/tempo control. Recovery from breaks/flaws is sporadic. Flaws tend to be of a larger magnitude for longer periods of time.</p>		<p>Performers display a high level of achievement of the more advance responsibilities in areas of space and line. Timing responsibilities are well demonstrated most of the time. There is demonstration of strong skills in changes of space. Corrections when necessary are made with relative ease. Flaws are infrequent and generally minor.</p>		<p>Performers display an achievement of the most sophisticated responsibilities in areas of space, line and time. There is superior response to changes in space, time and form. The responsibilities displayed are ongoing, with little time to effect corrections which are handled with ease. Flaws seldom occur.</p>		

	0	10	20	30	40	50	60	70	80	90	100
Technique	0-10		11-30		31-70		71-90		91-100		
	<p>Performers display a lack of understanding of body carriage, style and method, poise and control. Members seem generally unaware of even the most basic responsibilities.</p>		<p>Performers occasionally display an achievement of the basic level of understanding in the skills required to demonstrate style, poise and technical control. Recovery is sporadic.</p>		<p>Performers display a moderate level of achievement. Style is recognizable but not well developed. Variations in technical control/articulations are usually consistent and variations in technique are infrequent and minor. Recovery is evident and quick.</p>		<p>Performers display a generally high level of achievement. Style is not totally refined, although evident. Variations in technical control/articulations are usually consistent and variations in techniques are infrequent and minor. Recovery is evident and quick.</p>		<p>Performers display an extremely high level of understanding of style, poise and method. Recovery is accomplished with ease and speed. A high level of understanding enhances the written drill.</p>		

MUSIC GENERAL EFFECT—PRESS BOX

With a musical emphasis, evaluate ALL musical performers (woodwinds, brass and percussion) and their involvement in the total program (as complimented by visual roles and visual elements—coordination). Evaluation should take place from the ensemble position (press box, or appropriate elevated distance from performers). To aid the adjudicator in properly ranking and rating this unit, a spread analysis is contained on the front of the form, as well as a criteria reference below. It is expected that all MACBDA adjudicators will familiarize themselves with and use these tools.

		0	10	20	30	40	50	60	70	80	90	100
Repertoire	0-10	Message is unreadable. Any substance or depth contained in the repertoire is unreadable. Musical and visual elements lack coordination. A lack of understanding of the most basic elements of repertoire effectiveness makes evaluation extremely difficult. A sense of climax and resolution is either non-existent or occurs randomly. A unified message is obviously lacking. Demand is either insignificant or unreadable rendering the program void of spectator interest.										
	11-30	Basic message is emerging. Repertoire/programming occasionally displays an awareness of the fundamentals of creating effect. Evidence of a coordinated design is occasionally present and continuity is difficult to evaluate given the absence of meaningful climax and resolution. Demand is either lacking in substance or performers struggle to transform demand into effect. .										
	31-70	Repertoire/message is of an average level of substance and depth. Basic coordination of musical and visual elements is present, but fails to elicit a strong emotional response from either the performers or spectators. Performer opportunities for creativity/artistry are present but limited. Continuity, flow and a progression of ideas is either inconsistent / disjointed, or so unchanging that concepts of continuity are minimalized. Methods of climax and resolution are either average, repetitive or lacking in substance. Demand is employed as a method of effective design, but generally elicits an average level of excitement.										
	71-90	Repertoire/message is of a high level often displaying substance and depth. Coordination of elements is present and serves to heighten the program's effectiveness. Performers are given legitimate opportunities to display creativity/artistry. The unity of message combined with control over aspects of continuity (pacing/transition) result in the prolonged interest of spectators. Climax and resolution are well placed, defined, and genuine. Demand is employed as a method of effective design, is authentic to the program concept, and elicits a heightened emotional response from the spectator. Occasionally new concepts are explored.										
	91-100	Repertoire/message is superb and consistently displays both substance and depth. Musical and visual elements are seamlessly coordinated, integrated and staged. Meaningful artistic and creative opportunities are provided throughout . The repertoire is designed to facilitate a strong sense of unity involving all performance elements. The progression and pacing of the program's emotional contour is captivating, and the concept of climax and resolution is expertly employed, varied and consistently intriguing. Demand is embedded as a natural outgrowth of the program's depth and substance. New concepts are often explored.										

		0	10	20	30	40	50	60	70	80	90	100
Showmanship	0-10	Absence of experience or training results in the performers inability to either understand their role in (or method of) communicating the program's intent. The performer's intensity never seems to be aligned with the program's emotional contour. The performer is unprepared and appears uninvolved. Professionalism is seriously lacking and performers cannot handle demands placed upon them.										
	11-30	Performer involvement is inconsistent and only occasionally creates the qualities of musical effect. The performers may only occasionally display emotional involvement matched to the needs of the program. Concentration varies and energy levels fluctuate because of immaturity or technique problems. Performance seems mechanical and can be uninspired. Characteristics of professionalism are emerging, but performers rarely handle demands placed upon them.										
	31-70	Performers are somewhat aware of their roles and are capable of communicating at an average level. Emotional range of the ensemble remains either suppressed or artificially intense. The performance contains effective moments, but may be diminished or interrupted by lapses in concentration, intensity, communication or professionalism. The performer's ability to handle demand is inconsistent and often hinders their ability to generate excitement.										
	71-90	Performers are generally aware of their roles and are capable of communicating at a high level. Emotional range of the ensemble is quite good, but inconsistencies or prolonged emotional voids may persist. The performance contains many effective moments, but may still require performer refinement in the areas of concentration, intensity, communication or professionalism. The performer's ability to communicate and handle demand is closely matched to the designer's intent and often generates excitement.										
	91-100	Performers are very aware of their roles and are capable of communicating at a superior level. Emotional range of the ensemble appears to be limitless. The performance qualities and artistry displayed by the performers is consistently entertaining, captivating and intriguing. The performers have established a level of understanding and achievement that aligns them fully with program's intent.										

VISUAL GENERAL EFFECT—PRESS BOX

With a visual emphasis, evaluate ALL performers and their involvement in the total program (as complimentary to the musical roles and musical elements—coordination). Evaluation should take place from the ensemble position (press box, or appropriate elevated distance from performers). To aid the adjudicator in properly ranking and rating this unit, a spread analysis is contained on the front of the form, as well as a criteria reference below. It is expected that all MACBDA adjudicators will familiarize themselves with and use these tools.

	0	10	20	30	40	50	60	70	80	90	100
Repertoire	0-10		11-30		31-70		71-90		91-100		
	The written program fails to communicate the desired effect due to a lack of understanding in the principles of visual design and enhancement. Concepts generally do not hold interest and fail to elicit spectator involvement. The program does not appear to be planned well in terms of overall coordination. Communication between elements is severely lacking, and the concepts of continuity, unity and staging are not successful in presenting an effective show.		The written program is not always successful in communicating an awareness of the principles of visual design and enhancement. Many lapses in interpretation, musicality, phrasing and expression limit the effectiveness of the visual program. Repertoire vocabulary, while often lacking, is still able to generate some effect. Only those most obvious musical components are visually enhanced. One or two elements may produce a blend of effect, but overall success is impaired by the absence of effort to blend the remaining elements. Nonetheless, some communication does take place.		The written program communicates an average knowledge of design principles. Repertoire vocabulary is of moderate quality, therefore producing a moderate degree of overall effectiveness. Inconsistencies in interpretation, musicality, phrasing and expression limit the effectiveness of the program. Various elements of the visual vocabulary are not always appropriate to the ensemble or to the program's needs. The design team displays some understanding of the concepts of balance, blend and focus, although there exists inconsistencies in the level of effectiveness this generates. Moments of high-levels of continuity and unity occur, but they are sporadic in nature.		The written program communicates a high degree of effect. Only occasional breaks in the repertoire hinder maximum visual enhancement. While interpretation, musicality, phrasing and expression are relatively strong, various elements of visual enhancement, while present, are not maximized. Evidence is present of a consistently high-quality blending of all visual/musical elements and effects. The design team demonstrates a strong understanding of the principles of balance, blend, focus, continuity and unity. All elements enhance the program and have been staged well.		The written program communicates full effect and the highest levels of visual enhancement. Interpretation, musicality, phrasing and expression are employed in a superlative manner. The vocabulary of the repertoire is a natural outgrowth of the musical program and contributes significantly to its overall success/effect. There exists a superb blending of all audio/visual elements and effects. Outstanding effectiveness and the emotional response it elicits is maintained throughout the program. An absolute command of the principles of balance, blend, focus, continuity and unity is displayed throughout. The elements have been consistently staged to present the maximum effect.		

	0	10	20	30	40	50	60	70	80	90	100
Showmanship	0-10		11-30		31-70		71-90		91-100		
	Inexperience or improper understanding of the fundamentals of performance and communication make the communication of artistry and/or emotion impossible to achieve. Mood is not established and performers show little understanding of their roles.		Performers display some ability to communicate artistry and emotion, but it is occasional or inconsistent. Mood is rarely established, because performers show varying degrees of comprehension. Performance is generally mechanical and uninspired.		Performers display an average level of achievement in the communication of artistry and emotion. The spectator is somewhat engaged, although this may be diminished by inconsistencies in performer concentration and professionalism. The performers show a moderate understanding of their roles, but the quality of communication is inconsistent.		Performers display a consistently high-level of achievement in the communication of artistry and emotion. The spectator is engaged and interested throughout most of the program. Occasional flaws interrupt an otherwise proficient display of professionalism and artistry.		Performers display superior achievement in the communication of artistry and emotion. The spectator is constantly entertained and absorbed by the performers' ability to communicate their roles and the wide-range of expressions and moods associated with those roles. The performers display the highest level of professionalism throughout the show.		

PERCUSSION PERFORMANCE—FIELD

Evaluate the TOTAL percussion ensemble. Evaluation and sampling should take place on the field (50%) and from the perimeter (50%). To aid the adjudicator in properly ranking and rating this unit, a spread analysis is contained on the front of the form, as well as a criteria reference below. It is expected that all MACBDA adjudicators will familiarize themselves with and use these tools.

	0	5	10	15	20	25	30	35	40	45	50
Musicality and Enhancement	0-5		6-15		16-35		36-45		46-50		
	Musicality and enhancement is unreadable. Musicality is non-existent and dynamics are static. Performers exhibit little or no training in the areas of expression, idiom or style. Balance and blend is not controlled by the performers, the order of sound is chaotic, and the percussion ensemble almost always interferes with the wind ensemble's attempt to communicate. No musical demand is placed on the performer, or no evidence of responsibility is displayed. The percussion ensemble does not enhance the total musical presentation.		Basic components of communication, musicality and enhancement are emerging. Evidence of musicality is rarely present and dynamics are infrequent or often inappropriate. Performers exhibit little training in the areas of expression, idiom or style. Balance and blend is obscured, and changes in dynamic expression are rare, or occur only with the addition or subtraction of voices. The percussion ensemble frequently interferes with the wind ensemble's attempt to communicate. Either very little musical demand is asked of the performers or it is rarely achieved. The percussion section only occasionally enhances the total musical presentation.		Basic elements of communication, musicality and enhancement are present but often mechanical. Attempts to perform musically are more frequent and somewhat uniform, but most often displayed by individuals. The most blatant attempts at dynamic change are present and often occur at the ends of the dynamic continuum. Phrasing is present in its fundamental form but often lacks uniformity and subtlety. Proper balance and blend within the ensemble and from the percussion ensemble to the wind ensemble is present nearly half the time. Idiomatic interpretation/style is occasionally displayed by individuals but is inconsistent and lacks a uniform approach. Either an average level of musical demand is present, or performers are unable to perform highly demanding exposures. The percussion section moderately enhances the total musical presentation.		Elements of authentic communication are present throughout, but can be inconsistent. Attempts to perform musically are evidenced in nearly all individuals, and all sections. This occurs at nearly all points in the program, but a certain maturity or sophistication may be lacking. An appropriate range of dynamics is displayed throughout the program but is not always uniform from player to player or section to section. Phrasing is present and makes sense, but lacks some subtlety or sophistication. Proper balance and blend both within the ensemble, and in relationship to winds is achieved most of the time. Idiomatic interpretation/style is authentic to the literature but occasionally lacking in individuals. A high level of musical demand is placed on the performers and is almost always achieved. The percussion section enhances the total musical presentation.		Authentic communication is achieved throughout the ensemble and the program. The performers demonstrate a mature and sophisticated understanding of their role in conveying a unified musical presentation. Dynamics are appropriately varied and uniform throughout. Evidence of phrasing that is subtle and sophisticated is present and critically matched to the idiomatic and stylistic goals of the program. A great deal of musical risk is taken on the part of the performers and is almost always successfully handled. The percussion section enhances the total musical presentation at a superior level.		

	0	5	10	15	20	25	30	35	40	45	50
Technique	0-5		6-15		16-35		36-45		46-50		
	Evidence of technique or training is non-existent. Performers demonstrate little or no ability to recover from errors. Any semblance of appropriate hand position, technique or approach is absent. Performers exhibit little command of time or rhythmic control. Visual training is absent. Rudimental or melodic exposures are almost always flawed. Uniformity in technique and approach is impossible to evaluate from player to player or section to section. Overall performance is chaotic and clarity is elusive. No technical/visual demand is placed on the performer, or no evidence of achievement is displayed.		Evidence of technique and training is emerging. Performer recovery almost never occurs. Hand position, technique or approach is generally inappropriate, and performers only occasionally exhibit command of time or rhythmic control. Tempo is defined but the ensemble struggles to maintain it. Visual training is emerging, but a hindrance to performance and visual appeal. Uniformity in technique and approach is readable only in some individuals and is inconsistent from exposure to exposure. Rhythms can be discerned but lack precision. Overall technical performance is immature. Very little technical/visual demand is placed on the performers or it is so difficult to read that it cannot be rewarded.		Basic evidence of training is present throughout, but often lapses. Performer recovery is slow but eventually occurs. Hand position and technique is appropriate. Performers exhibit average command of time or rhythmic control, yet errors occur at the extremes. Uniformity is readable at least half the time and precision and clarity is attainable but inconsistent. Visual training is present and is a contributing factor in musical success as well as visual appeal. An average level of technical/visual demand is present, or the performers cannot perform the demands asked of them at a consistently high level.		Significant technical training is present throughout the ensemble with only minor lapses occurring in individuals or in brief segments. Performer recovery is rapid. Hand position, technique and approach are all advanced. Performers exhibit proficient command of time and rhythmic control. Uniformity is readable most of the time, and precision and clarity is almost always achieved. Visual training has been mastered and serves to compliment the ensemble's musical and visual appeal. The ensemble displays equitable levels of technical proficiency in all of its sub-sections (field, pit, fixed pitch and tuned percussion). A high level of technical/visual demand is required and almost always readable.		A superior level of technical excellence is demonstrated by the performers. Recovery is instantaneous and smooth. Hand position, technique and approach are all advanced. Performers exhibit a superb command of time and rhythmic control. Uniformity is always present, and is combined with a level of precision and clarity that often leads to the generation of sophisticated and subtle changes in tonal color and texture. Visual training is demonstrated at the highest levels and serves to elevate the ensemble's musical and visual appeal. Technical mastery is present throughout the ensemble and is combined with a superior level of demand that is always readable and achieved.		

COLOR GUARD—PRESS BOX

Evaluate all color guard and auxiliary performers. Evaluation and sampling should take place from the ensemble position (press box, or appropriate elevated distance from performers). To aid the adjudicator in properly ranking and rating this unit, a spread analysis is contained on the front of the form, as well as a criteria reference below. It is expected that all MACBDA adjudicators will familiarize themselves with and use these tools.

	0	5	10	15	20	25	30	35	40	45	50
Program Content	0-5 Written content applies basic skills. Enhancement of the audio is introduced. Design choices may not be fully developed and therefore may not enhance the audio. The use of form, body and equipment (triad) is not evident. Musicality, phrasing and expression are lacking. The written program fails due to lack of understanding of design and enhancement.		6-15 Written content applies a basic variety of skills. Enhancement of the audio is discovered and applied infrequently. Design choices interpret the audio at a basic level. The use of form, body and equipment (triad) is evident but may not be applied consistently throughout the program. Musicality, phrasing and expression are introduced.		16-35 Written content applies some variety of skills and occasionally enhances the audio. Design choices communicate an understanding of interpretation as it relates to the audio. The use of form, body and equipment (triad) is applied to the program. Musicality, phrasing and expression are demonstrated.		36-45 Written content demonstrates some variety of skills and borders on enhancement of the audio. Design choices communicate an intermediate interpretation of the audio. The use of form, body and equipment (triad) is evident throughout the program. Interpretation, musicality, phrasing and expression are present, but not maximized.		46-50 Written content demonstrates a wide variety of skills and frequently enhances the audio. Quality of design choices frequently communicates an advanced interpretation of the audio. The use of form, body and equipment (triad) are demonstrated throughout the program at a consistent level. The repertoire is a natural outgrowth of the musical program and contributes to the overall effect of the program.		
Achievement	0-5 The performer understands basic skills and experiences some intermediate skills. Frequent errors in timing and placement may occur. Recovery is demonstrated at a basic level and is inconsistent performer to performer.		6-15 The performer applies basic skills and discovers some intermediate skills. Moments of uniformity in timing and placement are evident. Recovery is discovered and may be demonstrated inconsistently performer to performer.		16-35 The performer applies basic skills and demonstrates an understanding of intermediate skills. Moments of advanced skills are present and achieved at a basic level. Timing and placement errors may occur however recovery is consistently demonstrated performer to performer.		36-45 The performer applies basic skills, understands intermediate skills and experiences advanced skills. Errors in timing and placement occur infrequently. Recovery is quick and demonstrated at an intermediate level performer to performer.		46-50 The performer applies basic and intermediate skills and discovers advanced skills with few timing and placement errors. Recovery is consistently demonstrated performer to performer at an advanced level.		