

High School Marching Band Monthly Plans, Suggestions and Resource Guide

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Curriculum
Alignment
Project

INTRODUCTION

In the past three decades the high school marching band has evolved into a very unique art form. The marching band has grown from a vehicle used primarily in support of interscholastic athletics and community events to one that presents a sophisticated musical and visual experience for both the performer and audience. One can make the case that the modern high school marching production is a small scale version of a Broadway musical. Costuming, props, sets, dance, characterization, staging, pacing, thematic development and unity, etc. are all elements found in both the musical theater and the marching band production.

The director must determine the philosophy of his/her particular marching band program in terms of performances, rehearsal schedules, budget, musical and visual demands, community expectations and traditions, and student commitment. In taking each of these areas into consideration, the director will determine the philosophical foundation upon which he/she will make decisions regarding the type or style of marching band to be developed. While there are many different approaches to creating a marching band program, there are several areas of commonality. Many of these areas of commonality have served as the organizational structure for this curriculum guide.

This document presents an outline of the high school marching band season and serves to assist directors in the planning and implementation of their marching band program. The addendum items provide additional information that may be useful. The attached *Marching Band Resource Guide* contains a collection of articles and clinic material from many of the leading figures in the marching band and drum corps activity.

The marching band activity is constantly growing and developing. Directors must be current in the best practices of the activity in order to provide the band students with a positive band experience. One of the greatest resources available to all directors is the expertise and experience of our colleagues. The Clark County School District has some of the finest music educators in the country among its staff – seek out the advice, counsel, and assistance of these fine educators. Borrowing from the mission statement of Music For All, Inc., we are trying to “provide positive life changing experiences” for our students through performance in the high school marching band activity.

MARCHING BAND RECOMMENDED TIMELINE

A. PRE-SEASON PLANNING/BAND CAMP/START OF SCHOOL

Interact Notice: Interact is the CCSD internal communication system. It is very important to get access to Interact as soon as possible. Interact can be accessed from home and school. Check with your Office Manager to get Interact access and check with Secondary Fine Arts for SFA permission.

1. Set performance and rehearsal schedule for the entire season.
 - a. Outside of school rehearsals (if needed)
 - b. Band Camp schedule (if needed)
 - c. Football games and school events
 - d. CCSD Halftime Show Review
 - e. Contests (optional). Note: it is important to become familiar with the evaluation system used for local contests as this will affect the planning process.
 - f. Out of town travel (optional)
2. Meet with supervising administrator to receive approval for the schedule and determine necessary CCSD and school site forms for all events. Note all deadlines and required lead times for each form.
3. Meet with facilities Assistant Principal to review dates/times and receive all necessary facility request forms. Meet with athletics Assistant Principal to review schedule and athletic facility needs.
 - a. Air conditioning for indoor venues (especially for Band Camp)
 - b. Football field (stadium or practice)
 - c. Striping of rehearsal field (check with school gardener)
 - d. Lights/light key if rehearsing outside at night
 - e. Security codes for school
 - f. Indoor rehearsal facility for color guard (if rehearsing in the afternoon or after dark)

Note: Many items listed above can be secured through the facilities secretary.

4. Write course expectations/band handbook and have it approved by your supervising administrator. Note: check with colleagues for handbook examples.
5. Secure music for season (field show and “stands tunes”).
6. Secure drill or drill writer, color guard choreography, percussion instruction and arrangements (if not already included).
7. Inventory equipment and uniforms.
8. Determine need for uniform accessories (gloves, shoes, etc.) and locate sources and determine cost. Check with colleagues as to possible local sources.
9. Determine method and date of distribution of equipment and uniforms. Establish cleaning and alteration procedures for the uniform inventory.

10. Determine necessary expenditures for the season/prepare budget and receive administrative approval
11. If rehearsing prior to the start of the school year, mail students the complete schedule for Band Camp with monetary and time expectations for the season.
12. Determine student leadership needs/positions. Meet with student leadership to define rolls and responsibilities.

B. BAND CAMP OR THE BEGINNING OF THE SCHOOL YEAR

1. Distribute equipment and instruments. Collect all inventory control forms and CCF 793 (Use of School Instrument form).
2. Collect parent permission/travel forms (CCF-796), medical forms (CCF-455), publicity release forms (CCF-562) and fees (if applicable). Follow school banking procedures for the collection of monies (see school banker).
3. Distribute band handbook.
4. Collect (signed) handbook acknowledgment forms from parents.
5. Distribute course expectations. Include method of musical and visual evaluation.

C. BAND CAMP OBJECTIVES

1. Students will have a basic understanding of marching and visual fundamentals.
2. Students will begin rehearsal of competition show/field show music.
3. Students will begin rehearsal of ceremonial music/school songs.
4. Students will understand the fall rehearsal and performance schedule, including all out of school events.
5. Students will understand various school traditions.

D. MONTH ONE AND TWO OBJECTIVES

1. Distribute all materials to newly enrolled students.
2. By the end of the first week of school, students will:
 - a. Follow established classroom procedures.
 - b. Be able to perform music necessary for football games, pep assemblies and the field show.
 - c. Perform warm-up and technical exercises as instructed.
 - d. Display all visual/movement fundamentals to be used throughout the season.
3. By the end of the second week of school, the student will:
 - a. Display increased confidence and achievement in visual/movement fundamentals.

- b. Display increased confidence and achievement while performing musical exercises, ceremonial music and field show music.
 - c. Perform portions of the field show while playing his/her instrument.
- 4. By the end of the third week of school, the student will:
 - a. Perform the opening production of the field show, marching and playing, from memory.
 - b. Continue to develop increasing confidence and achievement in movement and music performance.
 - c. Perform additional segments of the field show musically and visually, from memory.
- 5. By the end of the fourth week of school, the student will:
 - a. Perform the first half of the field show, visually and musically, from memory with an acceptable level of achievement.
 - b. Display increasing confidence and achievement in all aspects of musical and visual fundamentals.
 - c. Define vocabulary listed in the attached addendum.

E. OBJECTIVES FOR MONTHS THREE AND FOUR

- 1. Complete the field show.
- 2. Refine performance level based on evaluation of previous performances.
- 3. Continue to refine and develop musical and visual performance skills and technique.
- 4. By the end of marching season, the student will:
 - a. Perform the entire field show, musically and visually, at an acceptable level of achievement .
 - b. Display proper visual and musical fundamentals in performance.
 - c. Respond to evaluation feedback from adjudicators, directors, clinicians and instructional staff to improve individual performance level.
 - d. Be able to evaluate individual and ensemble performance level and identify areas in need of improvement.
 - e. Be able to make observations of marching band performances using appropriate terminology.

Addendum No. 1

Planning For A Successful Contest Experience

A. Required Forms

1. Contest Entry Form

- Write neatly – someone has to read it!
- Be sure to include all requested information
- Include phonetic spellings for difficult names
- Get entries in by the deadline
- Include a phone number that you can be reached at (at all times) on contest day.

2. Transportation Requests and Procedures

- Submit bus requests to school administration by required deadlines (usually 3 weeks prior to the trip)
- Make a copy of the bus requests, get a copy of the confirmation e-mail from your school's transportation secretary.
- Have the transportation dispatcher number with you on contest day
- Confirm any changes in schedule with the transportation secretary – get a copy of the change confirmation e-mail.
- Have a parent on each bus
- Get your equipment trucks, etc lined up early. Weekends can be difficult in LV due to all the moving that happens here.
- Know how to get to where you are going. Do not assume the drivers know how to get to your destination.
- Know exactly where the busses pull into the contest site.
- Be nice to the bus drivers, even the ones who can be difficult. Document any problems and report them to your administration.
- Arrange for equipment trucks (not available through CCSD) early as Las Vegas is a very transient town and trucks may not be available on short notice.

3. Contest Day Forms

- Bus Confirmation
- Map/Directions to Contest Site
- All contest information (campus maps, schedules, etc)
- Medical and Travel Forms (keep these with you)
- All emergency telephone numbers (bus dispatch, contest host cell, Administration home/cell)

B. Contest Day Activities

1. Rehearsal

- Plan a rehearsal for contest day. The length will be determined by what you want or need to accomplish.
- Make sure the band does not leave its best performance on the practice field.
- Allow for a cooling down time between rehearsal and departing for the contest.
- Do at least one full run from walk-on to walk-off.
- Be sure you rehearse the walk-on and walk-off from the direction you will enter/exit the field at the contest. Each site is different.
- Be sure your staff knows the goals for this rehearsal. You need to be looking at the big picture. Do not get sidetracked by too much input from your staff.
- Review announcement procedures with your Drum Major(s).

2. Post Rehearsal Activity

- Tell the band what they should be doing next - loading, eating, dressing, etc.
- Review loading procedure for instruments, equipment and personnel.
- Meet with student leaders to review the action plan/schedule.
- Start the equipment loading process. This can really take some time the first time. You will need to supervise this process.
- Establish a regular loading crew for consistency and efficiency.

3. Departing for the Contest

- Allow ample time to get to the contest site. (2.5 min. per mile minimum)
- Greet the bus drivers when they arrive.
- Determine who is serving as lead driver.
- Check on route to contest site – share with truck driver.
- Remind drivers to stay together and with the truck.
- Check to see that students have their instrument (or knows it was loaded on the truck) and all uniform parts prior to departure.
- Assign chaperones to busses.
- Remind students that the performance starts now --- start getting focused on the task at hand.

4. Arrival at Contest Site

- Tell the drivers how to enter the contest site. You should have received this information from the contest host.
- Follow the check-in procedure that was provided for this particular event.
- Keep students on the bus until Director check-in is completed. Contest staff may stamp hands, distribute wrist bands, etc
- Meet your guides. Tell them what your schedule is and get any information from them that you may need. (Route to warm-up, how long does it take to walk to the field, etc).
- Be sure your watch is set to the “contest time” – guides should have their watches set already. There can be as much as 5-10 min. difference from your watch to the “contest watch”.
- See that the truck is parked in a manner that works for unloading.
- Distribute passes to chaperones/staff (This should have been determined in advance). If you need more purchase them!
- Build your schedule to arrive at least 45 min. before warm-up time, You do not want to get the students to be stressed before warm-up.

5. Warm-up Time

- Students should not play before the scheduled warm-up time or in any area other than assigned warm-up areas.
- Get the band organized before you move to warm-up. Uniforms on and checked, pit equipment ready to move, props, guard equipment checked, etc.
- Have a bottle of water for each student to have in the warm-up area. Take trash bags to collect the empty bottles.
- **Walk** over to your warm-up area (Marching will only tire the students unnecessarily). The band in front should be ready to move out as you walk up.
- Try to keep the students out of the sun if possible.
- Have at least one parent accompany the band to warm-up.
- Have all of the equipment you need -- PA, Dr. Beat, tuners (one for each section if possible).
- Generally you have 30-45 min. of warm-up time. This includes actual warm-up and lining up and moving out of the warm-up area.
- Determine and rehearse your warm-up procedure/routine in advance.
- Be sure your percussion section is not too close to another group warming up.
- **Do not march your band from warm-up to the stadium.** They can walk, at attention if desired, and look good and still be focused. Conserve all energy for the performance.

6. Arriving at the Stadium Gate
 - Meet the starter at the band entrance gate.
 - Bands can move to an off-field position while the previous band is 1) marching off the field or 2) performing their last tune. The size of your group and how you march on will determine where you set up.
 - Your pit should already be in the front (end of home side stadium) ready to move out as the previous band clears out.
 - The starter may send you out or a cue will come from the PA announcer. Be sure you review each contests procedure in advance.

7. The Performance
 - The band should be able to march on, perform and march off without any assistance.
 - Be sure to follow your established (rehearsed) routine. Example: If you conduct the on field warm-up, do so on contest day.
 - Try to remain calm during the performance – students will be looking at you.
 - Be sure your staff observes appropriate professional behavior.
 - Meet the band as they exit to be sure they exiting in the correct direction.
 - Go to percussion taps when the last student has cleared the field.
 - Once out of view (and out of the way), halt the band and walk them to the bus or a post performance area you will use for a meeting.
 - You may elect to take a group picture. Meet the photographer for instructions.

8. Post Performance
 - Have a short meeting to let the students know what is coming up next – i.e. changing out of uniform, equipment truck loading, moving back into the stadium, stadium seating and **behavior expectations**, concessions, what happens after awards, etc.
 - Review with the drum majors and captains the assembly area for the awards presentation. Remind them to review the salute, etc.
 - Supervise the students as they watch the remainder of the contest. Be sure your chaperones know what the behavior expectations are and that they need to help you and the student leaders enforce these expectations.
 - If the contest is having a critique, get your tapes and begin listening to the comments and making notes.

- Meet with staff members and do a short review of the performance. Be sure they know what message you want them to convey to the students.
- Watch as many performances as possible. This will help with your review of the recaps, etc.

9. Awards Presentation

- Have a student leader designated to be in charge of the band while in the stands.
- Have drum majors and captains ready at the staging area as the last band is performing.
- Most directors move down to the track area for the awards presentation.
- Be sure to pick up score sheets and tape packet at the conclusion of the awards presentation. These are normally distributed on the track by the contest host.
- Do a quick glance at the recap sheet so you have some idea of the overall scoring and placement.
- Be careful of making specific comments until you have had time to study the recap sheet. Remind staff to not make “off the cuff” comments.
- Greet your drum majors as they exit the field and give them any instructions that need to be conveyed to the band.
- If the contest uses a prelims/finals format, be sure you have reviewed the finals procedures in advance. Be ready to communicate any finals instructions to the students after the finalists directors meeting.

10. Departing the Contest Site

- Be sure the equipment truck is loaded and ready to depart. You may want to send them ahead of the busses.
- Make sure you take roll prior to departure. Any student leaving with their parents must check out with you and the chaperone on their bus.
- Make all of your announcements on the bus - students can hear much better inside a bus than in the parking lot.
- Remind students that the busses must be left clean.
- Have student leaders/chaperones do a walk through after the bus is unloaded to check for trash and lost items.
- Be sure all the equipment is unloaded and secured in the band room.

C. Performance Evaluation

1. The Recap Sheet

- Study the recap sheet carefully.
- Write in the ranking of each caption by class and the entire contest.
- Note areas that have large spreads between scores.
- Refer to the performances you watched to establish a point of comparison with other performances.
- Relate the score to the rubric on the back of the sheet. Do these descriptors accurately describe the level of your band's performance?

2. The Tapes

- Listen to **all** the tapes. Make notes of the comments.
- Use the notes to plan the next few rehearsals. An adjudicator's first time observation can be very insightful in giving you a perspective of the overall performance level of the band.
- Decide what tapes to play for the students. Consider making a compilation tape.
- Do not play any tape for the students that you have not listed reviewed.

3. Video Tape/DVD

- Review the video tape/dvd of the performance.
- Look at the judges notes/score sheets as you replay the tape. To be effective this needs to happen 3-4 times.
- Make your own notes.

4. Performance Review With the Band

- Be sure the band understands the judging system prior to the first contest.
- Put class recap on the board. Include rankings.
- Go over specific written comments on the score sheets.
- Make note of areas of "strength" and "weakness" for each caption.
- Play tapes. Be sure the students are actively listening – you can have them make their own notes.
- Review video. Students will need to see this 2-3 times.
- Make list of rehearsal goals to lead into the next contest.

5. Contest Evaluation

- If a contest evaluation form is provided either in your score sheet/tape packet or by other means (e-mail, follow-up mailing, etc.) please be sure to complete it and return it to the contest host/director.

- If an adjudicator evaluation form is provided, please complete it candidly, and return it to the contest host/director.
- If you have any comments or concerns regarding your experience at a particular contest please share them with the contest host/director (privately – not in a public forum).
- Be specific with your “complaints”. If it is a logistical or procedural concern offer a possible solution.
- Concerns/complaints about a specific adjudicator should be very specific. Make copies of the sheets and tapes and forward them to the contest host.
- Make any notes to yourself regarding the event for next year.
- Make a file/folder for all contest materials.

Addendum No. 2

Marching Band Terminology

The following list of terms is a representative sample for common marching band vocabulary. Each individual director will need to determine the vocabulary or terminology to be used in their program. In some cases, terms will have different definitions – this is to be expected based on standard usage in different parts of the country.

Adjusted Step	Outboard
Alignment	Parade Rest
Anticipation	Phasing (Out of Phase)
Asymmetric	Position of Attention
Back Field	Rank
Balance	Repertoire
Blend	Side One
Carriage Position	Side Two
Cover	Sub-Division
Curvilinear	Sub-Set
Demand	Symmetric
Diagonal	
Distance	
Dress	
Dress Point	
Drifting	
Excellence	
Execution	
File	
Flank	
Float	
Focal Point	
Follow-The-Leader	
Front Field	
General Effect	
Glide Step	
Halt	
Hash Mark	
Inboard	
Interval	
Mark Time	
Mid-Point	

Addendum No. 3

Marching Band References and Texts

“The Complete Marching Band Resource Manual: Techniques and Materials for Teaching, Drill Design and Arranging” by Wayne Bailey and Tom Caneva. Published by the University of Pennsylvania Press, 2003.

“Marching Band Techniques: Designing, Rehearsing and Perfecting Marching Band Shows with School Ensembles” by Patrick Dunnigan. Published by the Instrumentalist Publishing Co., 1998.

“The System: A Marching Band Guide” by Gary E. Smith. Published by Smith Walbridge Inc., 1998.

“Contemporary Show Design Manual” by Bill Raxsdale. Published by Hal Leonard Corp., 1981.

“The Marching Band Director: A Master Planning Guide” by Bill Raxsdale. Published by Hal Leonard Corp., 1985.

“WGI Color Guard Adjudication Manual and Rule Book” published by Winterguard International. Available through www.wgi.org.

“Habits of a Successful Band Director” by Scott Rush. Published by GIA Publications, 2006.

“Techniques of Marching Band Show Designing” by Dan Ryder. Available through www.danryderfielddrill.com, 2005

“How to Build a Championship Marching Band” by Dennis Reaser. Published by Unique Band Concepts, 2000.

“Marching Band: A Field Guide” by Tim Hinton. Available through www.timhinton.com, 2006.

Addendum No. 4

Sample Marching Band Score Sheets

The marching band score sheets in this addendum were developed by the Marching Band Open Series (a division of the Winterguard Association of Southern California) for use in MBOS contests. Through permission of MBOS the marching band contests and festivals held in Clark County will utilize these sheets for all marching band field show competitions. Please refer to the MBOS Rules Manual (available online at www.wgasc.org) for more detailed explanation as to the sheets usage.

Captions included are:

Effect Visual

Effect Music (two adjudicators)

Ensemble Visual

Individual Visual

Ensemble Music

Individual Music

Sample Auxiliary and Percussion Score Sheets

The auxiliary and percussion score sheets included in this addendum have been used at local marching band competitions in the past. These sheets may change with time but the basic concepts of auxiliary and percussion programming and performance will be common to any score sheet.

1 Effect VISUAL

Band Name : _____

MBOS Event Date : _____

Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.

<u>Effectiveness of the Repertoire</u>	
<ul style="list-style-type: none">♪ Coordination♪ Pacing♪ Concept♪ Interpretation of the music♪ Tension/Release♪ Impact and Climaxes♪ Aesthetic/Intellectual/Emotional♪ Creativity and Originality	
<u>Effectiveness of the Performers</u>	
<ul style="list-style-type: none">♪ Communication♪ Emotional Intensity♪ Nuances♪ Expressive effect♪ Excellence as effect	
JUDGE : _____	MAXIMUM TOTAL 200

1 Effect VISUAL



The Repertoire

RARELY <i>(Poor)</i> 1—29	INFREQUENTLY <i>(Fair)</i> 30 — 49	SOMETIMES <i>(Good)</i> 50 — 69	USUALLY <i>(Excellent)</i> 70 — 89	ALWAYS <i>(Superior)</i> 90 — 100
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- Displays effective coordination among the visual elements
- Displays effective coordination between the musical and visual components
- Displays the concept clearly
- Creates effective interpretation through body and/or form and/or equipment
- Shows creativity and originality in the use of the components
- Offers consistent pacing through which the audience is engaged
- Displays effective staging of elements and timing of effects
- Offers aesthetic and intellectual considerations
- Creates an emotional value for the audience
- Delivers a variety of effects

The level of reward is achieved by weighing all factors of effect

The Performers

RARELY <i>(Poor)</i> 1—29	INFREQUENTLY <i>(Fair)</i> 30 — 49	SOMETIMES <i>(Good)</i> 50 — 69	USUALLY <i>(Excellent)</i> 70 — 89	ALWAYS <i>(Superior)</i> 90 — 100
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- Display an effective level of communication with the audience
- Offer a variety of roles and identities
- Display an emotional intensity
- Deliver a high level of excellence to contribute to the effect
- Offer an understanding of their responsibilities
- Help engage the audience



2 Effect MUSIC

Band Name : _____

MBOS Event Date : _____

Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.

Effectiveness of the Repertoire		
<ul style="list-style-type: none">♪ Coordination♪ Pacing♪ Concept♪ Tension/Release♪ Impact and Climaxes♪ Aesthetic/Intellectual/Emotional♪ Creativity and Originality		
Effectiveness of the Performers		
<ul style="list-style-type: none">♪ Communication♪ Emotional Intensity♪ Nuances♪ Expressive effect♪ Excellence as effect♪ Musicianship as effect		
JUDGE : _____	MAXIMUM TOTAL 200	

2 Effect MUSIC



The Repertoire

<u>RARELY</u> <i>(Poor)</i> 1—29	<u>INFREQUENTLY</u> <i>(Fair)</i> 30 — 49	<u>SOMETIMES</u> <i>(Good)</i> 50 — 69	<u>USUALLY</u> <i>(Excellent)</i> 70 — 89	<u>ALWAYS</u> <i>(Superior)</i> 90 — 100
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- Displays effective coordination among the musical elements
- Displays effective coordination between the musical and visual components
- Displays the concept clearly
- Creates effective complement to the idiomatic style of the entire program
- Shows creativity and originality in the use of the components
- Offers consistent pacing through which the audience is engaged
- Displays effective presentation of climaxes and impacts
- Offers aesthetic and intellectual considerations
- Creates an emotional value for the audience
- Delivers a variety of effects

The level of reward is achieved by weighing all factors of effect

The Performers

<u>RARELY</u> <i>(Poor)</i> 1—29	<u>INFREQUENTLY</u> <i>(Fair)</i> 30 — 49	<u>SOMETIMES</u> <i>(Good)</i> 50 — 69	<u>USUALLY</u> <i>(Excellent)</i> 70 — 89	<u>ALWAYS</u> <i>(Superior)</i> 90 — 100
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- Display an effective level of communication with the audience
- Display an emotional intensity
- Deliver a high level of excellence to contribute to the effect
- Offer an understanding of their responsibilities
- Help engage the audience
- Maintain the shaping and contouring of the program
- Deliver the nuances and detail



4 Ensemble VISUAL

Band Name : _____

MBOS Event Date : _____

Evaluate the skill of the writing team through the composing process. Evaluate the overall skill of the performers through their **ACHIEVEMENT**, which measures their ability to perform the responsibilities not only of the visual but also to perform the visual in combination with their musical responsibilities.

<p>Composing Process</p> <ul style="list-style-type: none">↻ Logical development over time↻ Depth and layering over time↻ Totality and unity↻ Variety in design↻ Use of stage, color and props in design↻ Clarity of emphasis↻ Musical structure, phrasing, nuances	
<p>Achievement</p> <ul style="list-style-type: none">↻ Demonstration of ensemble training↻ Technique for ensemble cohesiveness↻ Clarity of form, body and equipment↻ Precision through the ensemble↻ Variety of responsibilities↻ Challenge of responsibilities	
<p>JUDGE : _____</p>	<p>MAXIMUM TOTAL 200</p>

5 Individual VISUAL

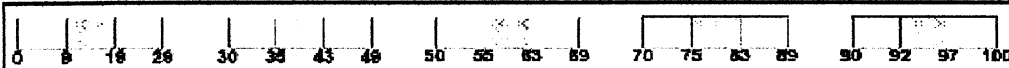
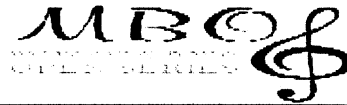
Band Name : _____

MBOS Event Date : _____

Evaluate the overall skill of the performers through their **ACHIEVEMENT**, which measures their ability to perform the responsibilities not only of the visual but in combination with their musical responsibilities.

Technique and Training <ul style="list-style-type: none">♪ Demonstration of fundamentals of chosen technique♪ Individual alignment and intended variations♪ Effort qualities and their variety♪ Demonstration of principals: balance, posture, weight shifts♪ Understanding overall environment of performance recovery♪ Variations through equipment♪ Demonstration of control of challenges in meter and velocity	
Achievement <ul style="list-style-type: none">♪ Variety of responsibilities♪ Challenge of the visual responsibilities♪ Timing♪ Overall control of form and music♪ Spacing and alignment of form in small segments♪ Precision with respect to the challenge	
JUDGE : _____	MAXIMUM TOTAL 200

5 Individual VISUAL



The Individuals

<u>RARELY</u> <i>(Poor)</i> 1—29	<u>INFREQUENTLY</u> <i>(Fair)</i> 30 — 49	<u>SOMETIMES</u> <i>(Good)</i> 50 — 69	<u>USUALLY</u> <i>(Excellent)</i> 70 — 89	<u>ALWAYS</u> <i>(Superior)</i> 90 — 100
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- Display clearly defined and refined styles of choice
- Display carefully defined footwork for any and all situations
- Display a variety of challenges
- Create a defined display of general principals of movement
- Show clearly defined expressive qualities
- Offer poise and assuredness with an understanding of recovery
- Display a quality and understanding of training
- Offer clearly defined technique and training through auxiliary equipment
- Display an understanding of their overall environment of performance

The level of reward is achieved by weighing all individual factors

The Individuals

<u>RARELY</u> <i>(Poor)</i> 1—29	<u>INFREQUENTLY</u> <i>(Fair)</i> 30 — 49	<u>SOMETIMES</u> <i>(Good)</i> 50 — 69	<u>USUALLY</u> <i>(Excellent)</i> 70 — 89	<u>ALWAYS</u> <i>(Superior)</i> 90 — 100
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- Display achievement in space and line
- Offer a clarity of articulation in any auxiliary equipment
- Display control over their responsibilities
- Deliver a high level of precision
- Offer an understanding of their responsibilities
- Control the musical challenges that are simultaneously occurring



6 Ensemble MUSIC

Band Name : _____

MBOS Event Date : _____

Evaluate the achievement of the musical ensemble. All parts of the ensemble. (Winds/Percussion) contribute to the success of the performance. Recognize the complexity of what is being performed and acknowledge how well it is performed.

<p><u>Achievement of Musicianship</u></p> <ul style="list-style-type: none">♪ Shaping♪ Inflection♪ Phrasing♪ Expression♪ Idiomatic interpretation♪ Depth of the musical challenge♪ Consideration of the totality of the environment	
<p><u>Sound/Tuning/Technique</u></p> <ul style="list-style-type: none">♪ Consistency of timbre and sonority♪ Tuning of winds and percussion♪ Breath support and embouchure♪ Balance of winds and percussion♪ Balance of winds to percussion♪ Cohesiveness with respect to tempo♪ Demonstration of articulation♪ Consideration of the totality of the environment	
<p>JUDGE : _____</p>	<p>MAXIMUM TOTAL 200</p>

6 Ensemble MUSIC



Musicianship: The Ensemble

RARELY <i>(Poor)</i> 1—29	INFREQUENTLY <i>(Fair)</i> 30 — 49	SOMETIMES <i>(Good)</i> 50 — 69	USUALLY <i>(Excellent)</i> 70 — 89	ALWAYS <i>(Superior)</i> 90 — 100
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- Demonstrates quality phrasing in winds and percussion
- Presents quality accentuation in winds and percussion
- Presents uniform accentuation in winds and percussion
- Demonstrates uniform dynamics in winds and percussion
- Presents appropriate style for any chosen idiom
- Musicianship is not limited or affected by environmental challenges
- Demonstrates a range of musical demands with quality and control

The level of reward is achieved by weighing all factors of ensemble music

Sound/Tuning/Technique: The Ensemble

RARELY <i>(Poor)</i> 1—29	INFREQUENTLY <i>(Fair)</i> 30 — 49	SOMETIMES <i>(Good)</i> 50 — 69	USUALLY <i>(Excellent)</i> 70 — 89	ALWAYS <i>(Superior)</i> 90 — 100
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- Demonstrates focused phrasing and centered pitch
- Presents characteristic tone in winds and percussion
- Presents proper tuning within/between winds/percussion
- Displays control of tone in winds/percussion and together
- Presents proper balance within/between sections
- Demonstrates control of precision and tempo
- Presents rhythmic interpretation within/among sections
- Works with environmental challenges



BAND: _____
Class: _____
Date: _____
Judge: _____

PERCUSSION PERFORMANCE

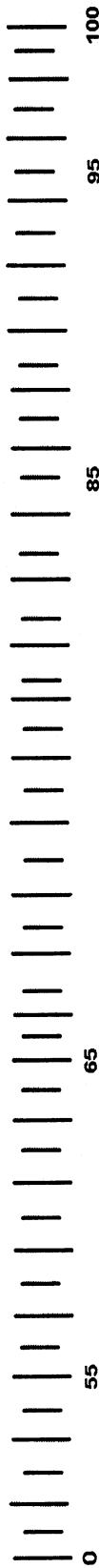
Analyze and credit the enhancement quality and interpretation of the Percussion music, the effective contribution to the achievement of the technical and musical qualities of the performance. If electronics are used, they should be considered in all aspects of this caption.

<u>Score</u>	<u>Comments</u>	<u>Box</u>
<p><u>REPERTOIRE</u> <i>Credit the creative design quality and depth of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. Consider the percussion contribution through time as well as the variety and depth of the musical demand in support of the music ensemble performance. Consideration should be given to the use of all percussion elements presented.</i></p> <p style="text-align: right;">100 <input style="width: 40px; height: 20px;" type="text"/></p>	<div style="border: 1px solid black; height: 300px; width: 100%;"></div>	<p>V - 95-100</p> <p>IV - 85-94</p> <p>III - 65-84</p> <p>II - 55-64</p> <p>I - 0-54</p>
<p><u>PERFORMANCE</u> <i>Reward the performers for their technical and appropriate expressive achievement. Consider precision, tempo control, blend and balance, musicianship, and tuning. Grade the overall quality of voices with regard to style, demand, and clarity.</i></p> <p style="text-align: right;">100 <input style="width: 40px; height: 20px;" type="text"/></p>		
<p>TOTAL SCORE <input style="width: 60px; height: 20px;" type="text"/> (200 possible)</p>		

<u>Score</u>	<u>Division Rating</u>
80 - 100	I - A superior performance
65 - 79	II - An excellent performance
50 - 64	III - A good performance
0 - 49	IV - A poor to fair performance.

Judge's Signature: _____

PERCUSSION PERFORMANCE



Box 1 (0-54)

Box 2 (55-64)

Box 3 (65-84)

Box 4 (85-94)

Box 5 (95-100)

0-100	<p>The percussion section is seldom competent through the design quality of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time rarely maintains a good impact on the musical repertoire. The variety and depth of the musical demand rarely supports the music ensemble's performance. The percussion elements presented seldom achieve quality in their involvement.</p>	<p>The percussion section is occasionally competent through the design quality of the enhancement and interpretation of the percussion music as an integral part of the whole musical package. The percussion contribution through time occasionally maintains a good impact on the musical repertoire. The variety and depth of the musical demand occasionally supports the music ensemble's performance. Percussion elements presented are occasionally attempting to achieve quality in their involvement.</p>	<p>The percussion section is usually competent through the creative design and depth of the enhancement and interpretation of the percussion music as an integral part of the musical package. The percussion contribution through time usually maintains a good impact on the musical repertoire. The variety and depth of the musical demand usually supports the music ensemble's performance. All percussion elements presented are of moderately good quality in their involvement.</p>	<p>The percussion section is always very competent through the creative design quality and depth of the enhancement and interpretation of the percussion music as an integral part of the musical package. The percussion contribution through time maintains a strong impact on the musical repertoire. The variety and depth of the musical demand frequently supports the music ensemble's performance. All percussion elements presented are of good quality in their involvement.</p>	<p>The percussion section sets the highest standards for High School marching bands through the creative design quality and depth of the enhancement and interpretation of the percussion music as an integral part of the musical package. The percussion contribution through time maintains a creative and imaginative scoring. The variety and depth of the musical demand constantly supports the music ensemble's performance. All percussion elements presented are of the highest quality in their involvement.</p>
0-100	<p>Performers do not demonstrate a level of technical and appropriate expressive achievement for High School marching band. Precision, tempo control, blend and balance, musicianship, and tuning are not demonstrated. The overall quality of all voices with regard to style, demand, and clarity is not achieved, and the students show no understanding of these skills.</p>	<p>Performers occasionally demonstrate a level of technical and appropriate expressive achievement for High School marching band. Precision, tempo control, blend and balance, musicianship, and tuning are seldom demonstrated. The overall quality of all voices with regard to style, demand, and clarity is rarely achieved, and the students show an immature understanding of these skills.</p>	<p>Performers demonstrate a growing, good level of technical and appropriate expressive achievement for High School marching band. Precision, tempo control, blend and balance, musicianship, and tuning are moderately demonstrated. The overall quality of all voices with regard to style, demand, and clarity is moderately achieved, and the students show a growing understanding of these skills.</p>	<p>Performers demonstrate a well developed level of technical and appropriate expressive achievement for High School marching band. Precision, tempo control, blend and balance, musicianship, and tuning are very strong. The overall quality of all voices with regard to style, demand, and clarity is obvious, and the students show a good understanding of these musical skills.</p>	<p>Performers demonstrate the highest level of technical and appropriate expressive achievement for High School marching band. Precision, tempo control, blend and balance, musicianship, and tuning are always superior. The overall quality of all voices with regard to style, demand, and clarity sets new standards.</p>

R E P E R T O I R E

P E R F O R M A N C E

BAND: _____
Class: _____
Date: _____
Judge: _____

COLORGUARD PERFORMANCE

Analyze and credit the composing & orchestration of the colorguard design, the effective support of the band program and the achievement of technical, expressive and communication qualities of performance.

<u>Score</u>	<u>Comments</u>	<u>Box</u>
<p><u>COMPOSITION</u></p> <p>Credit the quality and depth of the composing, design and orchestration of staging, movement, equipment, and character (if applicable). Credit the effect generated by this section, as well as the variety and depth of the equipment/movement vocabulary. Consider the reflection of the audio and artistic qualities. Consider how successful the colorguard is in bringing the band show to life.</p> <p style="text-align: right;">100 <input style="width: 40px; height: 20px;" type="text"/></p>	<div style="border: 1px solid black; width: 100%; height: 100%;"></div>	<p>V - 95-100</p> <p>IV - 85-94</p> <p>III - 65-84</p> <p>II - 55-64</p> <p>I - 0-54</p>
<p><u>EXCELLENCE</u></p> <p>Reward the performers for their technical, expressive and effective achievement. Grade the communication skills of the performers as well as the overall look of the unit with regard to style and clarity.</p> <p style="text-align: right;">100 <input style="width: 40px; height: 20px;" type="text"/></p>		

TOTAL SCORE
 (200 possible)

<u>Score</u>	<u>Division Rating</u>
80 - 100	I - A superior performance
65 - 79	II - An excellent performance
50 - 64	III - A good performance
0 - 49	IV - A poor to fair performance.

Judge's Signature: _____

COLORGUARD PERFORMANCE



Box 1 (0-54)

The staging and design of equipment and body is either completely unreadable or has no relationship to the music.

Box 2 (55-64)

The colorguard is occasionally staged appropriately to augment and support the design of the band program. Effect generated by this section is at a beginning level, with some coordinated success. Visual musicality is reflected at a basic level, usually attempting to follow the melodic or rhythmic line. Dynamic expressive qualities are often not written. Equipment and/or choreography writing is sporadic and occasionally successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering is occasionally successful, but transitions or developmental areas may be weak. Vocabulary of equipment and/or body is at a beginning level and does not offer a great deal of variety.

Box 3 (65-84)

The colorguard section is usually staged appropriately to augment and support the design of the band program. Effect generated by this section is at an intermediate level, with good coordinated success. Visual musicality is reflected at an intermediate level, following the melodic or rhythmic line. Moderate degrees of dynamic expressive qualities are written. Equipment and choreography is often successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering is often successful, but transitions or developmental areas may still be a challenge in design. Characteristics of the program are moderately included in the design and support the character, music or personality of the program. Vocabulary of equipment and/or body is at an intermediate level and offers moderate variety and some versatility.

Box 4 (85-94)

The colorguard section is always staged appropriately to augment and support the design of the band program. Effect generated by this section is consistent and strong, with ongoing coordinated success. Visual musicality is reflected at an advanced level, following multiple musical lines. A broad degree of dynamic expressive qualities are written. Equipment and choreography is highly successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering is well planned and yielding strong success. Characteristics of the program are well detailed within the design and consistently support the character, music or personality of the program. Transitions or developmental areas maintain quality design. Vocabulary of equipment and body is at an advanced level and offers a broad range of variety and versatility.

Box 5 (95-100)

The colorguard section is innovative and creative. There are new standards in staging and the section fully supports and enhances the design of the band program. Effect generated by this section is fully developed with sophisticated and detailed coordinated success. Visual musicality is fully reflected at an advanced level, following multiple musical lines and including nuance and sophisticated reflection of musical understanding. Full degrees of dynamic expressive qualities are written. Equipment and choreography is always successful in creating effect through time and vertical layering is maximized yielding total success. Characteristics of the program are fully detailed elevating the design quality through the reflection of the character, music or personality of the program. Transitions or developmental areas are superior in design. Vocabulary of equipment and body sets new standards with the broadest range of variety and versatility.

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The ensemble shows some understanding of the principles involving space, line, and time. Occasionally, individuals reflect an understanding of moving through space. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is some uniformity in drill, form and orientation. Breaks and flaws are frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Lack of confidence impairs the performers' ability to create effect through the communication of roles or qualities of performance. Adherence to style is occasionally demonstrated.

The ensemble achieves a more consistent demonstration of the principles involving space, line and time. There is growing consistency in the ease with which individuals move through space. There are longer periods of time when the ensemble achieves dynamic gradations of space, time weight, and flow. The ensemble responsibilities are taking on greater offering moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities of drill, form and orientation. Characteristics of equipment and movement are developing. Breaks and flaws still occur but recovery is evident. Concentration and stamina are developing and are moderately achieved. Growing confidence motivates the performers to create effect through the communication of roles or qualities of performance. Method and techniques reflect a good degree of physical and mental development. Adherence to style is developing and is usually evident and consistent.

The ensemble maintains a highly developed sense of advanced principles involving space, line, and time. A consistent level of skill is demonstrated by the ensemble in moving through space. Visual dynamics are consistent and strong in understanding and application. There is a high level of consistency in all responsibilities relative to drill, form, and orientation. Characteristics of equipment and movement are very clear and the ensemble shows a strong understanding in enhancing the skill with dynamic efforts. Breaks and flaws are infrequent and recovery is evident and quick. Concentration and stamina are consistently displayed. Achievement is sustained and ongoing. A strong sense of confidence motivates the performers to create ongoing effect through the communication of roles or qualities of performance most of the time. Methods and techniques reflect a high degree of physical and mental development. Adherence to style is consistently evident.

The ensemble maintains a superior development of advanced principles involving space, line, and time. The ensemble always moves through space with clarity and ease. The fullest range of effort qualities and dynamics is demonstrated with ease moving through sophisticated gradations of space, time, weight and flow. The ensemble displays superior uniformity in responsibilities relative to drill, form and orientation. The characteristics of equipment and movement are standard setting and the ensemble shows a superior understanding in enhancing the skills with dynamic efforts. Breaks and flaws are virtually non-existent and recovery is effortless. Concentration and stamina are demonstrated in a superior manner. There are optimum dynamics elevating the performance to a new level. A fully developed level of confidence motivates the performers to create maximum effect through the communication of roles and qualities of performance throughout. Methods and techniques reflect the highest degree of physical and mental development. Adherence to style is superb. There is a crystallization of all efforts.

Addendum No. 5

Marching Band Information Web Sites

Organizations

Music For All	www.musicforall.org
Bands Of America	www.bands.org
Drum Corps International	www.dci.org
Winter Guard Association of Southern California	www.wgasc.org
Marching Band Open Series	(see www.wgasc.org)
Western Band Association	www.westernbands.org
Southern California Band and Orchestra Directors	www.scsboa.org
Winterguard International	www.wgi.org
Texas Bandmasters Assoc.	www.texasbandmasters.org

Directories

www.marching.com

www.marchingarts.com

www.marchingbandplanet.com

www.marching-band.net

Marching Activities Sites

www.worldofpageantry.com