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PHILOSOPHY

A Philosophy for Music Performance Assessment Adjudication

We, the membership of the Florida Bandmasters Association (FBA), believe that Music Performance Assessment Evaluations are valuable opportunities for musical growth for both students and directors. We believe that the primary purpose of Music Performance Assessment Evaluations is to provide constructive feedback to participants in an effort to help them improve musical skills, knowledge, performance abilities, and understanding. Musical performances are evaluated by adjudicators who use their musical knowledge and experiences to analyze, diagnose, and prescribe. Performers do not compete against one another; bands do not compete against other bands. Instead, performances are evaluated on the basis of how they compare to musical standards as determined by the adjudicators.

We recognize that each adjudicator brings a wealth of musical knowledge and experience to the adjudication process. We also recognize that, while there is a common core of musical knowledge which all trained musicians share, each adjudicator brings a different level of knowledge and experience to the process. It is the diversity and wealth of individual experiences of our adjudicators that provides comprehensive evaluations for our students and directors. We value the fact that musical performance is an interpretive art. As such, attempts to quantify or standardize it should be avoided. The evaluation of a musical performance is also an interpretive process. Each adjudicator will interpret a musical performance based on his or her own unique background of experiences. Attempts to quantify or standardize the interpretive nature of the adjudication process would contradict the very purpose of our Music Performance Assessment Evaluations.

The primary tasks of Music Performance Assessment adjudicators are to help the participants understand how well they are performing compared to the musical standards which are appropriate for their level of maturity and experience, and to suggest ways in which improvement can be achieved. Adjudication sheets are tools which can assist adjudicators and participants in understanding the criteria which are to be included in the overall evaluation process. These sheets can also help the adjudicator address the criteria in a consistent manner. But it is the adjudicator's perception and interpretation of the performance that ultimately determines how those criteria are applied.

We believe that the selection of persons to become adjudicators is an important process which has been carefully designed and diligently followed by our Association. We also believe that the continuing education of our adjudicators is imperative. To that end, we offer internships, workshops, and certification training seminars. We recognize that the most effective way to improve the adjudication of our performances is to provide adjudicators with opportunities to gain additional musical and interpretive experiences. It is incumbent upon directors to evaluate adjudicators after each Music Performance Assessment so that feedback is available for the adjudicators. It is also incumbent upon all members of the Association to report violations of adjudication standards, or poor performance on the part of individual adjudicators, to the Adjudication Committee.

INTRODUCTION

The purpose of this manual is to provide information which is beneficial to the prospective or experienced Adjudicator. It is our hope that this information will help with preparation for a successful adjudication experience for the Adjudicator and band students in the state of Florida. It has long been held by the FBA that participation in Music Performance Assessments is a major means of evaluating performances of bands throughout Florida. The role of the FBA Adjudicator is crucial to the success of this process, in that consistency in the evaluation of performances on a state wide basis is critical to the maintenance of an effective Music Performance Assessment. The information that follows is compiled from sources that include the FBA Handbook, the NIMAC Manual (MENC) and Adjudication Committee members, as is set forth to assist FBA Adjudicators in preparing for a successful Adjudication experience.

PLEASE REMEMBER - The Executive Board has the authority to add or delete names on the Adjudicators List at any regular or special called Board meeting.

Active Florida directors must participate in FBA Music Performance Assessment events or they will not be allowed to adjudicate FBA-sponsored events and will be purged from the FBA Adjudicators List. (NOTE: Adjudicators purged from the Adjudication List must go through the intern process to be reinstated. PASSED.

I. ELIGIBILITY REQUIREMENTS

A. Requirements for Marching Adjudication

1. Have a minimum of 7 years experience as a Band Director at either the Middle School, Junior High, High School, College, or as a Conductor of a recognized instrumental music organization.
2. Have received an overall Superior rating at District Marching Band Music Performance Assessment at least three (3) times in the last five (5) years
3. Be a member of the FBA with current dues paid by September 1 of each year. (See HANDBOOK -Article I for appropriate membership category.)
4. Maintain the Superior rating requirement to remain current. Any adjudicator currently on the FBA Adjudicators List who fails to meet this requirement will be removed from the List, but will be automatically reinstated to the List the year following their fulfillment of the requirement without having to re-apply or go through an intern process.

B. Requirements for Concert/Sight-Reading Adjudication

1. Have a minimum of 7 years experience as a Band Director at either the Middle School, Junior High, High School, or College, or as a Conductor of a recognized instrumental music organization.
2. Have received an overall Superior rating at District Concert Band Music Performance Assessment at least three (3) times in the last five (5) years.
3. Be a member of the FBA with current dues paid by September 1 of each year. (See By-Laws Article I for appropriate membership category.)
4. Maintain the Superior rating requirement to remain current. Any adjudicator currently on the FBA Adjudicators List who fails to meet this requirement will be removed from the List, but will be automatically reinstated to the List the year following their fulfillment of the requirement without having to re-apply or go through an interning process.

C. Requirements for Jazz Adjudication

1. Have a minimum of 7 years experience as a Band Director or Jazz Educator/Performer at either a Middle School, Junior High, High School, College or as a Conductor of a recognized instrumental music organization.
2. Have received an overall Superior rating at District Jazz Band Music Performance Assessment at least three (3) times in the last five (5) years.
3. Be a member of the FBA with current dues paid by September 1 of each year. (See By-Laws Article I for appropriate membership category.)
4. Maintain the Superior rating requirement to remain current. Any adjudicator currently on the FBA Adjudicators List who fails to meet this requirement will be removed from the List, but will be automatically reinstated to the List the year following their fulfillment of the requirement without having to re-apply or go through an interning process.
5. If not an active Band Director in the state of Florida, you must be one or more of the following:
 - a. Jazz composer/arranger;
 - b. Professional Jazz performer;
 - c. University Jazz educator;
 - d. Jazz educator in a state other than Florida;
 - e. A person who has considerable experience in the Jazz field and has been recognized as a prominent Jazz educator.

D. Requirements for Solo-Ensemble Adjudication

1. Have a minimum of 7 years experience as a Band Director at either a Middle School, Junior High, High School, College, or as a Conductor of a recognized instrumental music organization.
2. Be a member of the FBA with current dues paid by September 1 of each year. (See By-Laws Article I for appropriate membership category.)
3. Must have attained an accepted competence in the particular area of a specialization for Solo-Ensemble Adjudication.

E. Requirements for Auxiliary Adjudicators (Marching Band and Solo and Ensemble)

1. Have a minimum of 7 years experience as a Band Director or teacher of Twirling/Auxiliary groups at either a Middle School, Junior High, High School, or College.
2. Must have been a performer in an Auxiliary group in High School or College and/or shall be currently active as a teacher of Baton twirling, Dance, or Indoor Guard.
3. Be a member of the FBA with current dues paid by September 1 of each year. (See By-Laws Article I for appropriate membership category.)

F. Requirements for Percussion Adjudication

1. Have a minimum of 7 years experience as a Band Director or Instructor of Percussion at either a middle school, junior high, high school, college, or other recognized percussion instructing positions (e.g. Drum Corps International, professional percussion ensemble).
2. Must have been a percussion performer in high school, college, or DCI, and/or shall be active as a teacher of percussion.
3. Be a member of the FBA with current dues paid by September 1 of each year. (See By-Laws Article I for appropriate membership category)

G. Requirements for Out of State Applicants

1. Have a minimum of 7 years experience as a Band Director or teacher of Twirling/Auxiliary groups at either a Middle School, Junior High, High School, College, or as a Conductor of a recognized instrumental music organization.
2. Have received an overall Superior rating at District Band Music Performance Assessment (or equivalent) at least three (3) times in the last five (5) years
3. Be a member of the FBA with current dues paid by September 1 of each year. (See By-Laws Article I for appropriate membership category.)
4. Maintain the Superior rating requirement to remain current. Any adjudicator currently on the FBA Adjudicators List who fails to meet this requirement will be removed from the List, but will be automatically reinstated to the List the year following their fulfillment of the requirement without having to re-apply or go through an interning process.
5. Be listed on their States Adjudicators list if one exists.

H. Requirements for Retired, College/University & Private Instructors

1. Have a minimum of 7 years experience as a Band Director or teacher of instrumental or Twirling/Auxiliary groups at either a Middle School, Junior High, High School, College, or as a Conductor of a recognized instrumental music organization.
2. Have received an overall Superior rating at District Music Performance Assessment in area of Adjudication status at least three (3) times in the last five (5) years of teaching.
3. Be a member of the FBA with current dues paid by September 1 of each year. (See By-Laws Article I for appropriate membership category).
4. College /University personnel must additionally:
 - a. have taught on the secondary level at some point in their career
 - b. have received a Superior rating at a State, Regional or District Music Performance Assessment with their Concert event at least once in their last three (3) years of teaching at the secondary level.
 - c. be presently conducting a Band at the College or University where they teach.
 - d. Those who were on the List prior to 1995 are exempt from the above requirements.

I. Requirements for State Music Performance Assessment Adjudication

1. Have a minimum of 7 years experience as a Band Director or teacher of Twirling/Auxiliary groups at either a Middle School, Junior High, High School, College or as a Conductor of a recognized instrumental music organization.
2. Have received an overall Superior rating at District Band Music Performance Assessment at least three (3) times in the last five (5) years of teaching.
3. If residing or teaching in Florida must be a member of the FBA with current dues paid by September 1 of each year. (See By-Laws Article I for appropriate membership category).
4. Should be recognized nationally, and, when possible, have had secondary school experience.
4. Persons presently teaching in Elementary, Middle School, Junior High, or High School instrumental music programs in Florida are not eligible to be placed on the State Adjudicators List.

If an adjudicator wishes to become eligible for additional categories, he/she must meet the criteria listed in the FBA Adjudication Manual, follow the same procedures for applying for adjudication status, and complete an internship (if applicable) in the categories being sought. [i.e. complete an application, receive favorable vote from FBA District in which he/she resides, obtain District Chair's signature along with three letters of recommendation, and complete an internship (if applicable)]

II. APPLICATION FOR ADJUDICATION

A. Method of Nomination for candidacy to Adjudicators List

1. From the District
 - a. Applicant must submit his/her name (or have it submitted) to the District in which he/she resides.
 - b. The District votes by secret ballot and the candidate must receive a majority vote in favor of the candidacy from the District.
2. From the Adjudication Committee
 - a. The Adjudication committee may recommend a candidate to the Board for consideration.
3. From the FBA Executive Board
 - a. The FBA Executive Board has the authority to add to and/or delete names from the Adjudicators List at any regular Board meeting; this applies to all categories.

B. Application Procedures

1. The procedure for applying to be a District Adjudicator is as follows:
 - a. Secure an Application from the District Chairman, the Adjudication Committee Chairman, or the Executive Director.
 - b. District Chairman must sign the application form indicating the District's approval and forwards the form to the applicant.
 - c. Applicant **types all information** needed on application form.
 - d. Three letters of recommendation must be secured from **active FBA** Adjudicators with **at least one from outside his/her home District**. The letters of recommendation must be sent **directly to the candidate**.
 - e. Applicant sends application form and the three letters of recommendation to the State Adjudication Chairman. (Name and address located in front of FBA Handbook).
 - f. After receipt of materials, and finding everything in order, the applicant's name will be submitted to the FBA Executive Board for approval to begin internship or not to begin internship. Following Board action, the candidate will be notified of the Board's decision.

C. Retired, College, Private Instructors Application Procedures

1. The procedure for applying to be a District Adjudicator is as follows:
 - a. Secure an Application from the District Chairman, the Adjudication Committee Chairman, or the Executive Director.

- b. District Chairman **must sign the application form** indicating the District's approval and forwards the form to the applicant.
- c. Applicant **types all information** needed on application form.
- d. Three letters of recommendation must be secured from **active FBA** Adjudicators with **at least one from outside your home District**. Have these letters of recommendation sent **directly to the candidate**.
- e. Applicant sends application form **and** the three letters of recommendation to the State Adjudication Chairman. (Name and address located in front of FBA Handbook).
- f. After receipt of materials, and finding everything in order, the applicant's name will be submitted to the FBA Executive Board for approval to begin internship or to waive internship. Following Board action, the candidate will be notified of the Board's decision.

D. Out of State application procedures

1. The procedure for applying to be a District Adjudicator is as follows:
 - a. Secure an Application from the District Chairman, the Adjudication committee Chairman, or the Executive Director.
 - b. District Chairman **must sign the application form** indicating the District's approval and forwards the form to the applicant.
 - c. Applicant **types all information** needed on application form.
 - d. Three letters of recommendation must be secured from **active FBA** Adjudicators. The letters of recommendation **must be sent directly to candidate**.
 - e. Applicant sends application form **and** the three letters of recommendation to the State Adjudication Chairman. (Name and address located in front of FBA Handbook).
 - f. After receipt of materials, and finding everything in order, the applicant's name will be submitted to the FBA Executive Board for approval to waive internship. Following Board action, the candidate will be notified of the Board's decision.

III. INTERNSHIP PROCESS

A. Notification

1. Upon Board approval, the candidate will be sent a congratulatory letter granting permission to begin an Adjudication Internship and a packet of materials and instructions on how to complete the internship process.

B. Timeframe

1. Once an applicant has been approved by the Executive Board to begin internship, the candidate has **ONE YEAR** to complete his/her internship in the categories approved by the Board. Applications **WILL NOT** be honored after one year and those files will be terminated. The candidate then must be re-nominated by the District and begin the entire process anew.

C. Procedure

1. When interning, sit with at least two different Adjudicators from **outside your District**.
2. For Marching and Concert categories, make a detailed cassette tape recording of the area and caption adjudicating, using your own recorder and tape.
3. The *number of events which intern adjudicators are to practice adjudicate are as follows:*
 - Marching Band categories - Music Performance, Marching and Maneuvering, GE, and Percussion, - 6 performances EACH.*
 - Auxiliary - 6 performances with marching band, or 12 performances of solos/ensembles.*
 - Concert band - 12 performances*
 - Sightreading - 8 performances*
 - Solo/Ensemble - 24 performances - (each category)*
4. Have the Adjudicator read, date and sign your completed Adjudicator Comment sheet and cassette tape label while with that particular Adjudicator.
5. Have the Adjudicator complete the appropriate INTERN ADJUDICATOR EVALUATION FORM and sign it.
6. Mail completed Adjudicator Comment sheets, cassette tapes, and Intern Adjudicator Evaluation Forms to the Adjudication Committee Chairperson.

D. Recommendation to Board

1. When all necessary materials are in the possession of the Adjudication Committee Chairperson, the candidate's file will be reviewed by the Committee. An appropriate recommendation will be made to the FBA Executive Board at its next regular meeting in July, December, or May.
2. Following Board action, the candidate will be notified of the Board's decision.

IV. SELECTION OF ADJUDICATORS

A. For District Music Performance Assessment

1. All Adjudicators must be selected from the official FBA District Adjudicators List.

2. District Music Performance Assessment Adjudicators should be nominated by the District members and contacted by the District Officer in order of preference of the members.
3. Districts may NOT use members from its own District as Adjudicators except by special permission of the President or Executive Director.
4. Adjudicators who have been selected for the State Music Performance Assessment shall not be used as District Adjudicators in the same category.
5. Adjudicators who are actively working for promotional and/or fund-raising companies may not serve in Districts where they are directly involved in the presentation, sale or the administration of their company's product or services.
6. The guidelines concerning selection of District Adjudicators may be waived in EMERGENCY situations only as determined by the District Chairperson for District Music Performance Assessments after consultation with the FBA President or Executive Director.
7. Adjudicators must agree to the terms of and sign an FBA "Agreement for Adjudicator Service" form before they are officially under contract.

B. For State Music Performance Assessment

1. State Music Performance Assessment Adjudicators must be selected from the FBA State Adjudicators List.
2. Suggestions for State Adjudicators are brought from the Districts through the District Chairperson to the Executive Board, which in turn compiles a list of the choices for the various fields of evaluation. These persons are ranked accordingly and an effort is made by the Executive Director to secure their services in the order of the Board's preference. If one cannot accept, the next in line is contacted.
3. It is customary to secure men and women of national reputation as State Adjudicators. Also, it is the wish of the membership as a whole to use only such persons who have had actual school band experience.
4. When possible, at least one of the State Concert Adjudicators should be a person presently directing on the High School level.
5. It has been customary that one Concert Adjudicator from the previous year's panel be selected to help insure continuity and consistency of standards.
6. Adjudicators must agree to the terms of and sign an FBA "Agreement for Adjudicator Service" form before they are officially under contract.

C. Conditions of Adjudicator Contracts

1. Any Adjudicator who breaks a contract without good cause, as determined by the Board, will be removed from the Adjudicators List. The length of time of removal will be determined by the Board.

V. EXPENSES, HONORARIA AND SCHEDULES - The following amounts are in force as of July, 2007.

EXPENSES, ALL MUSIC PERFORMANCE ASSESSMENTS

- a. Travel - \$.50 per mile round-trip in personal or rental automobile
- b. actual round-trip coach fare for air travel
- c. When traveling by airplane, charges for authorized taxi and limousine fares and auto parking fees will be reimbursed when proper receipts are presented
- d. When traveling by auto, toll charges will be reimbursed when proper receipts are presented
- e. Meals - \$45.00 per day to be pro-rated as: Breakfast - \$10.00; Lunch - \$15.00; Dinner - \$20.00.
Any gratuities are included in the \$45.00 paid
- f. Hotel/Motel Accommodations
 - 1) Room expense only, with the recommendation that whenever possible, persons for whom expenses are being paid be asked to share a double room.
 - 2) Incidental expenses (telephone calls, restaurant charges, etc.) must be paid by the person(s) using the room.
 - 3) Charges for extra unauthorized (spouses, children, friends) persons in a room must be paid by the person using the room.
 - 4) Extra person charges will be computed as follows:
 - a) If the norm is for 2 persons to share a room, the extra person charge will be one-half the room rate.
 - b) If the norm is for each person to have a room, the FBA will pay the single room rate only.

MISCELLANEOUS

- a. Other expenses will be reimbursed at the discretion of the officer issuing the check, but in keeping with FBA policies. DOCUMENTATION MUST BE PROVIDED.
- b. Generally these will be restricted to expenses directly related to the person's responsibility.
- c. Adjudicators will be paid the hourly rate for breaks built into their schedules for meals, etc. The times are inclusive - i.e., if an adjudicator is scheduled from 8:00 AM to 5:00 PM, he/she will be paid for 9 hours.

MEALS - As of July, 2007, the following policy is in force regarding meals and meal allowance:

- a. If the District provides a meal for the Adjudicator, the Adjudicator may not claim the meal expense on the voucher. However, the meal must be commensurate with the \$\$ allocated for that meal or the difference will be paid to the Adjudicator. (Breakfast \$10.00, Lunch - \$15.00, Dinner - \$20.00.)
- b. The Adjudicator has the option of partaking in a District-provided meal or take the meal allowance. The Adjudicator will inform the District Chair of this decision to decline the meal and the District will pay for the meal allowance.

DISTRICT MARCHING MUSIC PERFORMANCE ASSESSMENT:

HONORARIUM - \$150.00 for up to 8 hours of actual adjudication time (from scheduled start of Music Performance Assessment)
After 8 hours, \$15.00 per hour or fraction thereof.

SCHEDULE - One 15-minute break in the AM or PM worked into the schedule. A **minimum** of one hour for lunch and/or dinner.

It is recommended that if a Marching Music Performance Assessment is cancelled because of rain or other unavoidable circumstances, adjudicators who traveled to the site shall be compensated for mileage (or airfare), lodging (if needed), and meals, plus one-third of the honorarium which would have been paid if the Music Performance Assessment was held. If the Music Performance Assessment actually starts, but is then cancelled, adjudicators should be paid full honorarium.

DISTRICT CONCERT & JAZZ BAND MUSIC PERFORMANCE ASSESSMENT; SOLO/ENSEMBLE MUSIC PERFORMANCE ASSESSMENT:

HONORARIUM - First 4 hours - \$75.00. Each additional hour @ \$20.00 per hour for actual adjudication time. Recommended maximum of 8 HOURS of adjudication time. (= \$155.00)

SCHEDULE - At least a 15-minute break in the AM and PM. A **minimum** of one hour for lunch and/or dinner; Bands scheduled at **no less than** 30 minutes apart. Solos & Ensembles scheduled at **no less than** 10 minutes apart.

STATE MUSIC PERFORMANCE ASSESSMENT:

CONCERT BAND, JAZZ BAND, AUXILIARIES

HONORARIUM: \$120.00 for up to 4 hours, & \$30.00 per hour for actual adjudication time. Recommended maximum of 8 HOURS of adjudication time. (= \$240.00)

SCHEDULE - At least a 15-minute break in the AM and PM. A **minimum** of one hour for lunch and/or dinner; Bands scheduled at **no less than** 30 minutes apart.

SOLO/ENSEMBLE

Sufficient adjudicators will be employed to complete the Music Performance Assessment in 3 or 4 days - Monday, Tuesday, and Wednesday. (Some may be assigned staggered shifts to accommodate all entries.)

HONORARIUM: \$120.00 for up to 4 hours, & \$30.00 per hour for actual adjudication time. Recommended maximum of 8 HOURS of adjudication time. (= \$240.00)

SCHEDULE: At least a 15-minute break in the AM and PM. A **minimum** of one hour for lunch and/or dinner; Solos & Ensembles scheduled at **no less than** 12 minutes apart.

VI. ADJUDICATION AT MUSIC PERFORMANCE ASSESSMENTS

A. Qualities of a successful Adjudicator

It is assumed that Adjudicators accepting the responsibility of adjudication have acquired a very high level of expertise in their profession. Successful Adjudicators also possess a particular quality known as judicial temperament. Many brilliant lawyers fail as Judges in a court of law because of the lack of this essential quality. Conversely, some of the finest Judges in our courts were not great lawyers when it came to pleading a case at the bar of justice. Many fine and sensitive musicians may fail to be good Adjudicators because they are too sensitive. They might be so easily influenced by some relatively unimportant factor in the performance which offended them to the extent that they would not give proper weight to other, more important excellent qualities which the performance displays. Some degree of detached objectivity must be maintained.

Adjudicators must strive to prepare themselves before the Music Performance Assessment. Ones who are currently teaching and have bands of their own will most likely be "in the groove" in terms of different techniques, various styles, etc. Those who have been out of teaching for some time should attend and observe as many band performances as possible to familiarize themselves with the current trends and standards of band's performances. This preparation will help give them a background of knowledge as to how bands, for example, marching bands and its component groups, should look and sound, and how each segment of the marching band complements the overall performance. Though an Adjudicator may not personally like the style of marching being used, the color or type of uniforms, the selection of concert music, etc., there is no room on the comment sheet for penalizing a group's performance simply because the Adjudicator does not like some of its characteristics, as long as the performance is logical, well-performed and does not violate the rules of good taste. Adjudicators who are inexperienced at various levels, especially in working with secondary school organizations, are likely to commit one of the following errors:

1. Underestimating the abilities of the performers. The performance may be so much better than expected that everything heard or seen is wonderful. In failing to be sufficiently critical of below-standard performances, an injustice IS done to those groups which have achieved higher standards.
2. Overestimating the abilities of the performers. Standards may be based on performances of college students or professional artists so that nothing an Adjudicator hears or sees in the performances of amateurs will be good enough.

In addition to the above, the successful Adjudicator should:

- Possess credible listening skills.
- Have maintained and/or continues to maintain high musical standards in his/her own program.
- Attend concerts and Music Performance Assessments on a regular basis.

- Stays abreast of new literature and has a working knowledge of the established literature included on the FBA Music List.
- Not allow literature preference to influence the rating of any performance that includes selections from the FBA Music List.
- Use constructive criticism at all times (oral and written).
- Justify ratings with appropriate criticisms, comments, and letter grades.
- Guard against any shifting of standards during a Music Performance Assessment.
- Consider all the factors available to determine the quality of a performance and weighs them appropriately.
- Be willing to confer with other panel members before finalizing a rating when in doubt.
- Maintain a professional image and demeanor at all times.
- Adhere to all FBA Adjudicator contractual responsibilities.

B. Standards of Adjudication

When persons accept an invitation to serve as an adjudicator, they indicate their willingness to prepare themselves properly for the task. They should realize their inherent responsibility in helping institute and maintain proper standards, but they must not forget the important element of stimulating and giving encouragement to the performers, as well as the directors. Admittedly, the standards under consideration are not concrete, tangible levels that are easily defined. A first-division (Superior) rating is supposed to represent the highest level of achievement that can be expected in any given class and event. How is the adjudicator to determine which groups have reached this level? Will the standards remain constant once the Music Performance Assessment has begun and they have been established, or will they vary with the size and scope of the Music Performance Assessment, or with the area and locality in which the Music Performance Assessment is being held? This has been a major problem and one which deserves immediate attention and correction. **STANDARDS ARE SET THROUGH OUR PROFESSIONAL EXPERIENCE GAINED OVER A PERIOD OF YEARS!** Standards are determined by the comparison of a large number of performances. It follows, then, that a first-division rating should represent a level of achievement which, compared to a large number of performances, is the highest to be expected.

Adjudicators should first of all listen to or view the performance and appraise it in terms of the categories listed on the comment sheet. If they are to be helpful as well as critical, they must be specific with their comments. Acquiring a vocabulary which will accurately record the adjudicator's impressions and suggestions clearly and concisely is essential to the process. (See VII.). Fundamentals should be stressed. This does not mean simply to point out that the trombone player on the 40-yard line is out of step, or the trumpet player missed the high C on the final chord. The presence or lack of acceptable tone quality, adequate intonation, marching execution, precision, and cluttered formations offer a basis for making brief suggestions for improvement of the performance and the group. Great care should be taken to assure that the taped and written comments are consistent with the grades and rating for a particular band. The Adjudicator must acquire a vocabulary with which impressions, suggestions and opinions can be recorded clearly and concisely. It is not enough to simply point out that the solo bassoonist missed the high "g" 2 measures after D; attention must be called to the fundamental characteristics of the group. The presence or lack of good tone quality, intonation, rhythmic precision, blend and balance offer a basis for making brief suggestions for improvement.

Again, **GREAT CARE SHOULD BE GIVEN TO ASSURE THAT THE COMMENTS ON THE COMMENT SHEET ARE CONSISTENT WITH THE GRADE AND RATING.**

Adjudicators must constantly guard against a shifting of standards during the course of the Music Performance Assessment because of fatigue. Adjudication requires concentration and experience.

C. Standards for Ratings

We, as Adjudicators, should make an effort to employ **ALL** the rating categories available when appropriate. Ratings should be literally interpreted by the titles, i.e., SUPERIOR, EXCELLENT, GOOD, FAIR and POOR. We should remember that success is not only by a SUPERIOR rating; the other ratings have credibility and should be used in a positive and constructive way.

"SUPERIOR"

The rating is comparable to the grade of "A". This rating reflects the finest conceivable performance for the event and class of participants being evaluated - worthy of the distinction of being recognized as among the very best. While the adjudicator may find some minor points to criticize and make helpful suggestions for improvement, his/her comments sheet would show a majority of "A's" for each category, and his/her remarks would be generally complimentary for outstanding work.

"EXCELLENT"

The rating is comparable to a grade of "B". This rating reflects an unusually high level of performance in many respects, but one not worthy of the highest rating due to minor defects. Yet it is a performance of distinctive quality. The band receiving this rating usually shows the results of sound fundamental training, but the performance lacks the polish and finesse to qualify for a Superior rating. The squares on the Comment Sheet should contain a majority of "B's", with the possibility of one "A" or one "C", but with an overall "B" average. It is usually very easy for an adjudicator to comment on such a performance since the weaknesses stand out clearly in a generally first-rate performance, and suggestions can be focused on something specific and helpful.

"GOOD"

The rating would be comparable to a grade of "C". This rating is awarded for a good performance, but one that is not outstanding. It shows accomplishment and marked promise and potential, but is lacking in one or more essential qualities. This rating indicates much room for improvement in many of the fundamental areas listed on the Comment Sheet, and the Sheet would show a majority of "C's". There probably would not be enough time or space to record each specific error as it occurred, but the group would exhibit some basically fine qualities. The adjudicator should find ample opportunities to make suggestions for improvement in those fundamental factors which were revealed as weaknesses during the performance.

“FAIR”

This rating is comparable to a grade of “D”, and describes a performance that shows obvious weaknesses. These MAY reflect handicaps in the way of instrumentation or lack of rehearsal time, but generally represents a performance that is weak or uncertain - containing numerous errors, and revealing basic flaws in most of the fundamental factors listed on the Comment Sheet. The Sheet would show a majority of “D’s”. Probably not much space or time will be spent pointing out specific errors in the selections performed, but will focus on overall fundamental deficiencies. Comments, however, should be encouraging and contain many suggestions for improvement - possibly in the areas of rehearsal time and use, emphasis on individual practice and sectional rehearsals, careful screening of players, recommendations for ensemble and individual studies and methods books, and exercises and techniques which would contribute to the development of the individual players and the band as a whole.

“POOR”

This rating indicates a performance that reveals much room for improvement. The director of such a group should re-evaluate his/her methods of teaching and compare them to those of directors who achieve the higher ratings with their bands.

This rating is rarely used by even the most critical adjudicators. It indicates that there is almost a complete lack of preparedness and understanding. In some cases this may be due to immature students attempting music which is far too advanced for their present capabilities. In others it may be due to an accumulation of careless and poor playing habits which only tend to become accentuated and more noticeable as the players grow older and are faced with more demanding literature. The Comment Sheet would be filled with a majority of “E’s”, but comments should be very tactful and encouraging. Any commendable features of the performance should be singled out and emphasized - such as any outstanding players who could serve as models for the group. Sometimes only stage deportment and appearance are favorable, but positive comments on these may offer some comfort. The adjudicator should be honest and forthright, but should not resort to sarcasm or unduly harsh criticism. Above all, urge the participants and director to strive for improvement and for the realization of their potential, remembering our purpose is to promote and encourage exceptional musical performance.

D. Adjudicator Prejudice

It is not within the province of the adjudicator to give a lower rating to a band because he/she did not like the concert music performed or the style of marching being used. If the performance is flawed, the obvious remedy from the adjudicator’s standpoint is to suggest recommended solutions. Any criticisms given should be reflected in the rating; the participant has a right to expect the adjudicator to justify the rating through written and taped comments. Failure to do this results in a distortion of the whole Music Performance Assessment concept. A lower rating will be more readily accepted when the adjudicator points out the conditions which brought about the rating and offers concrete suggestions for improvement. The groups which earn lower ratings are usually the ones who need the most help and can be the principal beneficiaries of the adjudication process. In terms of educational value, CONSTRUCTIVE COMMENTS are the most important contribution made by the adjudicator although most participants still regard the rating as the ultimate goal. Making the reasons for the rating clear will assist in achieving the desired result from Music Performance Assessment evaluation.

E. Adjudication Sheets & Ratings

Comment/rating sheets for each session are supplied to the Adjudicator for the event to be evaluated. They are in the order of scheduled performances and the headings are filled in. If a change of order or pertinent information is approved by the District Chairperson, a note will be sent to the adjudicator by the Music Performance Assessment officer. It may be necessary to hear participants out of order so that time can be used to the best advantage.

Officials may include a (+) or (-) by the subdivisions, which will mean they are noticeably good or noticeably needing improvement as related to the letter grade assigned. The absence of any marks indicates a performance that is consistent with the letter grade assigned.

A rating should be consistent with the A.B.C.D, & E (F) marks on the upper part of the sheet. A Superior should only be given if half or more are A and others are not too low to drop the A average. To indicate the rating, both write it and circle the printed word. F.B.A. uses “Superior, Excellent, Good, Fair & Poor” at District and State Music Performance Assessments.

Directors have a legitimate complaint when the comment sheet is filled with A’s and favorable comments and the rating is less than a Superior. On the other hand, it is also difficult to justify a Superior rating when the comment sheet indicates numerous deficiencies.

If the entrant fails to appear, write DNA (for “Did Not Appear”) in large letters on the sheet. Do not mark a rating, but sign the sheet and send it to the Music Performance Assessment office.

In no case should a sheet be turned in with erasures on the vital elements of the ratings. If it is necessary to erase, ask for another sheet from the Chairperson and destroy the old one.

The philosophy of F.B.A. is that an entry, which with reasonable work between District and State could be rated Superior or Excellent at State Music Performance Assessment, should be rated Superior in the District Music Performance Assessment. Check to insure all the letterboxes are filled in and they match the final rating. Be sure to sign the sheet.

F. Routing of Comment Sheets

Sheets are to be sent in a sealed envelope to the Music Performance Assessment office by a runner. The results will be tabulated and posted hopefully within one hour after a performance. The sheets will then be available for directors to pick up within one hour after their school’s last event has been adjudicated. Directors should secure these sheets before leaving the Music Performance Assessment site if possible; otherwise they will be mailed sometime after the close of the Music Performance Assessment upon receipt by the Music Performance Assessment officer of a check for postage to cover the cost of mailing.

G. Conferring of Adjudication Panel

Adjudicators should be permitted to confer among themselves before rating the band and before the next band's performance.

H. Cassette Recording

{For marching, concert band, jazz band and student conductor}

It is the responsibility of the District to provide each adjudicator with an operable cassette tape recorder with a hand-held microphone, along with a good quality cassette for each band. The adjudicator should arrive early enough at the site to learn to operate the recorder. Different brands of recorders sometimes present different problems, and quite often the adjudicator's comments are never recorded due to the operator failing to follow proper procedure with regard to the use of the tape recorder. Comment tapes are used as valuable tools by directors, so their accuracy and clarity must be regarded as an integral part of the evaluation process and of each adjudicator's responsibilities. A set format or script for the introductory remarks on each tape is provided below.

1. Advance the tape past the leader before beginning your remarks.
2. State the following:
 - a. Your name
 - b. Where you are from and/or name your school
 - c. The name of the event
 - d. The date of the event
 - e. The name of the group being evaluated
3. Allow the tape to run through the duration of the performance; **do not stop and start the tape recorder!**
4. Avoid extraneous remarks, comments, noises, grunts, etc.
5. Keep all remarks on an objective level - avoid opinionated statements.
6. Offer solutions to problems when appropriate. Evaluation can be very positive if it leads to positive improvements. Share your "secrets". Offer corrective advice if needed and can be done in a professional manner.

Additionally, the adjudication clinics presented each year will provide vital information to assist adjudicators in making coherent, intelligent and helpful taped comments.

I. Comments

Adjudicators must be adept at expressing themselves concisely, clearly, accurately, tactfully and diplomatically. A comment that cannot be read to students, band parents or administrators without loss of prestige to the director or the group should not be made, either on the sheet or on the tape. Often a good Adjudicator will be told "your comments were responsible for our getting some needed equipment", or "our students were excited by your remarks and are working harder than ever in preparing for our next performance". The true essence of the purpose for Music Performance Assessments is reflected in responses such as these. Emphasis on the principal values which motivate the students toward better preparation and stimulate them to greater efforts at improvement is an integral part of what participation in adjudicated events is supposed to foster.

One crucial thing that should be remembered by adjudicators, participants, parents, directors and administrators: **WHATEVER THE ADJUDICATOR SAID ON THE TAPE OR WRITES ON THE COMMENT SHEET, OR THE RATING AWARDED, WILL NOT ALTER THE PERFORMANCE BEING EVALUATED.** The performance is completed before the oral and written evaluation is finished. It may be a good performance or a poor one, but nothing the adjudicator says or does can change it. The highest rating an adjudicator can award cannot change a substandard performance to a better one, and a low rating will not reduce the true quality of a superior performance.

Care must be taken by all persons involved to keep the Music Performance Assessment experience in its proper perspective. Evaluations and ratings are used to measure a band's performance at a given moment in time against a pre-set standard of excellence. They cannot and should not be used as an evaluation of an entire program. Too many vital educational variables need to be considered in the determination of the value or success of a school's band program. The Music Performance Assessment evaluation is only one of those factors.

J. Physical Facilities

The adjudicators should be located in an area where they can work without being disturbed by spectators or inconvenienced by the weather. For Marching Music Performance Assessment, the press box area in most stadiums is usually satisfactory. Such an area should be high enough for the adjudicators to have unobstructed visual contact with the bands' performances, yet not so high as to prevent their being able to adequately hear the performances as well. The adjudicators should be provided ample lighting and ample room. Since adjudicators are required to make taped comments, it is essential that they be separated enough that sound "bleed-through" does not occur.

It is to the benefit of the performer and adjudicator alike to secure a suitable concert hall/auditorium for the Concert Music Performance Assessment if at all possible. The adjudicators should be located in an area where they can work and listen without being distracted or disturbed by the audience. Also they should be in relative close proximity of each other to have the opportunity for ready communication should that be necessary. There should be ample lighting and room to write, and should be separated enough so that sound "bleed-through" does not occur.

"No persons other than officially hired adjudicators and intern adjudicators shall be allowed to sit in the adjudicator seating area." This policy is designed to prohibit spouses, significant others, children, and friends of adjudicators, interns, and MPA officials from sitting with an adjudicator during the adjudication process. Adjudicators must be free from any distractions and/or influences from any person during the process of assessing music performances. The District Chairperson, or MPA Official, shall be responsible for ensuring that this policy is enforced.

K. Professional Responsibilities

Adjudicators are expected to:

1. assimilate the information in the Adjudication Manual for the appropriate category in which they are evaluating.
2. articulate, explain and apply the terminology used on the Comment Sheet during the adjudication process which will help to clarify the characteristics of an acceptable performance and perhaps make the process more consistent between adjudicators.
3. be the only person to converse with and give a rating to the S&E participant. Spouses, if in the room, are not allowed, at any time, to interfere with the process of adjudication.
4. be professional in appearance, in demeanor towards others, and in the performance of duties.

VI. EVALUATION OF ADJUDICATORS

A. Purpose

1. To help insure that students are being evaluated fairly, accurately and consistently. (The welfare of our students must always be of prime concern.)
2. To help improve the quality of adjudication. (The results of these evaluations can help make the selection of adjudicators for Music Performance Assessments a more reliable process).
3. Adjudicators will be able to avail themselves of the results of these evaluations so that they can be aware of areas for improvement.

B. Procedures

1. A form has been developed for each of the Music Performance Assessments: Concert, Jazz, Marching and Solo/Ensemble.

The District Chair will process adjudicator evaluation forms, and be responsible for reporting band director concerns directly to the Adjudication Committee. The process will be as follows:

- . Band directors will fill out adjudicator evaluation forms at the end of each Music Performance Assessment.
- . All forms are then to be turned in to the District Chairman.
- . The District Chairman will then compile the evaluation data and create a list of district concerns. *The Adjudication Committee will create a format for reporting.*
- . The District Chairman then reports all concerns directly to the adjudication committee.
- . The adjudication committee then gives recommendations to the Executive Board.
- . The Executive Board takes action based upon Adjudication Committee recommendations.

Change the bottom section of the adjudicator evaluation form from "After completion of this form, please mail it directly to Bentley Shellahamer, Chairman to "After completion of this form, please mail it directly to your District Chairperson."

VII. MARCHING BAND GLOSSARY

A. MARCHING & MANEUVERING - GENERAL EFFECT

ADAPTABILITY - being designed to fit together. Working together for a combined effect.

ALIGNMENT - dress by rank and cover by file.

ANTICIPATION - beginning a movement ahead of the group.

ARC - a circle segment or other curved line.

ARC GATE - the movement of an arc with one end fixed as a pivot, maintaining the form throughout the movement.

ARC WHEEL - the movement of an arc about a central pivot point while maintaining the form.

ASYMMETRICAL DESIGN - a design not symmetrical about the central axis (50 yard line) of the field. May be balanced or unbalanced where the design is shifted from the central axis.

AUDIENCE APPEAL - the degree to which a performance excites or entertains the audience.

BAND FRONT - generally, all non-playing members (auxiliaries).

BILATERAL SYMMETRY - symmetrical about a vertical axis, one side being a mirror reflection of the other.

BREAKS - false stops or starts.

CADENCE - the measure of rhythmical motion in which movements are executed. Measured by the number of beats per minute.

CLEANING - working out, clarifying and correcting performance error situations.

CLUTTER - elements interfering with one another, as seen by the audience, which causes a breakdown of the design information of either of the elements.

COLUMN - a line of elements, one directly behind the other.

COMPANY FRONT - a long lateral line.

CONTINUITY - the performance program logically leading from one point to the next.

COORDINATION - how the elements relate to one another; drill to music, auxiliaries to drill, auxiliaries to music, etc. The blend of effects and the relationship between effects working toward a greater total effect.

COVER - standing directly behind the person in front of you.

CURVILINEAR DESIGN - any design employing arc segments.

DISTANCE - the space between the centers of individuals in a front-to-back (vertical) arrangements.

DIVERSION - activity in a relatively small area that serves to attract attention away from other areas of the field.

DRESS - the alignment of a group of elements across a lateral line, standing or marching (side-to-side) in a line or arc.

ELEMENT - any component of the band.

EXPANSION - the change of interval or distance from smaller to larger during a maneuver.

FALSE START - any starting motion before or after a prescribed cue.

FALSE STOP - any stopping motion before or after a prescribed cue.

FANNING - the uneven expansion of intervals in an element while turning.

FILE - a line of individuals, one directly behind another.

FLOW - control of the pace of the performance.

FOCUS POINT - the apparent 'compass point' of an arc segment or circle.

FOLLOWING DISTANCE - the space between individuals in a file, most commonly while executing a follow-the-leader drill.

FOLLOW THE LEADER - a method of drill movement using a file of individuals following a lead marcher with a predetermined uniform distance.

GENERAL EFFECT - all those elements which collectively present the best possible performance.

HESITATION - beginning a turning movement behind the group.

HIT - a point of major impact.

INDIVIDUAL GENERAL APPEARANCE (I.G.A.) - uniformity of positions - heels together, eye levels the same, etc.

INTEGRATION - combining all of the elements of the performance to create the maximum effect.

INTERVAL - the space between individuals laterally (line or arc), normally measured between body centers.

LATERAL LINE - from end zone to end zone.

LINEAR DESIGN - a design comprised of all line segments and permutations from lines.

MASKING - aural or visual covering of a portion of the ensemble performance.

OBLIQUE - a movement or facing not perpendicular to the original line of march.

PHASING - an out-of-step error caused by an individual who is ahead or behind the cadence of the group.

PICK POINT - a field mark, a piece of equipment or an individual used as a reference point.

PICTURE - a total design of the drill seen as if stopped in time.

PUSH - the major "sell points" of a performance where maximum contributions, musically and visually, are planned for maximum impact.

REPERTOIRE - the variety of marching maneuvers used in the performance.

ROTATION - taking any form and moving about any point or axis.

SAGGING - the uneven compression of intervals in an element while turning.

SET - a drill set is a given set-up point, often used to identify a point where the drill is momentarily static.

SLIDE (HORN SLIDE) - a lateral movement where the performer turns the torso 90 degrees so that the instrument remains facing in a desired direction.

SQUAD - the smallest group of individuals (usually 2 to 5) in the band.

STAGING - the placement of the elements of the band in the most appropriate formation to maximize the effect of the center of audience attention.

STAGE LEFT - the performer's left and adjudicator's right of the 50 yard line.

STAGE RIGHT - the performer's right and the adjudicator's left of the 50 yard line.

TRANSITION - the intermediary stage of changing the form from one major design to another.

VERTICAL LINE - from sideline to sideline.

WEAPONS - rifles, side arms, sabers, swords, or any other similar equipment.

B. MUSIC CAPTION

ARTICULATION - the proper beginning and ending of notes in the appropriate style.

BALANCE - the proper weighting of voices in an ensemble.

BLEND - the absence of protruding sounds or tone qualities.

CHARACTERISTIC TONE - a sound of well-defined tone quality and pitch relative to each individual instrument.

DYNAMIC CONTRAST - the degree of difference in volume levels.

INSTRUMENTATION - the instruments available to play the written parts. Will dramatically affect balance, blend, timbre, and other musical aspects of the performance.

INTONATION - the degree of adherence to the correct pitch.

ORCHESTRATION - the assignment of parts to the various instruments.

PHASING - a musical precision problem caused by one area of the band being ahead or behind the central pulsation or cadence.

PHRASING - the proper separation or divisions of the musical line.

PITCH - a term that refers to the high-low characteristic of a musical sound.

PRECISION - the exact alignment of articulations and rhythms to the cadence.

RELEASES - the clean execution of the ends of notes or phrases.

REPERTOIRE - the variety of musical selections upon which the performance is based.

RHYTHMIC ACCURACY - the exact placement of the notes and rests within a measure dictated by their written value against a prolation of the smallest-valued note in use.

SONORITY - an effect that is the result of a chorus of characteristic sounds with the proper balance, blend and intonation.

STYLE - the appropriate realization of the music in accordance with the performance practices of the idiom that generated the music in use.

TEMPO - the speed of the beat.

TIMBRE - the tonal color of each instrument, or the overall color of the ensemble (dark, bright, lacks middle, etc.).

VOICINGS - the combinations of different instruments to produce a variety of timbres for the sake of effective musical presentation.

VOLUME - the loudness or softness of sound.

C. AUXILIARIES

ENSEMBLE ANALYSIS: The adjudicator should analyze the excellence of the display and organization of all the demands placed on the performers by the designer through the compositional qualities of drill/body/equipment.

COMPOSITION - The choice and blend of all components of the performance. Considerations would include symmetry, asymmetry, balance, texture, line, form, contrast, and artistic and musical qualities as performed.

CONSTRUCTION DRILL/BODY/EQUIPMENT - The method of connecting and combining effects to create a phrase or combination of form, movement or equipment ideas.

VARIETY - The multiplicity of methods or techniques in constructing various form/body or equipment concepts.

OVERALL CLARITY - The readability in the design of form/body/equipment presentation.

ENSEMBLE CONTROL - The ability of the unit to execute the performance as they maintain shape, form and equipment.

ACCURACY AND DEFINITION - The exactness and articulation of all visuals performed.

INDIVIDUAL ANALYSIS: The excellence of the display of individual training, method and technique, and the communication of the demands created by the designer.

EXCELLENCE - This category focuses on the movement skills required of the performers. Most common errors include:
MOVEMENT:

1. False starts and stops.
2. Out-of-step/phasing and timing.
3. Non-uniformity of footwork.
4. Step size irregularities.
5. Isolated posture problems.

EQUIPMENT:

1. Hand positions on/with equipment.
2. Angles.
3. Phasing and timing with equipment.
4. Weak completion of a move.
5. Mental lapses, insecurity in knowledge, and inconsistencies.

ARTICULATION - The function of the body or the equipment as it relates to balance, alignment, initiation and the completion of a required move.

PRECISION AND CONTROL - The exactness of the individual or small segment with emphasis on timing and the individual's display of the understanding of responsibilities relative to line, shape and space.

EXPRESSION - A communications technique which should display feeling and the ability to draw the audience into the performance through the believable portrayal of responsibilities.

INTERPRETATION - A means of translating the meaning of music/movement.

POISE AND CONFIDENCE - The assurance of the individuals displaying skills.

SIMULTANEOUS RESPONSIBILITIES - The display of more than one demand at a time.

STAMINA - The quality of endurance which displays a consistency of energy and control throughout the performance.

GENERAL EFFECT: The successful blend of audio and visual components to communicate the performer's identity and message through **TASTEFUL** creative design and stylistic expressive performance.

VISUAL DESIGN - The tasteful use of line, form and balance in creating formations and patterns blended with movement and equipment concepts, and presented in a logical and orderly sequence.

VISUAL MUSICALITY - The visual relationship to or enhancement of all musical aspects of the performance, including mood, phrasing, intensity, dynamics, etc.

CREATIVITY/ORIGINALITY - Presentation of new and unique ideas in physical motion, equipment or other design aspects.

VARIETY - The presentation of many different ideas and concepts with regard to patterns, effects, body, form and equipment.

COMMUNICATION/EXPRESSION - The unit's exchange of information with the audience and the ability of the performers to portray and communicate a particular feeling or emotion.

EMOTION - The ability of the performers to generate feeling to the audience.

CONFIDENCE/POISE - The consciousness of being sure and a display of composure and dignity.

STYLE - The manner in which the artistic aspect of the performance is executed.

OVERALL ACCURACY - The display of skill and technique by the unit as a whole.

