

IMBA JUDGES HANDBOOK

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IMBA Judges Handbook

1 Aims of the IMBA

The aims of The Association are:

- a) To promote the growth, prestige and calibre of Marching Bands.
- b) To provide an information service
- c) To create a forum for members' viewpoints and encourage friendly co-operation among those engaged in the activities of banding in general and youth bands in particular; both nationally and internationally.
- d) To co-ordinate, to organise and to standardise rules for running contests under the auspices of the IMBA.
- e) The Association shall be non party political and non sectarian in its activities.

2 General Information for Judges

2.1 Code of Conduct for judges

- All judges are expected to maintain a dignified and impartial attitude at all times. Judges should maintain a professional manner at all times.
- Judges should refrain from discussing the performance while adjudicating the contest except with trainees to whom they are mentors
- Judges are not to be under the influence of intoxicants before or during the IMBA event.
- Judges will dress smartly, preferably a suit or blazer and slacks, and have a tidy appearance.
- Judges will maintain proper conduct for the entire duration of the event.

2.2 Code of ethics for judges

- A judge will not adjudicate a class in which a competing band is one with which he/she has a formal affiliation, as defined below, within the previous 6 months.
- A formal affiliation may be: designer, instructor, management, or performing member of the competing band.
- A judge will not wear or display a band's insignia or merchandise.
- Judges will not make comments with regards to another judge to a performing bands member or staff.
- Judges must not disclose their scores to other judges, IMBA council members or a competing bands staff or members.

2.3 Duties of the Chief Judge

- The Chief Judge will be appointed by the IMBA council as necessary from time to time.
- The Chief Judge will conduct a judges' meeting before the contest. The judges meeting shall cover the activities of the day e.g. timetable, points of order, final list and playing order of bands, special awards and any other relevant issues.

- The Chief Judge will attend well in advance of the start of the contest (2 hours) to liaise with contest organisers and the IMBA council, agree a suitable location for the judges meeting, if necessary.
- Act as a point of contact for judges throughout the year.
- Ensure there is a full panel of suitable judges available for each competition.
- To recruit new judges and consider the application of prospective judges.
- To organize the training of new and existing judges.
- To liaise with IMBA council in relation to judging issues.

2.4 Duties of Individual Judges

- Judges must report to the chief judge at least one hour before the start of a competition.
- Judges must attend a judges meeting with the chief judge held before the competition.
- Where required judges must attend a critique at the end of a competition.
- Judges will be provided with digital dictaphones, clipboard and judging materials (e.g. placemats) which must be returned to the IMBA at the end of the competition.

2.5 Duties of the Tabulator

- The tabulators are IMBA council members, or individuals appointed by the IMBA, nominated to carry out the task of compiling the results of the competition in table format that is easily readable to the participants and council.
- The tabulator must not disclose any information regarding scores during the course of a competition to bands, council members or Judges. For this reason, all judges are asked to refrain from asking the tabulator score information during the competition.
- Where a tabulator finds that a Judge has made an error on a score sheet, the sheet will be returned to the Judge to be corrected by the judge.

2.6 Duties of the Timekeeper

- The Timekeeper is an IMBA official, or individuals appointed by the IMBA, who times the length of a bands performance. Bands must complete their show within a defined time frame. For field show competitions the maximum and minimum length of the show is -
 - Open Class – 8 to 12 minutes
 - Cadet Class – 5 – 10 minutes
 - Traditional – 5 – 12 minutes
- Where a band exceeds the maximum time a hooter will be sounded and the judges will cease to adjudicate the performance. Any aspects of the show which occur over the maximum allowed time may not enter in the judges' assessment of the band.
- Where a band is to incur a penalty due to the infringement of the timing guidelines the Chief Judge will liaise with the Timekeeper to determine the appropriate penalty.

2.7 Training & Recruitment

2.7.1 New Recruits

Trainee judges will undergo a minimum training period of one complete season where they will undergo training and assessment. All new trainee judges will be allocated a mentor from the caption he/she has been appointed to judge, this mentor will be responsible for the training and education of the trainee during the probation period.

Trainees will attend competitions in the same capacity as an accredited judge, during the day they will provide recordings and score sheets, it is also advisable to compare scores and conduct brief discussion with the mentor between performances (without delaying the next performance) or breaks. The trainee will sit in at a critique, listen to the way the critique is conducted and comment if requested by the mentor (or the judge on the day). At the end of the day the mentor will take away the recordings and score sheets, these will be analysed and any problems reported back to the trainee before the day of the next field trial.

When the mentor feels the trainee has completed sufficient field trials and are competent to judge, their details (including tapes) will be passed on to the chief judge who will in turn listen to the final set of tapes and seek accreditation from the IMBA council to the judges panel.

2.7.2 Existing Judges

Individuals who are booked to judge during the summer field competition season must attend a standardisation meeting to be held in advance of the first marching competition. The purpose of the meeting is to review the judging system, changes or updates to the system, welcome and induct new judges, confirm availability and review the approach to marking and judging.

The chief judge will inform all members of the judging panel of training workshops, seminars and courses available, this may include international events.

2.8 Complaints in relation to judging

Wherever possible, grievances and complaints should be settled informally. Only when this attempt has failed should the procedure described below be followed. Bands who make a complaint will suffer no disadvantage. Frivolous or petty complaints will be dismissed. A complaint form will be available from the IMBA website.

All complaints should be in writing (email is not sufficient). Complaints should be made in the first instance to the chief judge. If this proves to be unsuccessful, not possible, or if the grievance is against the chief judge, the complaint should be addressed in writing to the IMBA secretary or chairperson.

In each case, the complaint will be investigated by the chief judge and IMBA council and appropriate action taken. A written response will be sent in reply.

Complaints and grievances should be made only by a Band Secretary, Chairperson or Director as nominated on the membership form. Band members should address any

grievances or complaints to instructors or committee members who should deal with the complaint as outlined above.

Where a complaint is made in relation to a particular judge the chief judge shall raise the matter with the judge in person before he/she judges their next competition date.

For a full complaints procedure please refer to Section 6 of the IMBA Code of Conduct document.

3 Judging Technique

3.1 Philosophy of Judging

Judges must not base their marks on their expectations of a band or the quality of their previous performances. Judges can only judge what is presented to them at any given competition. They cannot judge what is not presented. Speculation or expectation of what the judge thinks should be in the show is inappropriate.

The language used by the judge will be appropriate to the experience of the band they are judging. Less experienced bands require judges to be mentors. Judges comments and tapes should be constructive and educational to designers and performers. More experienced bands require judges to be critics. Judges must encourage designers and performers to achieve even higher goals and standards within the facilities available to them.

3.2 Philosophy of the Scoring System

The scoring system credits both the performer and the designer. For that reason, each score sheet is divided into considerations of both **what and how**.

Marks during the season may rise or fall according to the quality of the performances on the day. Judges should not base results on the standard of previous performances. Each performance must be judged on its own merits. .

Where there are multiple classes at a competition the marks between classes are not directly comparable. The tolerance of errors for Cadet Class groups is higher than for Open Class groups. Similarly there is a greater expectation of achievement placed upon Open Class group than Cadet Class groups. Therefore a given performance will score a higher mark in Cadet Class than in Open Class.

Where a band does not have a Colour Guard or does not wish for their Colour Guard caption mark to be included in the total marks they will be adjudicated in the Traditional Class. The tolerance of errors and expectations of traditional class will be equal to that of Cadet Class. The Colour Guard judge may still be asked to make an assessment of any Guard present but the score will not be included in the total mark.

The IMBA judging system uses a criteria reference or box system. The use of the criteria reference guide will tell all bands the essence of the qualities they must achieve in order to receive their mark. Numbers assigned by a judge reflect the successful achievement of certain criteria. The system is educational and will reward performers and designers based on their accomplishments.

3.3 Consistent Judging – The S2 Sheet

To help maintain consistent marking judges are provided with an S2 Sheet (Appendix 2) to provide a benchmark for scoring. This sheet should be retained by judges from one competition to the next. The sheet will contain the overall and sub-caption marks for each performing band at each competition.

At the first competition the marks are entered for each group. At each subsequent competition the results from the proceeding marks should be consulted before choosing the final marks for the current performance. The marks should be graded according the difference between previous performances, the criteria reference system (Section 3.4) and by comparison with other performing bands at the competition.

3.4 Criteria Reference / Box System

The Criteria Reference or Box System has become a standard feature in all major judging systems around the world as it allows for consistent and accountable judging. The system outlines what criteria must be met by a performing band to achieve a certain standard. It allows for the expectations from performers and designers to be clearly stated. Appendix 1 outlines the criteria for each caption. Judges will be given a copy of the relevant section of Appendix 1 at competitions in the form of placemats (laminated handouts).

The mark is assigned from whichever level of achievement that best describes the band's qualities **most** of the time along with all other forms or methods used to determine the placement of scores.

The score bins are divided along the existing Gold/Silver/Bronze standard with the division of the certificate bin in two as shown in Table 3.1.

Table 3.1 Example Box table on Judges Sheet

BOX	1	2	3	4	5
Score	1 - 29	30 - 44	45 - 74	75 - 94	95 - 100
Percentage of total Marks (%)	30%	15%	30%	20%	5%
Standard	Certificate		Bronze	Silver	Gold
Expectations/Achievement/Responsibility*	Seldom Experiences	Sometimes Discovers	Frequently Knows	Consistently Understands	Always Applies
Quality of Performance	Poor	Fair	Good	Excellent	Superior

*Refer to detail of expectations of each caption in Appendix 1

3.5 Recording Technique

3.5.1 General Technique

This system is designed to provide the bands with an all encompassing commentary and critique of their presentation as it occurs.

Recorded comments should

- Run continuously throughout the band's presentation though continuous commentary is not necessarily required.

- Assist the instructor in improving the structure of the program or the performance.
- Reflect an educational approach that rewards achievement and encourage greater efforts.
- Assist the understanding of the ranking/rating process.
- Emphasise those parts of the show that are important to the scoring process.
- Include basic impression as well as an analysis of problem areas.
- Be specific in identifying any aspect about which he/she is commenting.
- The technical content of the recording should be graded to the experience of the band

Demeaning or rude comments are unacceptable. Judges should modulate the volume of their voices so as not to interfere with other judges. While it is not necessary that a recording be completely filled with comments, the judge should know that the absence of any comments (even at a finals contest) is not acceptable

3.5.2 Recording Introduction

Judges must start their recording by listing the following information -

- Judges name
- The caption
- The Class
- The band name
- The date
- The location of the competition
- The conditions that may affect the performance where applicable e.g. weather, condition of the field.

3.5.3 Score Observations - **WHO, WHAT, HOW.**

The judge should identify, **who** they are sampling, **what** they are doing and **how** well they are doing it. When an extended phrase (visual or musical) is occurring the judge should inform the group they are reading/scanning/listening and then summarise when it concludes.

Sample comments

“Flag design on the moving block brings impressive dimensionality and good reflection of the musical structure to the composing process. Performer achievement is impressive”

“Chorographic design in the dance wedge is staged very well and brings a good level of quality into the composing process. There are still a few timing challenges to the performers”

3.5.4 Wrap Up Comments

Judges should conclude the tape by summarising the points made during the performance. The summary should be concise and offer constructive advice to the group.

3.6 Critiques

Critiques are an opportunity for judges, instructors and performers to meet exchange information. Critiques shall be held after each field show competition, with the exception of the finals competition. Each band is allocated 5 minutes with the judge. The critique will be supervised by a member of the IMBA council or contest volunteer. Instructors must have the caption score sheet for the judge to refer to. A maximum of two representatives per judge is allowed. All bands should listen to their recordings before coming to the critique, so they can take the most advantage of the up to date position.

The purpose of the critique is.

- To clarify judge's comments that may be confusing or unclear.
- To discuss sections of the show which were unclear or to which the judge did not respond favourably.
- To offer insights to the judge relative to the instructor's intent.
- To discuss the score relative to the criteria of each score sheet.

However under no circumstances should a judge allow themselves to be intimidated, bullied or spoken to offensively to by those attending the critique. The judge should not accept the use of profanity in their dialogue, attacks on the judge's integrity or intelligence. In such instances the judge should indicate to the critique supervisor to end the interview and the attendee will be excluded from subsequent critiques during that section.

The bands participation at critique is an option. If instructors are comfortable with the judge's evaluation and score, then they have nothing to discuss, and should feel no obligation to participate. The judge will not take offence at the instructor's absence.

Where trainee judges are sitting in on a critique they will be introduced as such.

3.7 Accountability

All Judges, both new and experienced are reminded that they are to be accountable to themselves, performing bands, the judging panel and the IMBA council at all times.

Judges should expect to be held accountable for every score assigned, and be able to support that score with valid discussion relative to the rating and ranking of each group, this is of course prevalent to the critique system.

In particular where there is a large spread in the marks between two placements or an exceptionally high mark is assigned the judge may be asked by the chief judge to support their decision. This is mainly to confirm that this is what the judge meant and has not made a mistake.

3.8 General Judging Issues

Care should be exercised to avoid close contact with the performers on field captions as it can adversely impact the quality of the performance and cause an inaccurate evaluation.

Judging shall begin with the first note of music or first step of drill and conclude at end of the bands program or at the end of the timing allowed, which ever occurs first.

All captions are marked in a build-up education framework with credit awarded for the demonstrated achievement of skills and excellence.

Judges can make corrections to their score sheet where they have made an incorrect calculation, given an incorrect score, or omitted a score. The judge must either make the correction by putting a horizontal line through the error and sign or initial and date that the correction was made by the judge, have it counter signed by the tabulator, or destroy the score sheet and submit a new one.

4 IMBA Field Show Judging System

4.1 *Caption Overview*

The scoring system is designed to mirror the process the designers follow in creating the show. Six judges view the show, each with a specialized focus. The judging system has been modelled on established international systems (DCE, DCI & WGI).

4.1.1 Judging Captions

Two judges evaluate the Quality and Effect of the program, one focusing on visual (Visual Ensemble & Effect) aspects and one on the musical (Musical Ensemble & Effect). These captions embody all components of the show such as the effect of the staging, musicality, and originality/imagination and entertainment quality. The same judge rewards the ability of the performers to communicate the program to the audience and the judge.

Four judges evaluate the ability of the performers to achieve the demands set to them by the design of the show. The aspects considered are

- Field Percussion
- Colour Guard
- Field Music
- Field Visual

The Ensemble & Effect judges view the program from the judges' tower in order to see and credit the "whole" of the show. The Colour Guard judge is also located on the judges' tower. The equipment and movement judges (Field Music, Field Visual & Percussion) are located on the field in order to see the training and technique demonstrated by the performers.

4.1.2 Scoring System Overview

Each sub-caption is marked out to 100 points. This is in order to keep in line with DCE caption reference system. As the Ensemble & Effect Captions have four sub-captions the total score in these sub captions is 400. The total score for the other captions is 200. This is outlined in table 4.1 below.

Table 4.1 Breakdown of the Caption marks

Caption	Sub-caption	Sub-Sub caption	Points	Open /Cadet Class	Trad
Musical Ensemble & Effect	Ensemble	Technique	100	400	400
		Musicianship	100		
	Effect	Repertoire Effect	100		
		Performer Effect	100		
Visual Ensemble & Effect	Ensemble	Composition	100	400	400
		Excellence	100		
	Effect	Design Effect	100		
		Performer Effect	100		
Field Visual	Technique		100	200	200
	Excellence		100		
Percussion	Technique		100	200	200
	Musicianship		100		
Field Music	Technique		100	200	200
	Musicianship		100		
Colour Guard	Composition		100	200	-
	Excellence		100		

The tabulator will compile the scores and divide by the appropriate number to arrive at the following balance of the scores.

Table 4.2 Scoring Breakdown

Caption	Sheet Total	Final Score	
		Open & Cadet Class	Trad Class
Musical Ensemble & Effect	400	20	20
Visual Ensemble & Effect	400	20	20
Field Visual	200	15	20
Percussion	200	15	20
Field Music	200	15	20
Colour Guard	200	15	-
	Total	100	100

4.1.3 Competition Classes

There are three competitive Classes within IMBA field show competitions these are in accordance with the Constitution Section 6(c) IMBA field marching / show contests will be divided into 2 Classes plus an open Traditional Class as follows, or as otherwise determined from time to time, and communicated by Council:

CONTEST DIVISIONS

OPEN CLASS

- i. This class is designed for senior bands having reached a standard higher than that required for Cadet Class.
- ii. This division is open to any band that is a member of the IMBA.
- iii. The band must perform for at least 8 minutes and for no longer than 12 minutes.
- iv. The programme shall consist of an arena display, which must include marching.

CADET CLASS.

- i. This class is designed for younger bands, new bands or bands currently rebuilding the standard of their performance. It is designed to allow bands that feel that the standard of their band has not yet reached the standard for Open Class bands and allows bands to compete among bands of a similar standard.
- ii. This division is open to any band that is a member of the IMBA.
- iii. The Band must perform for at least 6 minutes and for no longer than 10 minutes.
- iv. The programme shall consist of an arena display, which must include marching.

All bands must play in the Division agreed with the IMBA Council at the beginning of the season, for the entirety of that season. The Council however, may reclassify a band after their first performance in a season in accordance with Rule 8A.

TRADITIONAL CLASS

- i. This Class is designed for Bands who do not wish to participate in Open or Cadet because
 - a. The band use a traditional style marching programmes
 - b. The Band does not wish for their Colour Guard mark to be included in the total mark The colour guard performance will however be included in the visual mark.
 - c. The Band does not have a colour guard.
- ii. This division is open “to any band that” is a member of the IMBA.
- iii. The Band must perform for at least 6 minutes and for no longer than 10 minutes.
- iv. The programme may consist of any style of drill.

**(The word "Traditional" in this instance relates to the "style of drill" and does not imply that the music must be "Traditional Irish").*

4.2 Caption Reference Criteria

The following text gives a description of each caption and sub-caption. It explains phrases used on the judges sheets. It is understood that the terms and descriptors listed under the sub captions are not a checklist nor are they all-inclusive. The use of these terms is to assist the adjudicator in determining to what extent and to what standard a band has achieved.

4.2.1 Musical Ensemble & Effect

This caption considers both the technique and musicianship of the entire music ensemble i.e. the nuts & bolts of the music. It also considers the effectiveness of both the program design and performance as it relates to the musical entertainment of the audience.

Under music ensemble the judge is to credit the success of all music performers as part of the entire music ensemble. The judge must consider what the members are required to perform (under technique) and how well they perform it (under musicianship).

The efforts of the music arrangers first and visual design team second are addressed under the area of Repertoire Effectiveness. The members are also credited under the sub-caption Performer Effectiveness. Judging effectiveness of the program and performance is not a technical evaluation, but one that considers the emotional, aesthetic, and intellectual concepts that each band presents. Genuine audience reaction shall be considered within this caption.

The judge will be located on the judges' tower

Definitions

Musical Ensemble & Effect (Technical & Repertoire)

“The What”

UNIFORMITY / METHOD of ARTICULATION – Consider the technique of attacking the notes in a phrase and whether it is used in the same way by all members.

TECHNICAL PROFICIENCY – The skill of an ensemble or section to execute the written program.

TIMING – Consider the ability to perform together while also meeting the demands of movement and spatial separation placed upon them.

RHYTHMIC ACCURARY – Consider the ability of the ensemble to play precise and accurate rhythmic passages together.

TONE QUALITY / INTONATION – The ability of the band to produce a characteristic quality of sound in both melodic and harmonic situations.

COORDINATION– Consider how well the band combines the visual and musical elements through staging and effective design.

STAGING – Consider how the placement of performers affects the blend of the audio/visual elements and if this adds to the total effectiveness.

CREATIVITY– The use of fresh or new ideas and concepts not previously developed or applied in a new way.

ARTISTRY –The imagination and quality in creation, interpretation and communication of the program.

PACING – The flow of the musical design, which includes the time between planned events and the development of highs and lows in the program.

ORCHESTRATION – The logical and musical arrangement of the elements to create the composition.

Musical Ensemble & Effect (Musicianship & Performance)

“The How”

PHRASING – The performers’ skill in communicating the music with meaning and expression.

EXPRESSION – The ability of the performers to involve themselves in the program and convey arrangers’ ideas.

STYLE – The ability to recreate the intent and meaning of the original musical style (jazz, rock, classical, Broadway etc).

BALANCE/BLEND – The presentation of the musical arrangement as intended in terms of dynamic levels allowing all voices to be heard.

COHESIVENESS – The ability of the entire ensemble to maintain a rhythmic, melodic and harmonic stability.

EXPRESSION - The ability of the performers to involve themselves in the program and convey the arrangers’ ideas

SPIRIT/INTENSITY – The ability of the performers to communicate their emotional involvement in the program.

EMOTIONAL RANGE – The ability of the performers to infuse the program with appropriate emotions (joy, sorrow, happiness, heartache) as the music requires

COMMUNICATION/INVOLVEMENT/SHOWMANSHIP – The ability of the performers to draw the audience into what they are doing.

ENTERTAINMENT/APPEAL – The attractiveness of the music performance and its ability to engage audience.

4.2.2 Visual Ensemble & Effect

The purpose of visual ensemble is to assess both the quality of the visual design (composition) the building blocks, how they fit together, and the extent to which the band has been able to demonstrate the various movement skills and techniques required to achieve the composition.

The purpose of visual effect is to evaluate the effectiveness of the bands presentation, both in terms of Design Effectiveness and in terms of Performer Effectiveness of the visual program. The judge is responsible for assessing the overall effect generated by the entire band; primary the visual, but also its music & colour effect. Judging effectiveness of the program and performance is not a technical evaluation, but one that considers the emotional, aesthetic, and intellectual concepts that each band presents. Genuine audience reaction shall be considered within this caption.

The judges shall be located on the judges' tower.

Definitions

Visual Ensemble Effect (Composition & Design)

“The What”

QUALITY OF THE ORCHESTRATION – The logical and musical arrangements of the compositional elements to create design. These qualities relate to the mechanics of design, such as: line, form, balance, direction, texture, colour, weight and motion.

EXPRESSIVE COMPONENTS – The use of space, time, weight and flow through form, body and equipment, which allow the visual program to express the music.

VISUAL MUSICALITY – The visual representation and enhancement of all aspects of the music through the use of equipment, body, form, structure and motion.

VARIETY – The use of multiple visual design techniques and methods of construction and expression to present and interpret the music.

UNITY – Consider if expression and design bring the musical and visual elements together in a harmonious presentation.

COORDINATION – Consider how well the band combines the visual and musical elements through staging and effective design.

PACING – The flow of the musical design, which includes the time between planned events and the development of highs and lows in the program.

CREATIVITY/IMAGINATION – The individual, imaginative and expressive approach to the visual design and the use of new ideas or their application in a new way.

VARIETY - The use of different talents, qualities and techniques in creating effect.

ARTISTRY - The imagination and quality in creation, interpretation and communication of the program.

CONTINUITY - The quality of flow in the audio/visual presentation with emphasis on the proper development from one idea, effect or production to the next.

INTERPRETATION - The representation and realization of the written program.

CLIMAX - The ability of the design team to blend all of the elements so as to achieve definitive moments of emotional impact, satisfaction or resolution.

The descriptors listed, such as Ensemble Control, Precision and Uniformity, etc. are self-explanatory and are guidelines to assist the adjudicator in determining what qualities are inherent in the portrayal of excellence. Additional clarifications include the unit's ability to portray an accurate and uniform control of timing, direction and spatial relationships in form, body and equipment in order to most clearly display the compositional intent. This also includes concepts such as orientation and spatial pathways.

Visual Ensemble& Effect (Excellence & Performance)

“The How”

COMMUNICATION/INVOLVEMENT - The performance techniques that connect to the audience, demonstrating the ability to draw the audience into what they are doing.

EMOTIONAL RANGE - The ability of the performers to infuse the written program with the appropriate feelings and to communicate these to the audience.

EXPRESSION - The ability of the performers to involve themselves in the program and transform the arranger's ideas into a vehicle of meaning and personal importance.

PROFESSIONALISM - The demonstration of the highest standards in performance and communication, regardless of style.

ENSEMBLE CONTROL – Consider the cohesive control of the ensemble, does it move as one element, are there obvious flow problems within lines.

PRECISION / UNIFORMITY - Consider clarity and readability of the form. Can you see the intent of the design?

ACHIEVEMENT OF EFFORT CHANGES – Consider ensemble changes of direction. Are the turns and breaks achieving its uniformity of timing control?

ARTICULATION OF BODY / EQUIPMENT - Consider the colour guard ability to articulate with body in balanced control. Are the planes and angle of equipment at all the same positions in time and space? Are body positions articulated together with control?

ADHERENCE TO STYLE & ROLE RECOVERY Are all members of each section using the same style within drills at any given time? Is body carriage in ensemble controlled? Are the members making efforts to recover from poor style control?

It is understood that the considerations listed above are guidelines for the adjudicator to arrive at an assessment of the most effective possible presentation by both the design team and the performers. It is further understood that there are a variety of ways to achieve effect and that there are a variety of levels of involvement or engagement that can be achieved by both the designers and the performers. It is the adjudicator's responsibility to react to and assess all the effect(s) displayed.

4.2.3 Field Music

The purpose of this sheet is to evaluate the proficiency and skill of the brass, woodwind and accordion performers. The basis for evaluation shall be directed towards all the individuals judged one to another in small groups of musicians e.g. clarinet, trumpets, baritones.

There will be one judge who shall assume a position that facilitates accessibility to the performers by either being positioned on the field or in close proximity.

Definitions

Field Music (Technique)

“The What”

UNIFORMITY/METHOD OF TECHNIQUE - The consistency, demonstrated through implement control used in the brass/woodwind/accordion ensemble.

TECHNICAL PROFICIENCY – The skill of an ensemble and/or segment to execute the written program.

TIMING – Consider the ability to perform together while also meeting the demands of movement and spatial separation placed upon them.

RHYTHMIC ACCURACY - The precise and accurate display of any unison timing effort intended to be done uniformly

QUALITY OF SOUND - The degree of sound clarity, timbre, tone produced by the performer(s) on the instrument itself.

PITCH CONTROL/ACCURACY - The ability of the performers to intone the note accurately and maintain its tuning.

BREATH/BELLOW CONTROL - The ability to direct the breathing/bellow mechanism to provide a well-regulated quality of sound.

Field Music (Musicianship)

“The How”

PHRASING - The performer's skill to play in musical phrases and maintain quality of sound throughout the phrase.

EXPRESSION - The ability of the performers to involve themselves in the program and transform the arranger's ideas into music.

STYLE & INTERPRETATION - Consider the ensemble's understanding of the style of the music it is performing.

TRAINING & COMPATIBILITY – How well suited is the training and ability of the members to the difficulty of the program.

4.2.4 Field Visual – (Form / Body / Equipment)

The purpose of this sheet is to assess the movement proficiency of the unit through an analysis of the competencies demonstrated by all the individuals judged one to another in small groups in terms of spacing alignment, timing etc. equipment control and dance technique.

There will be one judge who shall assume a position that facilitates accessibility to the performers by either being positioned on the field or in close proximity.

Definitions

Field Visual (Technique)

“The What”

Attention here is to be paid to the fundamental understanding and expression of the accepted principles of movement and equipment manipulation. Care is to be taken to determine the degree to which individuals and small groups evidence articulation, effort qualities and style within the chosen movement idiom. Recovery is the awareness and correction of deviations from the accepted norm of movement, space or time in relation to form, body and/or equipment.

PRINCIPLES OF MOVEMENT - Consider the quality of the drill techniques, the training value of the drill block.

ARTICULATION OF BODY & EQUIPMENT - Techniques of step size, body carriage, hand or arm positions etc. equipment planes or angles, articulation of dance, body feet arm control, balance and hand controls.

EFFORT QUALITIES – Consider the measurement of the different types of tempos marched or rhythm patterns used within the program.

STYLE – Consider the stylistic approach visually that is unified throughout each piece of music.

RECOVERY - Consider how much effort is taken to recover from error?

Field Visual (Excellence)

“The How”

Spacing consists of interval and distance, which are defined below. Alignment consists of dress and cover, which are defined below. Tempo and Pulse Control are defined by phasing. It should be noted that tempo and pulse control occurs within equipment and body issues. Equipment and Body Control are issues, which require adherence to spatial pathways, angles and planes as well as uniformity of the timing aspects of movement.

INTERVAL - The proper positioning of individuals relative to each other, in width.

DISTANCE - The proper positioning of individuals relative to each other in depth.

DRESS - The proper development and maintenance of any bounding line either linear or curvilinear.

COVER - The proper development and maintenance of individuals in a file, either linear or curvilinear.

EQUIPMENT TIMING / ANGULARITY - The demonstration of uniformity of manipulation of any given prop (e.g. silks, rifles, etc.). This includes adherence to proper spatial

pathways and the timing of this movement. Stationary or fixed positions are also to be evaluated (e.g. start and stop positions, as well as at a carry).

BREAKS - Any unplanned stopping or starting movement before or after an appointed cue. This applies to both equipment moves and body movement (e.g. false starts and stops).

TURNS - The timing of a turn movement including initiation and conclusion of the footwork as well as the uniform speed of the pivot is evaluated.

PHASING - The ability to maintain and control the uniform movement of the feet relative to time and speed of pulse.

BODY TIMING - The uniformity of initiation, internal phrase, and resolution in any choreographed effort.

4.2.5 Percussion

The purpose of this sheet is to assess the percussion proficiency of the unit through an analysis of the competencies demonstrated by the individual performers and grouped segments of the ensemble. The basis of the judge's evaluation on this caption includes two specific areas, technique and musicianship.

Emphasis shall be placed on the Achievement of Excellence in the areas of technical proficiency and musicianship, with respect to the demonstration of skills in all aspects of the percussion presentation. Achievement is defined as the simultaneous consideration of what is being done and how well it is done.

There will be one judge who shall assume a position that facilitates accessibility to the performers by either being positioned on the field or in close proximity.

Definitions

Field Percussion (Technique)

“The What”

CLARITY OF ARTICULATION - The method of striking the beats (rudimental or non-rudimental) and the sound produced by the degree of rhythmic accuracy within a musical phrase – either clean, crisp, and distinctive or in various degrees of precision which can be played clearly through proper technique and skill.

IMPLEMENT CONTROL - Relates to the individual performer and the method of manual dexterity to display proper stick or mallet grips, wrist or forearm motion, playing style, and height of implement rise from the playing surface of the instrument.

UNIFORMITY - The combined similarity of technical style and skills between individual performers attempting the same musical responsibility.

TIMING/TEMPO CONTROL - The method of displaying proper synchronization of musical parts between any of the elements of the entire percussion ensemble during the same musical passage.

QUALITY OF SOUND - The degree of sound clarity produced by the performer(s) on the instrument itself. Consideration of the factors which influence the quality of sound are intonation of the instrument, technical selection of appropriate playing zones on an instrument, stick and mallet selection for the desired musical timbre, and the sound volume of individuals playing within a section of the ensemble.

PITCH ACCURACY - The appropriate tuning of instruments with the capability of various pitch ranges, such as multiple bass drums, quad toms, timpani etc.

Field Percussion (Musicianship)

“The How”

MUSICAL EXPRESSION - Musical contouring, layering, and shaping of dynamics within the performance of the written composition.

PHRASING - The performer's skill to play in musical phrases and maintain quality of sound throughout the phrase.

BALANCE - The proper distribution of sound quality dispersed from player to player within the same section of the percussion ensemble.

INVOLVEMENT – Consider how often a performer(s) is being used to achieve a desired level of musical contribution.

4.2.6 Colour Guard

Consider equipment, body and movement. The colour guard will be adjudicated as an integral element of the entire program.

The judges shall be located on the judges tower.

Definitions

Colour Guard (Composition)

“The What”

QUALITY OF THE ORCHESTRATION - The logical, musical, qualitative structural arrangement and combination of the compositional elements to create design. These qualities relate to the mechanics of design, such as: line, form, balance, direction, texture, colour, weight and motion. It reflects the use of interrelated parts through the designer's use of simultaneous responsibilities and multiple design concepts.

EXPRESSIVE COMPONENTS - The use of space, time, weight and flow through form, the body and equipment, which allow the visual program to express the music.

VISUAL MUSICALITY - The visual representation and enhancement of all aspects of the musical structure through the use of equipment, body and form structure and motion. It is understood that use of colour and costuming are also components of the unit's visual musicality.

VARIETY - The use of multiple visual design techniques and methods of construction and expression to present and interpret the music.

CREATIVITY - The use of fresh or new concepts of design or combinations of design elements not previously utilized or developed or their application in a new way.

UNITY - Consider if expression and design bring the musical and visual elements together in a harmonious presentation.

Colour Guard (Excellence)

“The How”

It is understood that the terms and descriptors listed under the sub captions are not a checklist nor are they all inclusive. The use of these terms is to assist the adjudicator in determining to what extent and to what quality level a unit has achieved in the areas of compositional worth and the display of visual excellence through a variety of demonstrated skills.

ENSEMBLE CONTROL - The organisation and uniformity of the movement of the body and equipment.

PRESISION & UNIFORMITY - The overall clarity of the whole colour guard

ACHIEVEMENT OF EFFORT CHANGES - Change's of direction, by equipment, body or movement, does it flow, or are there flaws and obvious efforts.

ARTICULATION OF BODY & EQUIPMENT - This is the measurement of balance and controls upon the body positions and equipment angles and planes within time and space.

ADHERENCE TO STYLE & ROLE RECOVERY - Is the agreed style present? Does it change together with the changes of role or style, are efforts made to recover to the changed role.

RECOVERY - this is the recovery of basic training positions, either in movement, body or equipment positions.

TRAINING & COMPATIBILITY - are efforts being made to improve basic techniques, finger or hand positions, Quality of carving planes, controls within dance, to improve techniques?

5 IMBA Parade Competitions

5.1 Caption Overview

In parade competition only two captions are marked. These are Overall Music and Overall Visual. The Overall Music caption is marked out of 100 marks and the Overall Visual Caption is marked out of 100 marks. These captions are summed to give a total mark out of 200.

The caption judging sheets are given in Appendix 4.

The scoring of these captions is outlined in Table 5.1 below.

Table 5-1 Parade Competition Sub-captions

Caption	Sub Caption	Sub-caption	Score	Total
Overall Music	Execution & Technique	Tone Quality	20	100
		Skill	20	
		Dynamics	20	
		Phrasing	20	
	Ensemble Music	20		
Overall Visual	Visual Effect & Execution	Marching	25	70
		Overall Ability	15	
		Entertainment Value	10	
		Accuracy	10	
		Pride/Spirit	10	
	Colour Guard/ Majorettes/ Pom Poms	General Impression	6	30
		Ability & Skill	6	
		Interpretation of Music	6	
		Accuracy	6	
		Posture	6	
				100

6 IMBA Individual & Ensemble (I&E) Competitions

(Taken from the Individual & Ensemble Rules)

The competition is open to anyone whom performs as a member of any IMBA registered band.

The competition will be divided into the following categories:

- **Soloists**

Soloists will be judged in 4 categories.

- **11 and under**
- **17 and under**
- **18 and over**
- **Open Percussion Solo**

All soloists will be judged only on their musical performance.

- **Ensembles** will be divided as follows:

- **Junior Music Ensemble**

This ensemble can consist of 2 – 12 members.

The ensemble will be static (standing or sitting) and will be judged only on their musical performance.

All members of this ensemble **Must be 17 yrs or under.**

- **Senior Music Ensemble**

This ensemble can consist of 2 – 12 members.

The ensemble will be static (standing or sitting) and will be judged only on their musical performance.

No age restrictions apply in this category.

- **Open Percussion Ensemble Category**

Percussion ensembles can consist of 2 – 12 members.

This category will be judged by a percussion judge (only if there are sufficient entries)

No age restrictions apply in this category.

- **Junior Mixed Ensemble**

This ensemble can consist of 4 -12 members. All members of this ensemble **Must be 17 yrs or under.**

The ensemble will perform their own choice of music and must add a visual element to their performance.

The ensemble will be judged on both their Musical & Visual performance.

- **Senior Mixed Ensemble**

This ensemble can consist of 4 -12 members.

The ensemble will perform their own choice of music and must add a visual element to their performance.

The ensemble will be judged on both their Musical & Visual performance.
No age restrictions apply in this category.

- **Junior Colourguard Ensemble**

This ensemble can consist of 4 -12 members. All members of this ensemble **Must be 17 yrs or under.**

The ensemble will be judged on their Visual performance

- **Senior Colourguard Ensemble**

This ensemble can consist of 4 -12 members.

The ensemble will be judged on their Visual performance.

No age restrictions apply in this category.

Colourguards, please note the following:

- The following Disciplines will be accepted in the colourguard categories: Flags, Dance (excluding Irish Dancing), Ribbons, Sabres, Batons, Pom poms, Rifles, Balls, Hats etc.
- Please note that:
 - Junior Colourguards ***must use at least one discipline*** from the list provided above.
 - Senior Colourguards ***must use at least two disciplines*** from the list provided above.
- If a Senior Colourguard fail to use at least two disciplines during their performance, a penalty of 20 points will apply.
- If a Colourguard wish to use another type of equipment, please check this with the judges prior to the performance.
- Colourguards must at all times respect any height restrictions that are in place (depending on the venue)
- All Colourguards must obey Rule 6 - regarding the non use of pyrotechnic effects.

4. A competitor may enter ***each category only once***. A performer may enter in two or more ensembles, providing they are not competing in the same category e.g. a percussionist may play as part of a percussion ensemble in the percussion category and may also play as part of a mixed ensemble.

5. The time limit for each

- ***Individual act will be a maximum of 3 minutes*** and for
- ***Ensembles a minimum of 1.5 minutes and a maximum of 5 minutes.***

6. No electric or battery operated equipment may be may used as part of any performance with the following exceptions:

- Vibraphones
- Stereo systems used to provide music for colour guard performances.

This rule also eliminates the use of any lighting or pyrotechnic effects.

7. The judge's decision will be final and the prizes will be awarded at the end of the evening.

8. All entries must be received at lease 1 week prior to the competition. Due to scheduling issues at previous events, late entries will not be accepted.

Appendix 1 – Criteria Reference System

OPEN CLASS

Music Effect

Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - The repertoire exhibits basic concepts with little imagination and creativity. The writing displays few areas of substance and depth, when readability and performance allows one to perceive it. The coordination of the elements does little to elevate the overall effect of the program and overall concept is weak. The overall staging and pacing of the elements is inadequate.</p>	<p>30-44 - The repertoire displays some areas of imagination and creativity. The writing has some substance and depth, but readability is often a problem. Coordination of the elements displays a basic awareness with inconsistent results. Staging and pacing is adequate.</p>	<p>45-74 - The repertoire displays imagination and creativity with depth and substance occurring through much of the show. A variety of intellectual and aesthetic effects are evident. The design team is generally successful in coordinating the elements and devising a concept. The effects are not fully maximized due to performance problems. Staging and pacing is very musical.</p>	<p>75-94 - The repertoire consistently displays imagination and creativity. The music has substance and depth, which provides a wealth of intellectual and aesthetic effects. The staging and pacing are imaginative and innovative. The design team has provided high levels of effect in the program and the program explores new concepts.</p>	<p>95-100 - The repertoire is skillfully written to transform sound into a complex tapestry that sets new standards for the activity. The program generates ultimate levels of intellectual and aesthetic effects, which are consistently maximized. The coordination, creativity, staging and pacing are superb and the program sets new standards in design.</p>	Repertoire Effect
<p>1-29 points - The performance is marked by an inability to communicate with emotion and intensity. The program may either be well above their skill level and/or the lack of the performer or a lack of preparation results in a substandard performance. Showmanship is minimal. The emotional range is limited.</p>	<p>30-44 points - The performance has moments of where the intended effects are expressed. The emotional involvement is inconsistent with some range of effects. Showmanship is evident, but not consistent through the ensemble.</p>	<p>45-74 points - The performers express the intent of the program with their performance. The performers are often involved and are successful in expressing their program. There are adequate levels of showmanship evident throughout the ensemble, with a variety in the emotional range of the program.</p>	<p>75-94 points - The performance consistently displays a high level of expression throughout the program. All members of the ensemble are constantly involved in performing a wide range of emotion in the program. The showmanship is at a high level with every member of the ensemble contributing to the performance throughout the program.</p>	<p>95-100 points - An exemplary performance brought forth by an outpouring of intense emotion and expression. The highest standards of involvement and showmanship are evident from every member of the ensemble throughout the entire performance. The ensemble performs every nuance of effect.</p>	Performer Effect

Music Ensemble

Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - The ensemble's efforts to meet the challenges of the program are generally unsuccessful. The program may either be well above their skill level and/or the lack of familiarity may result in an extremely problematic performance. Blend/Balance and Cohesiveness is lacking, readability is difficult due to problems with clarity, and intonation is poor.</p>	<p>30-44 - The ensemble's ability to provide an accurate rendition of the show is hampered by their lack of skills and/or unfamiliarity with program. The level of technical and movement demand placed upon the ensemble may vary from below average to the most difficult, however their attempts to demonstrate proper articulation, maintain cohesiveness, and rhythmic control are very inconsistent.</p>	<p>45-74 - The ensemble has mastered the basic skills and is able to display good ensemble skills for much of the program. There are areas that present a challenge that are not met. The level of technical and movement demand placed upon the ensemble may vary from average to the most difficult with problems in ensemble cohesiveness, intonation and rhythmic control readily apparent. The ensemble is able to perform with a general sense of simultaneity and rhythmic accuracy. The ensemble needs to refine their skills and demonstrate greater consistency.</p>	<p>75-94 - The ensemble consistently demonstrates very good skills with minor flaws throughout the program, which provides opportunities to display diverse skills with an above average level of technical and movement demand required. The level of performance is marked by the consistent ability of the ensemble to accurately tune harmonic structures and melodic lines, maintain cohesion, display a solid sense of pulse and rhythmic control, and present the musical ideas. The performance is marked by occasional problems in cohesiveness, and timing in the areas of high demand.</p>	<p>95-100 - The ensemble displays skills of the highest level in a program that presents significant technical and movement demands. The sound is focused and pure, pitch is consistently maintained. The ensemble cohesiveness and rhythmic control demonstrate both exacting uniformity as well as a sophisticated approach to the instrument that is professional in nature. The ability to control tempo and rhythmic phrases is handled effortlessly. When problems do occur, they are brief, minor, and recovery occurs quickly.</p>	Technique
<p>1-29 - The ensemble's ability to convey and express the music is minimal. This is due to lack of familiarity with the program and/or a performance that is mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance rarely conveys the style & idiomatic interpretation of the musical message.</p>	<p>30-44 - The ensemble has limited success in expressing the musical material. However, the results are very inconsistent, either due to unfamiliarity with the program and/or lack of understanding of the music. The musical and movement demands maybe below average to the most challenging, however the resulting performance infrequently conveys the musical message.</p>	<p>45-74 - The ensemble does understand the musical ideas and conveys them. There is inconsistency within the ensemble. Phases, dynamics, and articulations are expressed with varying degrees of success and although the music is expressed, a more uniform, consistent approach is needed. The musical and movement demands of the program do require the performers to display average and above skills.</p>	<p>75-94 - The ensemble's level of musical expression displays a maturity that provides a uniform effort with expressive shaping, excellent understanding of the chosen idiom, and appropriate use of articulations and dynamics to shape phrases. Musical and movement demands are considerable and require a variety of skills. Some areas of high demand still require attention to realize the full potential of communication.</p>	<p>95-100 - The ensemble displays a thorough mastery of expressive skills. The uniformity of communication is consistently displayed and shows a maturity and understanding of idiom and style that is professional in nature. The music and movement requirements of the program represents a considerable challenge to the ensemble.</p>	

Visual Effect

Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - Minimal effect generated by the design team. Appeal is questionable or limited.</p>	<p>30-44 - Design concepts demonstrate a fair understanding of visual effect elements, concept of program, artistry and use of color. Pacing of planned effects is basic. Visual Musicality is unfulfilled.</p>	<p>45-74 - Design concepts demonstrate good understanding of visual effect elements, good concept of program, artistry and use of color. Pacing demonstrates a successful awareness of effective planning. Some variety in effect concepts add to appeal and interest. There is success from coordinated effects.</p>	<p>75-94 - Design concepts demonstrate excellent understanding of visual effect though a high degree of coordination of elements, excellent concept of program, artistry and use of color. Greater variety adds interest to the program. Mood and visual musicality is consistently successful. Pacing demonstrates good effect planning and audience intrigue.</p>	<p>95-100 - Design concepts demonstrate superior understanding of visual effect through maximum coordination of elements, superior concept of program, artistry and use of color. Visual musicality and mood successfully explore varied musical interpretations. Pacing demonstrate success for this level of development and engages the audience with full, unique and creative ideas.</p>	Design Effect
<p>1-29 - Performers demonstrate minimal understanding of their roles. There are few moments of emotional involvement. The performers lack polish and consistency.</p>	<p>30-44 - Performers demonstrate some effectiveness in communication of the show. Occasional use of necessary skills and development of style achieve some of the desired written expression. More attention to these skills is necessary. Performers may struggle with precision.</p>	<p>45-74 - Performers demonstrate good effectiveness in communication of the show. Sometimes high levels of expression and emotional communication occur. Emotional efforts are evident and a range of responsibilities are being developed. Precision is usually at an average level.</p>	<p>75-94 - Performers demonstrate excellent effectiveness in communication of the show. Excellent levels of expression and emotional communication occur. Emotional efforts are typically displayed throughout the range of responsibilities with some inconsistencies. Precision is usually excellent.</p>	<p>95-100 - Performers demonstrate superior effectiveness in communication of the show expression Superior levels of expression and emotional communication occur. Emotional efforts are typically displayed throughout a wide range of responsibilities. Precision is superior.</p>	Performer Effect

Visual Ensemble

Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - Lacks fundamental understanding of compositional qualities. There is very little relationship to the music. There is little or no unity to the program.</p>	<p>30-44 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. The relationship of visual to audio is below average. Unity is below average.</p>	<p>45-74 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Variety is average. Unity is present, but flaws in design may occur.</p>	<p>75-94 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Variety is above average. Unity of design is usually present.</p>	<p>95-100 - A superior composition. The musical structure is consistently explored to achieve maximum representation and enhancement through form, body, and equipment. Variety assists in the depth of the design. Unity of design is constantly present.</p>	Composition
<p>1-29 - Excellence level is minimal. Style is unrecognizable. There is little to no recovery.</p>	<p>30-44 - Excellence is infrequently achieved through form, body, and equipment. The ensemble is occasionally challenged. The need for recovery is frequent and achieved in some cases. Style and technique are inconsistently displayed. There are moments of uncertainty.</p>	<p>45-74 - The ensemble achieves a good degree of excellence through form, body, and equipment. The ensemble is sometimes challenged. Recovery is inconsistently achieved. Flaws tend to be apparent.</p>	<p>75-94 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Flaws seem to be less apparent.</p>	<p>95-100 - The ensemble achieves a superior quality of excellence through form, body, and equipment. The ensemble is consistently challenged. Although rarely necessary, recovery is effectively achieved. Superior demonstration of skills.</p>	Excellence

Field Visual

Box 1	Box 2	Box 3	Box 4	Box 5	
1-29 - Lacks fundamental understanding of technique and style.	30-44 - Occasional individual achievement of style, technical control of form, body, equipment the method of technique occurs. When necessary, recovery is rarely achieved. Much more work is needed in this area.	45-74 - A good achievement of style, technical control of form, body, and equipment technique occurs. When necessary, recovery may sometimes be demonstrated.	75-94 - An excellent individual achievement of style, technical control of form, body, equipment and method of technique occurs. When necessary, recovery is sometimes demonstrated.	95-100 - Superior individual achievement of style, technical control of form, body, and equipment and method of technique occurs. Although rarely needed, recovery is of the highest quality.	Technique
1-29 - Performers rarely achieve the most basic responsibilities.	30-44 - Performers occasionally achieve the most basic responsibilities, but demonstrate little security with in the program. There are few moments of achievement within the program, especially where significant exposures exist. Much more attention is needed in this area.	45-74 - Performers demonstrate a good understanding of fundamental responsibilities and demonstrate adequate achievement. As the quality of responsibilities increases, there is an inconsistency of achievement. Performers seem confident and in control most of the time.	75-94 - An excellent level of achievement is demonstrated. As the quality of responsibilities increases, high level of achievement is demonstrated on a frequent basis.	95-100 - A superior level of achievement is demonstrated in all areas of excellence. A continuous understanding of responsibilities is demonstrated and reaction to error is at the highest level.	Excellence

Field Percussion

Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - Players exhibit many individual problems in rhythmic interpretation. Rhythmic accuracy occurs infrequently. Slow and rapid passages often lack togetherness. Tempo and pulse control problems occur frequently. Overall control of implement position is lacking and rigid. Uniformity of playing styles between players is frequently inconsistent. Overall quality of sound and pitch accuracy is poor most times. Little technical ability and skills are required. Mental challenges and spread formations are minimal.</p>	<p>30-44 - Some of the program occurs with a sense of tempo and pulse control. Clarity of articulation and accuracy is fair and sometimes lacks togetherness. Stick and mallet control can be inconsistent. Rhythmic interpretation is understood. Performers display some problems in uniformity of playing style, but may be mechanical at times. Sound quality and pitch selection are sometimes inappropriate. Some technical ability or skill is required at times. The program offers some physical and mental challenges to the players. Drill demands placed on the performer(s) can be limited.</p>	<p>45-74 - Rhythmical parts are generally played well together most times, though some inconsistencies still exist. Players display a good awareness of pulse and tempo control most of the time and lapses can occur. Uniformity between players and individual implement control is good with some variations noted. Pitch accuracy and sound quality from the instruments is mostly correct and appropriate. Good technical ability and skills are required throughout the program. Several physical and mental demands are placed on the players, yet inconsistent. Spread formations can cause distortion.</p>	<p>75-94 - Excellent control of tempo and timing is evident consistently. Rhythmic accuracy is mostly precise. Clarity of articulation is well done. Pulse control is consistent throughout. Players perform with a consistent display of uniform playing styles. Implement control is considered very good. Quality of sound is excellent. Accuracy of appropriate pitch selection is strong. A high degree of physical and mental challenges are posed to the performer(s) on a consistent basis. Velocity and spatial separation of players in the drill offers little distortion.</p>	<p>95-100 - Superior articulation of rhythmical interpretation is always present. Pulse control and timing never falter, no distortion exists. Tempo control offers exactness. The performer(s) displays tremendous uniformity in their approach to playing style. Implement control is outstanding. Quality of sound and pitch accuracy are superior. Technical background and ability are at maximum levels. Physical and mental challenges required are extraordinary. Depth of spatial separation in the drill is extremely challenging.</p>	Technique
<p>1-29 - Little attempt at musical expression is made, it is often rigid and uncomfortable. Concentration seems mediocre. Anticipation, hesitancy, and over-extension of musical phrases frequently occur. Individual balance within a section is poor. Recovery rarely occurs. Involvement of all elements never really takes place.</p>	<p>30-44 - Performer(s) makes an occasional attempt at expression. Dynamic shaping is attempted but never fully achieved. Musical phrasing is mechanical and not consistent through the end of musical passages. Concentration falters on occasion. Balance within a section is fair and never maintained. Recovery from loss of pulse takes time. Occasional involvement of all elements takes place.</p>	<p>45-74 - Some of the written musical expressions are achieved. Dynamic and rhythmic shaping are consistently attempted, yet not fully performed well. Phrasing of parts generally extends through the end of musical passages. Levels of concentration are good throughout. A pleasing balance of sound distribution occurs in each section, yet individuals may stick out at times. Recovery to obtain cohesiveness takes little time. Most performers in the percussion ensemble are fully involved on a consistent basis.</p>	<p>75-94 - A strong display of musical expression is consistently present throughout the program. Dynamic shaping is tasteful and correct. A constant high level of awareness exists. Little anticipation occurs and musical phrasing always takes place to the end of all musical passages. Concentration levels are excellent. Balance is maintained throughout the ensemble on a consistent basis. High levels of involvement by all elements of the ensemble are present.</p>	<p>95-100 - Superior achievement of musical expression at all times. Outstanding dynamic contouring takes place. Confidence and awareness are never in question. Concentration levels are extraordinary. Phrasing of all musical passages is handled flawlessly. Recovery never has to occur. The distribution of balance in each section is superior. Maximum involvement from the entire ensemble exists.</p>	

Colour Guard

Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - Lacks fundamental understanding of compositional qualities. The use of the triad is rarely attempted. The staging is below average.</p>	<p>30-44 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. Expressive qualities may be displayed sometimes. The staging may be clear, but emphasis and integration are often not successful.</p>	<p>45-74 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Expressive qualities are average in their use and explore more than one expressive range. The staging is clear, and emphasis and integration are often successful.</p>	<p>75-94 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Content displays above average and sometimes advance use of the triad. Staging is successful and sometimes creative with few problems.</p>	<p>95-100 - A superior composition. The musical structure is consistently explored to achieve maximum representation and enhancement through form, body, and equipment. Technical and expressive efforts display superior use of the triad. Emphasis is successful, creative and varied.</p>	Composition
<p>1-29 - Excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style does not exist.</p>	<p>30-44 - Excellence is infrequently achieved through form, body, and equipment. The guard is occasionally challenged. The need for recovery is frequent and achieved in some cases. A cohesive style may be apparent in some performers.</p>	<p>45-74 - The ensemble achieves a good degree of excellence through form, body, and equipment. The guard is sometimes challenged with expressive and technical skills. Recovery is inconsistently achieved. Style is cohesive but inconsistent. Timing and position are handled in an average manner.</p>	<p>75-94 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Style is cohesive and often clear. Timing and position are handled in an above average manner.</p>	<p>95-100 - The ensemble achieves a superior quality of excellence through form, body, and equipment. The ensemble is consistently challenged. Although rarely necessary, recovery is effectively achieved. Style is cohesive and always clear. Timing and position are handled in a superior manner.</p>	Excellence

CADET CLASS

Music Effect

Box 1	Box 2	Box 3	Box 4	Box 5	Repertoire Effect
<p>1-29 - The repertoire exhibits basic concepts with no imagination and creativity. The writing displays no areas of substance and depth, when readability and performance allows one to perceive it. The coordination of the elements does not elevate the overall effect of the program and overall concept is weak. The overall staging and pacing of the elements is very inadequate.</p>	<p>30-44 - The repertoire exhibits basic concepts with little imagination and creativity. The writing displays few areas of substance and depth, when readability and performance allows one to perceive it. The coordination of the elements does little to elevate the overall effect of the program and overall concept is weak. The overall staging and pacing of the elements is inadequate.</p>	<p>45-74 - The repertoire displays some areas of imagination and creativity. The writing has some substance and depth, but readability is often a problem. Coordination of the elements displays a basic awareness with inconsistent results. Staging and pacing is adequate.</p>	<p>75-94 The repertoire displays imagination and creativity with depth and substance occurring through much of the show. A variety of intellectual and aesthetic effects are evident. The design team is generally successful in coordinating the elements and devising a concept. The effects are not fully maximized due to performance problems. Staging and pacing is very musical.</p>	<p>95-100 - The repertoire consistently displays imagination and creativity. The music has substance and depth, which provides a wealth of intellectual and aesthetic effects. The staging and pacing are imaginative and innovative. The design team has provided high levels of effect in the program and the program explores new concepts. Ready to move on to Open Class.</p>	Repertoire Effect
<p>1-29 points - The performance is marked by an inability to communicate any emotion and intensity. The program may either be well above their skill level and/or the lack of the performer or a lack of preparation results in a sub par performance. There is no showmanship. The emotional range is nil.</p>	<p>30-44 points - The performance is marked by an inability to communicate with emotion and intensity. The program may either be well above their skill level and/or the lack of the performer or a lack of preparation results in a substandard performance. Showmanship is minimal. The emotional range is limited.</p>	<p>45-74 points - The performance has moments of where the intended effects are expressed. The emotional involvement is inconsistent with some range of effects. Showmanship is evident, but not consistent through the ensemble.</p>	<p>75-94 points - The performers express the intent of the program with their performance. The performers are often involved and are successful in expressing their program. There are adequate levels of showmanship evident throughout the ensemble, with a variety in the emotional range of the program.</p>	<p>95-100 points - The performance consistently displays a high level of expression throughout the program. All members of the ensemble are constantly involved in performing a wide range of emotion in the program. The showmanship is at a high level with every member of the ensemble contributing to the performance throughout the program. Ready to move on to Open Class.</p>	Performer Effect

Music Ensemble

Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - The ensemble's efforts to meet the challenges of the program are never successful. The program may either be well above their skill level and/or the lack of familiarity may result in an extremely problematic performance. Blend/Balance and Cohesiveness is always lacking, readability is difficult due to problems with clarity, and intonation is always poor.</p>	<p>30-44 - The ensemble's efforts to meet the challenges of the program are generally unsuccessful. The program may either be well above their skill level and/or the lack of familiarity may result in an extremely problematic performance. Blend/Balance and Cohesiveness is lacking, readability is difficult due to problems with clarity, and intonation is poor.</p>	<p>45-74 - The ensemble's ability to provide an accurate rendition of the show is hampered by their lack of skills and/or unfamiliarity with program. The level of technical and movement demand placed upon the ensemble may vary from below average to the most difficult, however their attempts to demonstrate proper articulation, maintain cohesiveness, and rhythmic control are very inconsistent.</p>	<p>75-94 - The ensemble has mastered the basic skills and is able to display good ensemble skills for much of the program. There are areas that present a challenge that are not met. The level of technical and movement demand placed upon the ensemble may vary from average to the most difficult with problems in ensemble cohesiveness, intonation and rhythmic control readily apparent. The ensemble is able to perform with a general sense of simultaneity and rhythmic accuracy. The ensemble needs to refine their skills and demonstrate greater consistency.</p>	<p>95-100 - The ensemble consistently demonstrates very good skills with minor flaws throughout the program, which provides opportunities to display diverse skills with an above average level of technical and movement demand required. The level of performance is marked by the consistent ability of the ensemble to accurately tune harmonic structures and melodic lines, maintain cohesion, display a solid sense of pulse and rhythmic control, and present the musical ideas. The performance is marked by occasional problems in cohesiveness, and timing in the areas of high demand. Ready to move on to Open Class.</p>	Technique
<p>1-29 - The ensemble's ability to convey and express the music never occurs. This is due to lack of familiarity with the program and/or a performance that is always mechanical, dull, and lifeless. The demands of the written book may range from below average to complex, however the resulting performance never conveying the style & idiomatic interpretation of the musical message.</p>	<p>30-44 - The ensemble's ability to convey and express the music is minimal. This is due to lack of familiarity with the program and/or a performance that is mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance rarely conveys the style & idiomatic interpretation of the musical message.</p>	<p>45-74 - The ensemble has limited success in expressing the musical material. However, the results are very inconsistent, either due to unfamiliarity with the program and/or lack of understanding of the music. The musical and movement demands maybe below average to the most challenging, however the resulting performance infrequently conveys the musical message.</p>	<p>75-94 - The ensemble does understand the musical ideas and conveys them. There is inconsistency within the ensemble. Phases, dynamics, and articulations are expressed with varying degrees of success and although the music is expressed, a more uniform, consistent approach is needed. The musical and movement demands of the program do require the performers to display average and above skills.</p>	<p>95-100 - The ensemble's level of musical expression displays a maturity that provides a uniform effort with expressive shaping, excellent understanding of the chosen idiom, and appropriate use of articulations and dynamics to shape phrases. Musical and movement demands are considerable and require a variety of skills. Some areas of high demand still require attention to realize the full potential of communication. Ready to move on to Open Class.</p>	Musicianship

Visual Effect

Box 1	Box 2	Box 3	Box 4	Box 5	
1-29 - No effect generated by the design team. There is no appeal.	30-44 - Minimal effect generated by the design team. Appeal is questionable or limited.	45-74 - Design concepts demonstrate a fair understanding of visual effect elements, concept of program, artistry and use of color. Pacing of planned effects are basic. Visual Musicality is unfulfilled.	75-94 - Design concepts demonstrate good understanding of visual effect elements, good concept of program, artistry and use of color. Pacing demonstrates a successful awareness of effective planning. Some variety in effect concepts add to appeal and interest. There is success from coordinated effects.	95-100 - Design concepts demonstrate excellent understanding of visual effect though a high degree of coordination of elements, excellent concept of program, artistry and use of color. Greater variety adds interest to the program. Mood and visual musicality is consistently successful. Pacing demonstrates good effect planning and audience intrigue. Ready to move on to Open Class.	Design Effect
1-29 - Performers demonstrate no understanding of their roles. There are no moments of emotional involvement. The performers lack any polish and consistency.	30-44 - Performers demonstrate minimal understanding of their roles. There are few moments of emotional involvement. The performers lack polish and consistency.	45-74 - Performers demonstrate some effectiveness in communication of the show. Occasional use of necessary skills and development of style achieve some of the desired written expression. More attention to these skills is necessary. Performers may struggle with precision.	75-94 - Performers demonstrate good effectiveness in communication of the show. Sometimes high levels of expression and emotional communication occur. Emotional efforts are evident and a range of responsibilities are being developed. Precision is usually at an average level.	95-100 - Performers demonstrate excellent effectiveness in communication of the show. Excellent levels of expression and emotional communication occur. Emotional efforts are typically displayed throughout the range of responsibilities with some inconsistencies. Precision is usually excellent. Ready to move on to Open Class.	Performer Effect

Visual Ensemble

Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - No fundamental understanding of compositional qualities. There is no relationship to the music. There is no unity to the program.</p>	<p>30-44 - Lacks fundamental understanding of compositional qualities. There is very little relationship to the music. There is little or no unity to the program.</p>	<p>45-74 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. The relationship of visual to audio is below average. Unity is below average.</p>	<p>75-94 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Variety is average. Unity is present, but flaws in design may occur.</p>	<p>95-100 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Variety is above average. Unity of design is usually present. Ready to move on to Open Class</p>	Composition
<p>1-29 - Excellence level is nil. Style is not recognizable. There is no recovery.</p>	<p>30-44 - Excellence level is minimal. Style is unrecognizable. There is little to no recovery.</p>	<p>45-74 - Excellence is infrequently achieved through form, body, and equipment. The ensemble is occasionally challenged. The need for recovery is frequent and achieved in some cases. Style and technique are inconsistently displayed. There are moments of uncertainty.</p>	<p>75-94 - The ensemble achieves a good degree of excellence through form, body, and equipment. The ensemble is sometimes challenged. Recovery is inconsistently achieved. Flaws tend to be apparent.</p>	<p>95-100 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Flaws seem to be less apparent. Ready to move on to Open Class.</p>	Excellence

Field Visual

Box 1	Box 2	Box 3	Box 4	Box 5	
1-29 - No fundamental understanding of technique and style.	30-44 - Lacks fundamental understanding of technique and style.	45-74 - Occasional individual achievement of style, technical control of form, body, equipment the method of technique occurs. When necessary, recovery is rarely achieved. Much more work is needed in this area.	75-94 - A good achievement of style, technical control of form, body, and equipment technique occurs. When necessary, recovery may sometimes be demonstrated.	95-100 - An excellent individual achievement of style, technical control of form, body, equipment and method of technique occurs. When necessary, recovery is sometimes demonstrated. Ready to move on to Open Class.	Technique
1-29 - Performers never achieve the most basic responsibilities.	30-44 - Performers rarely achieve the most basic responsibilities.	45-74 - Performers occasionally achieve the most basic responsibilities, but demonstrate little security with in the program. There are few moments of achievement within the program, especially where significant exposure exists. Much more attention is needed in this area.	75-94 - Performers demonstrate a good understanding of fundamental responsibilities and demonstrate adequate achievement. As the quality of responsibilities increases, there is an inconsistency of achievement. Performers seem confident and in control most of the time.	95-100 - An excellent level of achievement is demonstrated. As the quality of responsibilities increases, high level of achievement is demonstrated on a frequent basis. Ready to move on to Open Class.	Excellence

Field Music

Box 1	Box 2	Box 3	Box 4	Box 5
<p>1-29 - The performer's efforts to meet the technical challenges of the program are never successful. The program is well above the performers' skill level and/or the lack of familiarity with the program always results in an extremely problematic performance.</p>	<p>30-44 - The performer's efforts to meet the technical challenges of the program are unsuccessful. The program may either be well above the performers' skill level and/or the lack of familiarity with the program may result in an extremely problematic performance.</p>	<p>45-74 - The performer's ability to provide a technically accurate rendition of the show is hampered by their lack of proficiency and/or unfamiliarity with program. The level of technical and movement demand placed upon the players may vary from below average to the most difficult, however their attempts to play with a quality sound, articulate properly, maintain tempo, and rhythmic accuracy are very inconsistent and continually problematic.</p>	<p>75-94 - The performers have mastered the basic technical and movement demands and are able to display good technical skills for much of the program. There are areas that present a challenge that are not met. The level of demand placed upon the players may vary from average to the most difficult with differences in volume, articulation, tempo, timbre, and pitch readily apparent. The small groups of players evaluated still need work to be cohesive sections in regards to uniformity and precision.</p>	<p>95-100 - The performers consistently demonstrate strong technical skills throughout the program, which provides opportunities to display diverse skills with an above average level of technical and movement demand required. The level of performance is marked by the consistent ability of small groups to accurately match pitch, timbre, articulate both properly and uniformly, as well as display a solid sense of pulse and rhythmic control. The performance is marked by occasional problems in quality of sound, articulation, and timing in the areas of high technical and movement demand. Ready to move on to Open Class.</p>
<p>1-29 - The performers' ability to convey and express the music never occurs. This is due to lack of familiarity with the program and/or a performance that is mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance never communicates the musical message.</p>	<p>30-44 - The performers' ability to convey and express the music is minimal. This is due to lack of familiarity with the program and/or a performance that is mechanical, dull, and lifeless. The demands of the written book may range from below average to complex; however the resulting performance rarely communicates the musical message.</p>	<p>45-74 - The performers have limited success in communicating and expressing the music book. However, the results are very inconsistent from player to player, either due to unfamiliarity with the program and/or lack of understanding of the music. The musical and movement demands may range from below average to the most challenging; however the resulting performance infrequently communicates the musical message.</p>	<p>75-94 - The performers do understand the musical ideas and communicate them. There is inconsistency within the sections. Phases, dynamics, and articulations are expressed with varying degrees of success and although the music is expressed, a more uniform, consistent approach from player to player is necessary. The musical and movement demands of the program do require average and above skills.</p>	<p>95-100 - The performers level of musical expression display a maturity that provides a uniform effort with expressive shaping, excellent understanding of the chosen idiom, and appropriate use of articulations and dynamics to shape phrases. Musical and movement demands are considerable and require a variety of skills. Some areas of high demand still require attention to realize the full potential of communication. Ready to move on to Open Class.</p>

Technique

Musicianship

Field Percussion

Box 1	Box 2	Box 3	Box 4	Box 5	Technique
<p>1-29 - Players exhibit a lot of individual problems in rhythmic interpretation. Rhythmic accuracy never occurs. Slow and rapid passages are never together. Tempo and pulse control problems are always present. Overall control of implement position is lacking and rigid. Uniformity of playing styles between players is never consistent. Overall quality of sound and pitch accuracy is poor all the time. No technical ability and skills are required. Mental challenges and spread formations are nil.</p>	<p>30-44 - Players exhibit many individual problems in rhythmic interpretation. Rhythmic accuracy occurs infrequently. Slow and rapid passages often lack togetherness. Tempo and pulse control problems occur frequently. Overall control of implement position is lacking and rigid. Uniformity of playing styles between players is frequently inconsistent. Overall quality of sound and pitch accuracy is poor most times. Little technical ability and skills are required. Mental challenges and spread formations are minimal.</p>	<p>45-74 - Some of the program occurs with a sense of tempo and pulse control. Clarity of articulation and accuracy is fair and sometimes lacks togetherness. Stick and mallet control can be inconsistent. Rhythmic interpretation is understood. Performers display some problems in uniformity of playing style, but may be mechanical at times. Sound quality and pitch selection are sometimes inappropriate. Some technical ability or skill is required at times. The program offers some physical and mental challenges to the players. Drill demands placed on the performer(s) can be limited.</p>	<p>75-94 - Rhythmical parts are generally played well together most times, though some inconsistencies still exist. Players display a good awareness of pulse and tempo control most of the time and lapses can occur. Uniformity between players and individual implement control is good with some variations noted. Pitch accuracy and sound quality from the instruments is mostly correct and appropriate. Good technical ability and skills are required throughout the program. Several physical and mental demands are placed on the players, yet inconsistent. Spread formations can cause distortion.</p>	<p>95-100 - Excellent control of tempo and timing is evident consistently. Rhythmic accuracy is mostly precise. Clarity of articulation is well done. Pulse control is consistent throughout. Players perform with a consistent display of uniform playing styles. Implement control is considered very good. Quality of sound is excellent. Accuracy of appropriate pitch selection is strong. A high degree of physical and mental challenges are posed to the performer(s) on a consistent basis. Velocity and spatial separation of players in the drill offers little distortion. Ready to move on to Open Class.</p>	
<p>1-29 - No attempt at musical expression is made; it is often rigid and uncomfortable. Concentration is mediocre. Anticipation, hesitancy, and over-extension of musical phrases always occur. Individual balance within a section is extremely poor. Recovery never occurs. Involvement of all elements never really takes place.</p>	<p>30-44 - Little attempt at musical expression is made; it is often rigid and uncomfortable. Concentration seems mediocre. Anticipation, hesitancy, and over-extension of musical phrases frequently occur. Individual balance within a section is poor. Recovery rarely occurs. Involvement of all elements never really takes place.</p>	<p>45-74 - Performer(s) makes an occasional attempt at expression. Dynamic shaping is attempted but never fully achieved. Musical phrasing is mechanical and not consistent through the end of musical passages. Concentration falters on occasion. Balance within a section is fair and never maintained. Recovery from loss of pulse takes time. Occasional involvement of all elements takes place.</p>	<p>75-94 - Some of the written musical expressions are achieved. Dynamic and rhythmic shaping are consistently attempted, yet not fully performed well. Phrasing of parts generally extends through the end of musical passages. Levels of concentration are good throughout. A pleasing balance of sound distribution occurs in each section, yet individuals may stick out at times. Recovery to obtain cohesiveness takes little time. Most performers in the percussion ensemble are fully involved on a consistent basis.</p>	<p>95-100 - A strong display of musical expression is consistently present throughout the program. Dynamic shaping is tasteful and correct. A constant high level of awareness exists. Little anticipation occurs and musical phrasing always takes place to the end of all musical passages. Concentration levels are excellent. Balance is maintained throughout the ensemble on a consistent basis. High levels of involvement by all elements of the ensemble are present. Ready to move on to Open Class.</p>	

Colour Guard

Box 1	Box 2	Box 3	Box 4	Box 5	
<p>1-29 - No fundamental understanding of compositional qualities. The use of the triad is never attempted. The staging is way below average.</p>	<p>30-44 - Lacks fundamental understanding of compositional qualities. The use of the triad is rarely attempted. The staging is below average.</p>	<p>45-74 - The construction qualities are occasionally presented with a fundamental musical awareness. Generally the written vehicle is basic in treatment and approach, and would necessitate further refinement. Expressive qualities may be displayed sometimes. The staging may be clear, but emphasis and integration are often not successful.</p>	<p>75-94 - A good composition. The musicality of the composition is adequately expressed through the use of form, body, and equipment. Expressive qualities are average in their use and explore more than one expressive range. The staging is clear, and emphasis and integration are often successful.</p>	<p>95-100 - An excellent composition. The composition often explores the musical structure at an advanced level through the use of form, body, and equipment. Content displays above average and sometimes advance use of the triad. Staging is successful and sometimes creative with few problems. Ready to move on to Open Class</p>	Composition
<p>1-29 - Excellence level is nil. Performers are generally unaware of their most basic responsibilities. There is not a cohesive style.</p>	<p>30-44 - Excellence level is minimal. Performers are generally unaware of their most basic responsibilities. A cohesive style does not exist.</p>	<p>45-74 - Excellence is infrequently achieved through form, body, and equipment. The guard is occasionally challenged. The need for recovery is frequent and achieved in some cases. A cohesive style may be apparent in some performers.</p>	<p>75-94 - The ensemble achieves a good degree of excellence through form, body, and equipment. The guard is sometimes challenged with expressive and technical skills. Recovery is inconsistently achieved. Style is cohesive but inconsistent. Timing and position are handled in an average manner.</p>	<p>95-100 - The ensemble achieves an excellent degree of excellence through form, body, and equipment. The ensemble is often challenged. Recovery is occasionally required, and is regularly achieved. Style is cohesive and often clear. Timing and position are handled in an above average manner. Ready to move on to Open Class.</p>	Excellence

Appendix 2 – Judges S2 Sheet

Appendix 3 – IMBA Field Show Score Sheets

Appendix 4 – IMBA Parade Show Score Sheets

Appendix 5 – IMBA Individual and Ensemble Show Score Sheets