



ENSEMBLE VISUAL

CONSIDER and EVALUATE the composition over time, including all components of the ensemble – winds, percussion, and color guard. Reward the various physical, musical, and environmental challenges that contribute to the breadth and depth of the composition. Consider the quality of the composition in relation to our descriptions and to other ensembles in the class.

CONSIDER and EVALUATE the achievement compared to other ensembles in the appropriate classes and relative to the paradigms of our WBA activity.

COMPOSITION

- Quality of Design Elements in Form, Body and Equipment over time
- Depth and Breadth of Design and Orchestration over time and in layered events
- Designed Placement of Musical Voices, including the use of percussion in the design, and the color guard placement
- Reflection or Enhancement of the audio, including Dynamic Effort Qualities
- Characteristics, Detail, and Nuance through form, body, and equipment

Considering all components, whose design was best composed?

SCORE 100

EXCELLENCE

- Achievement of Spacing, Line, Timing, and Orientation
- Achievement of Dynamic Gradations and Effort Qualities
- Adherence to Style and Technique in Equipment, Movement, or Motion
- Training, including Concentration, Stamina, and Recovery

Considering all responsibilities, whose Excellence was best achieved?

SCORE 100

TOTAL 200

| BOX 1 | BOX 2 | | | BOX 3 | | | BOX 4 | | | BOX 5 | | |
|---------------|-------------|-------|-------|------------------|-------|-------|----------------------|-------|-------|-----------------------|-------|--------|
| Seldom (WEAK) | Rare (FAIR) | | | Sometimes (GOOD) | | | Frequent (EXCELLENT) | | | Consistent (SUPERIOR) | | |
| 42 | 46 | 49 | 52 | 57 | 64 | 71 | 77 | 84 | 91 | 95 | 97 | 99 |
| 40-44 | 45-47 | 48-50 | 51-54 | 55-60 | 61-67 | 68-74 | 75-80 | 81-87 | 88-94 | 95-96 | 97-98 | 99-100 |

SUB CAPTION SPREAD GUIDELINES

| | | | |
|-----------------|-------------------|------------------------|-------------------------|
| Very Comparable | Minor Differences | Definitive Differences | Significant Differences |
| 1 to 2 tenths | 3 to 4 tenths | 5 to 9 tenths | 10 or more tenths |

ENSEMBLE VISUAL

COMPOSITION

Credit the quality and depth of the composition, design and orchestration of staging, movement, equipment, any character development as it offers compositional qualities, reflection of the audio, expressive qualities including how form might be expressive, and overall artistic qualities. The elements and principles of design are foundational.

Both physical and musical demands are part of the environmental and compositional challenges.

COMPOSITION CRITERIA

40 - 44: The composition seldom achieves readability and/or the composition seldom displays the elements of design described above. This is a limited scoring range. Please refer to the teacher and counselor portion of our responsibilities.

45 - 54: The arrangement rarely displays an awareness of elements and principles of design in drill/staging, body, equipment as outlined above. An incomplete program may be a major factor.

55 - 74: The composition sometimes displays a good knowledge of the fundamentals of design and logic in equipment, movement, and drill/staging considering the description above. The program may vary over time, with some periods stronger than others.

75 - 94: The composition frequently displays an excellent degree of an understanding of design and logic. The use of design elements is frequently of excellent quality with perhaps some gaps in the lower end of this scoring range, occasional flaws in the middle of this range, and few flaws in the upper end of this category.

95 - 100: The visual arrangement consistently displays a superior level of sophisticated design. There is superior use of the design elements and principles. This area of the scoring range will typically indicate a comparison to the paradigms or will indicate a standard setting moment. The depth and breadth of the program, likely utilizing all of the elements all of the time, bringing creative thought, helps us to compare this category to the paradigms of WBA ensembles. Consistently and superior are the descriptive words that fit throughout the program.

EXCELLENCE

Consider and evaluate the performers' technical and expressive achievement.

Consider and evaluate the overall look of the ensemble with regard to style and clarity.

Consider and evaluate the physical and musical demands with respect to the challenges for the visual.

EXCELLENCE CRITERIA

40 - 44: Training and the understanding of technique, space, and form are seldom/weakly displayed.

45 - 54: The ensemble only rarely shows understanding of the principles and techniques involving the achievement of space, line, and time.

55 - 74: The ensemble sometimes offers a good demonstration of achievement involving space, line, and time. There are times when training and achievement are inconsistent or there may be small groups that struggle or a few individuals who struggle. There are periods of time when the ensemble has good achievement and shows various expression gradations. Good or very good (at the higher end of this range) uniformity exists in ensemble responsibilities, though complete uniformity may not always be present. Techniques and training in equipment and movement may not yet be consistent throughout the program. Breaks and flaws may still occur but recovery may be evident. In the upper portion of this scoring range, concentration and stamina are generally consistent and there is usually good overall achievement. Adherence to style and understanding of technique vary but at times may be evident and consistent.

75 - 94: The ensemble frequently displays an excellent level of achievement involving space, line, and time. There is frequently a display of an understanding of responsibilities and an excellent achievement in all responsibilities relative to form, staging development, body, equipment, dynamic expressive efforts, and orientation. Breaks and flaws are infrequent and recovery is evident and quick.

95 - 100: The ensemble consistently maintains a superior achievement involving space, line, and time and other responsibilities. The ensemble displays consistently superior uniformity in responsibilities relative to form, staging, equipment, and orientation. Our understanding of achievement allows the judge some flexibility to understand that rare breaks in uniformity alone are within the bounds of superior achievement when paired with effortless recovery. The ensemble shows a superior and consistent understanding in the demonstration of dynamic efforts. Style and techniques are presented such that there is clear recognition that the performers fully understand all responsibilities. In this scoring range, the performers approach or surpass the standards of our WBA activity.

WBA classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.

CONSIDER and EVALUATE, in Vocabulary, the range and variety of the responsibilities of the performer. In Achievement, credit the training, understanding of technique, and ability to demonstrate and achieve the details of the program.

VOCABULARY & CONTENT

INCLUDE ALL OF THE RESPONSIBILITIES IN FORM, BODY, AND EQUIPMENT

- Examine the range and variety of responsibilities
- Consider the environmental issues created by the music and the layering of responsibilities
- Examine the variations in spacing, form responsibilities, orientation in form, and equipment techniques
- Consider musical challenges such as tempo and metric variations
- Consider the expressive and dynamic qualities, and the range of these responsibilities

Reward the Range/Variety above, including Form, Body, and Equipment

SCORE 100

ACHIEVEMENT

CONSIDER THE RESPONSIBILITIES, THE CHALLENGES, AND THE SUCCESS

- Consider the understanding of the principles of movement, control of center, initiation, termination, etc.
- Achievement of spacing, line, bounding line, time, and orientation
- Listen and watch the control of pulse and meter variation
- Examine the control of body while playing and manipulating equipment
- Achievement and understanding of dynamic effort qualities
- Equipment articulation through control of pathways and timing
- Examine the various characteristics, if any, that may be present because of specialized role(s)

Reward achievement, considering “what” and “how well” they do

SCORE 100

TOTAL 200

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| Seldom (WEAK) | Rare (FAIR) | | | Sometimes (GOOD) | | | Frequent (EXCELLENT) | | | Consistent (SUPERIOR) | | |
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| SUB CAPTION SPREAD GUIDELINES | | | | | | | | | | | | |
| Very Comparable | | | Minor Differences | | | Definitive Differences | | | Significant Differences | | | |
| 1 to 2 tenths | | | 3 to 4 tenths | | | 5 to 9 tenths | | | 10 or more tenths | | | |

INDIVIDUAL VISUAL

VOCABULARY AND CONTENT

Consider and evaluate the sum of responsibilities over time. Carefully consider the depth, variety, and range of responsibilities.

Consider and evaluate the responsibilities present in winds, percussion, and color guard.

Consider and evaluate the breadth and depth occur within form, body, and equipment.

Ensembles may focus their vocabulary in different ways; consider and evaluate the sum over time.

40 - 44 The Vocabulary or Content seldom demonstrates a range over time. This is a limited scoring range, please consider carefully when contemplating using it.

45 - 54 The Vocabulary or Content rarely creates a range over time. The vocabulary rarely, or very infrequently, has demonstrated a range of skills. Moments of depth will be brief and few.

55 - 74 The Vocabulary or Content sometimes offers breadth and depth. The lower third of this scoring range is likely a combination of infrequent range and depth, perhaps with periods of time when the material develops range and depth, though only for brief periods of time. In the upper portion of this scoring range, the Vocabulary becomes broader in form, body use, and/or equipment, not necessarily in equal parts. There are likely brief weak moments, perhaps around developments or transitions, or lacks content. Consider the sum of events over time in the comparative process.

75 - 94 The Vocabulary or Content frequently displays a sum of considerations in depth and breadth. Considering all facets --- winds, percussion, and guard, there are few areas without a sum of good contributions to depth, range, and variety. In the lower part of this scoring range, there are likely some moments without a contribution of vocabulary offered by form, body, and/or equipment. In the upper part of this scoring range, we frequently witness substantial range, breadth, and depth, likely offered by all facets of percussion, winds, and guard, though not necessarily in equal amounts or not yet sufficient for the next scoring range.

95 - 100 The Vocabulary or Content consistently demonstrates superior qualities as outlined on the front of the sheet. Variety is consistently substantial in the guard and during the building and development of form. There are consistently substantial challenges from the music and other environmental challenges and those are noticeably broad and consistently superior. Ensembles in this scoring range approach the highest standards of WBA. Consider the sum of responsibilities over time.

ACHIEVEMENT

Consider the challenges given to the performers. Total precision and uniformity are not the basis of the caption. The performers may not always be able maintain achievement. There are also times when there may be substantial challenges, but the skill set is not yet ready to provide total achievement to areas. Consider the sum of the responsibilities while measuring the sum, over time, of the achievement

40 - 44 The performers seldom fulfill their responsibilities. Most of their efforts may focus on attempting to remain in form. Judges should be careful of their choice of description with ensembles in this area. Students may be novices and the resources of the ensemble may not be able to provide support and training.

45 - 54 Performers rarely seem to be able to achieve many or most of their responsibilities. There may be moments when student do achieve, though those may be moments of narrow range or a repetitious range of materials. There is likely a demonstration of uncertain control of form, body variations (if written), and equipment. The uncertain control could come from lack of understanding of the music or the technique. Of course, some areas may be under-rehearsed.

55 - 74 Performers sometimes achieve their responsibilities. In the lower area of this scoring range, lapses in concentration or technique can cause widely varying results. In the middle range, sometimes there are good levels of achievement, even if the vocabulary is not broad, that may be one-dimensional, or becomes, at times, repetitive. In the upper part of this scoring range, the performers are not only aware of their responsibilities but also show an understanding of their challenges and sometimes meet those challenges. At the top of the range the combination of good depth and performer training provide generally uniform qualities in performance and demonstrate an understanding of technique to a high level even when challenges arise.

75 - 94 Performers frequently demonstrate an excellent level of achievement of their visual responsibilities. In the lower third of this scoring range, performers have good depth of challenge but do not consistently demonstrate a fulfillment of those challenges. The breaks and problems present are only occasional. In the middle third of this range, the performers may struggle with areas of greater challenge and likely handle moderate challenges successfully. In the upper third of this scoring range, the combination of broad content over time and a mostly uniform level of success over time, with perhaps an occasional problem moment from a group or individuals, is frequently evident.

95 - 100 Performers consistently demonstrate a superior quality of achievement, excellence, and uniformity over time. Performers handle significant responsibilities when they occur with a superior level of training and technique. An occasional break does not distort the consistently high level of achievement over time or the success of the full set of performers. Ensembles in this category demonstrate or surpass WBA standards.

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COLOR GUARD

CONSIDER and EVALUATE the composing and orchestration of the guard design, the effective support of the program and the achievement of technical, expressive, and communication qualities of performance. Notice the unique design challenges inherent in different sized ensembles.

COMPOSITION

Production Value — Costume, Color, Props, Fulfillment of the Program Concept through the Color Guard
 Musicality including Meter, Tempo, Phrasing, Dynamics, and Expressive Effort Qualities
 Depth and Quality of Design of Body and Equipment
 Depth and Quality of Staging
 Characteristics, Detailed Nuance
 Dynamic Qualities and Effort Changes
 Effect Generated in support of the Program

Which Color Guard better enhanced the full ensemble?

SCORE 100

EXCELLENCE

Excellence / Achievement in Equipment and Body
 Achievement of Spacing, Line, Timing, and Orientation
 Achievement of Dynamic Gradations and Effort Qualities
 Adherence to Style in Equipment, Movement, or Motion
 Training, including Concentration, Stamina, and Recovery
 Overall Look with Respect to Style and Clarity
 Communication of Character and Musical Qualities

Which Color Guard better demonstrated training and excellence?

SCORE 100

TOTAL 200

| BOX 1 | BOX 2 | | | BOX 3 | | | BOX 4 | | | BOX 5 | | |
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| Seldom (WEAK) | Rare (FAIR) | | | Sometimes (GOOD) | | | Frequent (EXCELLENT) | | | Consistent (SUPERIOR) | | |
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SUB CAPTION SPREAD GUIDELINES

| Very Comparable | Minor Differences | Definitive Differences | Significant Differences |
|-----------------|-------------------|------------------------|-------------------------|
| 1 to 2 tenths | 3 to 4 tenths | 5 to 9 tenths | 10 or more tenths |

COLOR GUARD

COMPOSITION

Consider and evaluate the quality and depth of the composing, design and orchestration of staging, movement, equipment, and character.

Consider and evaluate the effect generated by this section and the variety and depth of the equipment/movement vocabulary

Consider and evaluate the reflection of the audio and artistic qualities and the successful enhancement of the band program

40 - 44 The staging and design of equipment and body is seldom readable or offers little enhancement to the ensemble and music.

45 - 54 The color guard is rarely staged appropriately to augment and support the design of the program. Effect generated by this section is rare, possibly with some coordination. Visual musicality is rare, usually attempting to follow the melodic or rhythmic line. Dynamic expressive qualities are rarely written. Equipment and/or choreography writing is sporadic and only rarely successful in creating effect. The composing process rarely shows depth and range and transitions or developmental areas may be weak. The vocabulary of equipment and body rarely offers depth and range.

55 - 74 The color guard is sometimes staged appropriately to augment and support the design of the program. Effect generated may sometimes be good, with some good coordination. Visual musicality is sometimes evident, following the melodic or rhythmic line. There are dynamic expressive qualities sometimes. Equipment and choreography are sometimes successful in creating depth and effect. The composing, process in terms of planning through time and vertical layering, is sometimes successful, but transitions or developmental areas may still be a challenge in design. Support of the character, music, or personality of the program is sometimes evident. Equipment or body sometimes offers variety and versatility.

75 - 94 The color guard frequently has excellent qualities to augment and enhance the program. Effect generated by this section is frequent, with ongoing coordinated success. Visual musicality is reflected frequently and may follow multiple musical lines. There is frequently an excellent degree of dynamic expressive qualities. Equipment and choreography are frequently successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering frequently provides depth and range. Characteristics support the character, music, or personality of the program when presented. Transitions or developmental areas frequently demonstrate compositional unity and quality. Vocabulary of equipment and body frequently provides an excellent range of variety and versatility, while augmenting the program.

95 - 100 The color guard is consistently superior in its support of the band program and in the qualities of Composition. The section consistently and successfully supports and enhances the design of the program. Effect generated by this section is well developed and successful. Visual musicality is typically superior. Equipment and choreography are consistently superior. The composing process in terms of horizontal planning through time and vertical layering consistently yields superior success. Characteristics of the program are detailed, elevating the design quality through the reflection of the character, music, or personality of the program. Transitions or developmental areas are consistently correct in design. Coordination is superior and evident within the color guard and with the music.

EXCELLENCE

Consider and evaluate the performers for their technical, expressive, and effective communication.

Consider and evaluate the communication skills of the performers as well as the overall look of the ensemble with regard to style and clarity.

40 - 44 The color guard seldom demonstrates understanding involving space, line, and/or time. There is seldom uniformity in responsibilities of form, body, or equipment. Skills are seldom achieved. Recovery and adherence to style are seldom demonstrated. They seldom communicate.

45 - 54 The color guard rarely demonstrates understanding of space, line, and/or time. Individuals rarely reflect an understanding of moving through space. There are rare moments when the color guard demonstrates dynamic gradations of space, time, weight and flow. There is rarely uniformity in equipment/dance timing and technique. Breaks and flaws are frequent. Recovery is attempted but success is rare. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Lack of confidence or lack of understanding of the music impairs the performers' ability to create effect through the communication of roles or qualities of performance. Adherence to style is rarely demonstrated.

55 - 74 The color guard sometimes achieves understanding of space, line, and time. There is sometimes a lower level of consistency in the ability of the performers and how they move through space. There are some periods of time when the ensemble achieves dynamic gradations of space, time, weight and flow. Uniformity sometimes exists in their responsibilities. Characteristics of equipment and movement are sometimes evident. Breaks and flaws still occur, recovery is only sometimes demonstrated or successful. Concentration and stamina are sometimes achieved. Confidence sometimes motivates the performers to create effect through the communication of roles or skills of performance. Method and techniques sometimes reflect training and mental focus. Adherence to style is sometimes evident and consistent.

75 - 94 The color guard frequently maintains and demonstrates excellent achievement in space, line, and time. Performers frequently display an excellent understanding of effort qualities. There is frequently an excellent level of consistency in all responsibilities of equipment, dance timing, and technique. Breaks and flaws are infrequent and recovery is evident. Concentration and stamina are frequently displayed. Achievement is sustained and ongoing. Performers frequently demonstrate excellent communication of roles and skills. Methods and techniques reflect an excellent degree of physical skill and focus. Adherence to style is frequently excellent and evident.

95 - 100 The color guard maintains a consistently superior achievement of advanced principles involving space, line, and time. The color guard moves through space with clarity and ease. A full range of effort qualities and dynamics is consistently demonstrated with gradations of space, time, weight, and flow. They display strong uniformity in responsibilities of equipment, dance, timing, and technique. Performers consistently show a strong understanding of dynamic efforts. Breaks and flaws are few, and recovery is achieved well. Concentration and stamina are consistently demonstrated throughout. High confidence consistently leads to maximum effect through the delivery of roles and qualities of performance.

WBA classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.



VISUAL EFFECT

CONSIDER and EVALUATE the various aesthetic, intellectual, and emotional options for effect.

PROGRAM EFFECT

Production Value — Support of the concept through costumes, flags, set designs, colors, etc.
 Coordination including visual-to-visual and audio-to-visual coordination
 Effective staging, including all components: winds, percussion, color guard, set design, etc.
 Pacing, shaping, contouring over time, including dynamic variations, impacts, resolutions, etc.
 Continuity over time
 Variety of effects, including various options, surprise, tension/release, etc.
 Interpretation through form, body, and equipment, including expressive qualities.
 Visual enhancement of the music through form, body, or equipment

Always consider the Coordination, and the Depth and Breadth of effect

SCORE 100

PERFORMANCE EFFECT

Communicate the concept with expression, emotion, and understanding
 Provide sustained mood over productions and over the total program
 Communicate understanding of any special roles or characters
 Indicate a sustained understanding of the emotional and expressive qualities
 Bring sufficient excellence and precision to enhance the effectiveness of the program

Consider COMMUNICATION as the principal quality; precision and excellence can also influence the effectiveness of the program

SCORE 100

TOTAL 200

| BOX 1 | BOX 2 | | | BOX 3 | | | BOX 4 | | | BOX 5 | | |
|---------------|-------------|-------|-------|------------------|-------|-------|----------------------|-------|-------|-----------------------|-------|--------|
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SUB CAPTION SPREAD GUIDELINES

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| 1 to 2 tenths | 3 to 4 tenths | 5 to 9 tenths | 10 or more tenths |

VISUAL EFFECT

PROGRAM EFFECT

Consider and evaluate the effectiveness of the Visual Program, the creativity and originality of the program concept, the imagination, and the depth and pacing of the visual design.

Consider and evaluate appeal, creativity, and development of visual ideas and use of time.

Consider and evaluate coordination implies not only coordination among visual elements but also with regard to musical elements.

Consider and evaluate the effective staging and presentation of all musical voices and visual enhancement of the music.

40 - 44 The program seldom provides effect whether over time or in specific moments.

45 - 54 The program rarely provides effective moments, though there are opportunities and there may be specific moments of effect.

55 - 74 The program sometimes provides effective moments over time. At the beginning of this scoring range, there may be one or two moments of effect. The program concept sometimes gains support from colors and costumes. Generally, coordination is a weakness. In the middle of this scoring range, there seem to be opportunities for effect, however, those moments don't always resolve or build into an effective moment or resolve effectively over time. The engagement or interest from the audience sometimes wavers. In the top third of this range, the ensemble fits the description of sometimes meaning that sometimes the ensemble provides engagement, support of concept, quality aspects of interpretation, shaping, contouring, pacing, good coordination, etc. Moving to the next scoring range requires more frequent engagement, etc.

75 - 94 The program frequently provides excellent, engaging, and effective moments. Continuity and pacing are frequent at the entry level of this range and guides the audience through an ongoing program with some effect. Coordination exists but with varying quality and effect. Frequently, design is intellectually strong and presents moments of emotion through the design of the visual and the music. In the middle third, concepts are developed and creative. Mood is sustained and there is a good variety of visual ideas that can lead to effect. Interpretation of the music is seen through form, body, and equipment. Coordination elevates the music through form and color guard sections. The color guard and overall staging create interest and variety in reflecting phrasing, and dynamics. At the top of this range, continuity and pacing are excellent, the ensemble is close to displaying superior emotion consistently. There are creative moments, and the overall program is approaching a constant presentation of aesthetic, intellectual, and emotional effects through well-coordinated events.

95 - 100 The program consistently demonstrates a superior degree of effect standards, combining many elements of creativity and variety. The emotional value is consistent and superior over time. Essentially, the points on the front of the sheet are not only present but also delivered with effect. The standards of this activity are matched and new paradigms of effect may be set. Coordination between visual moments, and between the music and the visual make powerful contributions to effect.

PERFORMANCE EFFECT

Consider and evaluate the performers' ability to bring the show to life through all positive technical and artistic qualities.

Consider and evaluate the communication throughout the performance.

Consider and evaluate the emotion, expression, style, and communication of the performers.

Consider and evaluate excellence as one quality of performance but not a dominant part of Performance Effect.

40 - 44 There is seldom effect from the ability of the performers to communicate and perform their responsibilities. The performers struggle with their responsibilities. Most of their efforts seem to focus on maintaining technical control and that is not always successful.

45 - 54 Performers rarely display some awareness of the skills involved in the communication of the music and the visual, and they rarely connect to the audience. Concentration wavers and fluctuates because of technique problems and seems centered on technical issues. The performance is mostly lifeless and mechanical and lacks developed understanding and involvement of the emotional aspects that could communicate both the technical and artistic values.

55 - 74 Performers are sometimes aware of the skills involved in communication of the music and visual. In the lower area of this scoring range, lapses in concentration or technique can cause widely varying results. In the middle range, sometimes there are good levels of expression and emotional communication, while other times the performance effect is inconsistent and may lack audience engagement. In the upper range of this category, there is an understanding, though excellence and precision may be the focus, of emotion but often it may seem more mechanical rather than a natural artistic connection with the audience.

75 - 94 Performers frequently display excellent awareness of, and sensitivity to, the skills involved in the communication of the music and the visual. In the lower parts of this range, there may be inconsistency in either the technical or emotional aspects of the performance. The performers understand their visual and musical responsibilities. In the upper range, there is a frequent and successful level of expressive and emotional communication. Style, theme, character, and emotion are well developed. Achievement is often excellent. The performers frequently connect with the audience in excellent ways.

95 - 100 There is consistently a superior understanding of the skills involved in the communication of the music and the visual. Expressive and emotional communication succeeds and communicates a consistently superior level of intensity of emotion. The performers are fulfilling the technical and artistic qualities of the music program in partnership with the visual program. There is consistent synergy on the part of the performers in delivering technical, emotional, visual, and musical qualities resulting in a high level of audience engagement. Ensembles in this category approach or surpass the standards of WBA.

WBA classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.



INDIVIDUAL MUSIC

CONSIDER and **EVALUATE** all of the instrumental voices by sampling over the length of the program and, as necessary, from a variety of locations.

MUSICIANSHIP/INTONATION

- Quality of sound and tone production in a variety of ranges and dynamic levels
- Quality and consistency of sonority and timbre
- Quality and consistency of tuning
- Quality of sound and technique during any simultaneous or environmental challenges
- Melodic and harmonic intonation
- Breath support and embouchure refinement
- Quality of phrasing, expression, and style
- Consistent, refined approach to one or more musical styles or genres

Reward is achieved by weighing all factors of musicianship

SCORE 100

ACCURACY/TECHNIQUE

- Clarity, focus, and uniformity of articulation, enunciation, and attacks/releases
- Accuracy of rhythms and pulse in any tempo required
- Accuracy and understanding of any technical skills required
- Control during environmental challenges
- Consistent technique and/or a variety of techniques
- Ability to perform in relation to pulse center

Reward is achieved by weighing all performance factors

SCORE 100

TOTAL 200

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SUB CAPTION SPREAD GUIDELINES

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INDIVIDUAL MUSIC

MUSICIANSHIP/INTONATION

Consider and evaluate the performers' ability to achieve the various dynamic and expressive qualities of the music.

Consider and evaluate the quality of sound produced from all musicians.

Consider and evaluate the ability of the performers to produce in-tone, in-tune sound.

40 - 44 Quality musicianship and intonation are seldom achieved. There are significant and ongoing issues with the overall quality of sound. While some performers are able to provide quality musicianship, most do not, over time. Quality musicianship and intonation are seldom heard. There are problems with various techniques that would enhance better sound quality. Expression, consistent style, etc., are very seldom heard or only occur with some individuals. Percussion may contribute to the challenges in musicianship in some areas and tonal quality is a consideration.

45 - 54 Quality musicianship and intonation are rarely achieved. There may be some phrases during which there are levels of quality musicianship and/or intonation. Such phrases do not encompass all of the musical production or may come from individual performers some of the time, or, from a few individuals for longer periods of time. Percussion may add to the challenges in musicianship at times and tonal quality is a consideration.

55 - 74 Quality musicianship and intonation are sometimes achieved. There are periods of quality sound and perhaps sometimes an understanding of how to produce a good quality of sound. There may be periods of expressive quality and a clear stylistic approach to the instruments including the overall sound. Expression may fluctuate when confronted with varying dynamic responsibilities. There is generally a good level of achievement when exploring any chosen genre. The key considerations of musicianship and intonation over the length of the production(s) and over the length of the program are sometimes evident. Percussion adequately contributes to expressive qualities and quality sound, while providing rhythmic continuity.

75 - 94 Quality musicianship and intonation are frequently achieved at an excellent level. The performers demonstrate a frequent high level of understanding of sonority and timbre. A solid and secure level of expression and style are evident, whether from a variety of genres or from a more unified idiom. The performers frequently demonstrate excellent musicianship and intonation, though slight lapses may occur over varying lengths of time and/or from some individuals. At the upper limits of this scoring range, there may be brief or intermittent periods over which musicianship and intonation vary in quality. Percussion contributes to expression, provides stability in rhythm, contributes to quality of sound and enhances the overall quality of the musical program.

95 - 100 Quality musicianship and intonation are consistently achieved at a superior level throughout the totality of the program. With the rare exception of an individual, or within only the briefest moments, there is a consistent understanding of sonority, timbre, tuning, musicianship, and intonation. Any lapses or exceptions are rare or, perhaps, non-existent. Ensembles in this scoring range approach or surpass the standards of WBA. Percussion is an integral part of expression and its integration with the wind instruments consistently provides a seamless environmental totality, quality sound, and musicianship.

ACCURACY/TECHNIQUE

Consider and evaluate the performers' ability to control all aspects of the music.

Consider and evaluate the achievement of accuracy and/or the demonstration of a broad range of techniques.

Consider and evaluate the musical, physical, and environmental challenges placed on the performers throughout the program.

40 - 44 The performers seldom achieve accuracy or quality technique. The performers are challenged to a considerable extent with the requirements of the musical literature. There are many issues achieving an acceptable level of accuracy. Technique is seldom achieved at an acceptable level. Percussion may lack acceptable levels of timing or expressive understanding. The rhythm and pulse center, including the percussion, may contribute to challenges in accuracy and technique.

45 - 54 The performers rarely achieve accuracy and/or quality intonation. The performers rarely demonstrate control over the components of accuracy through most phrases. Moments of clarity and accuracy rarely occur and rarely occur over the length of phrases. Percussion may contribute to lapses in rhythmic and/or pulse control within various environmental challenges. Challenges in accuracy and technique within the winds may supersede any issues that might exist in the percussion section.

55 - 74 The performers sometimes achieve accuracy and/or quality technique. The performers demonstrate good accuracy and technique. While occasional issues with accuracy and lapses in technique sometimes occur, there is generally a good level of achievement throughout much of the program. Percussion's rhythmic control, accuracy, and technique is sometimes accurate and aligned with the achievement in the winds.

75 - 94 The performers frequently provide an excellent degree of accuracy and quality technique. The performers demonstrate excellent achievement of the qualities of accuracy and technique throughout the program. Lapses of accuracy and technique become the exception. There is frequent consistency in the degree of accuracy and technique as they relate to clarity and definition. At the high end of this scoring range, the performers are on the cusp of superior control. Percussion's rhythmic control, accuracy, and technique is frequently accurate and aligned with the achievement in the winds.

95 - 100 The performers consistently achieve a superior level of accuracy and/or technique. The performers demonstrate superior achievement of accuracy and technique. Performers in this category encounter rare moments of inconsistency in accuracy and technique. Over the duration of the program, performers demonstrate the highest achievement of accuracy and technique in winds and percussion. Ensembles in this scoring range approach or surpass the standards of WBA.

WBA classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.



ENSEMBLE MUSIC

CONSIDER and EVALUATE all of the instrumentation for qualities of musicianship and balance. Consider and evaluate percussion, as necessary, in both subcaptions.

MUSICIANSHIP/TONE/INTONATION

- Quality of sound and tone production in a variety of ranges and dynamic levels
- Quality and consistency of sonority and timbre
- Quality and consistency of tuning
- Quality of sound and technique during any simultaneous or environmental challenges
- Melodic and harmonic intonation
- Quality of phrasing, expression, and style
- Refined approach to one or more musical styles or genres

Reward is achieved by weighing all factors of musicianship

SCORE 100

BALANCE/TIMING/TECHNIQUE

- Overall clarity, focus, and uniformity
- Accuracy of rhythms, pulse, and technical skills
- Control during any and all musical, physical, and environmental challenges
- Consistent technique and/or a variety of techniques
- Control of any pulse center or location of pulse center
- Control of balance between and among all instrumental groups
- Vertical alignment of the full ensemble

Reward is achieved by weighing all performance factors

SCORE 100

TOTAL 200

| BOX 1 | BOX 2 | | | BOX 3 | | | BOX 4 | | | BOX 5 | | |
|-------------------------------|-------------|-------|-------------------|------------------|-------|------------------------|----------------------|-------|-------------------------|-----------------------|-------|--------|
| Seldom (WEAK) | Rare (FAIR) | | | Sometimes (GOOD) | | | Frequent (EXCELLENT) | | | Consistent (SUPERIOR) | | |
| 42 | 46 | 49 | 52 | 57 | 64 | 71 | 77 | 84 | 91 | 95 | 97 | 99 |
| 40-44 | 45-47 | 48-50 | 51-54 | 55-60 | 61-67 | 68-74 | 75-80 | 81-87 | 88-94 | 95-96 | 97-98 | 99-100 |
| SUB CAPTION SPREAD GUIDELINES | | | | | | | | | | | | |
| Very Comparable | | | Minor Differences | | | Definitive Differences | | | Significant Differences | | | |
| 1 to 2 tenths | | | 3 to 4 tenths | | | 5 to 9 tenths | | | 10 or more tenths | | | |

ENSEMBLE MUSIC

MUSICIANSHIP/TONE/INTONATION

Consider and evaluate the performers' ability to demonstrate the various dynamic and expressive qualities of the music.

Consider and evaluate the quality of sound produced by the various ensemble groupings.

Consider and evaluate the ability of the entire musical ensemble to produce in-tone, in-tune sound.

40 - 44 Quality musicianship, tone, and intonation are seldom achieved. Significant and ongoing challenges with the overall quality of sound are evident throughout the performance. While some performers are able to demonstrate occasional quality musicianship, most do not achieve this over time. Ensemble tuning and intonation are seldom represented by the ensemble. Techniques that would help enhance sound quality are not applied. Quality expression, consistent style, and other stylistic devices only seldom occur and not throughout the ensemble. Percussion seldom contributes to the successful achievement of musicianship, tone, and intonation.

45 - 54 Quality musicianship, tone, and intonation are rarely achieved. Occasional phrases may exist where suitable levels of quality musicianship, tone, and/or intonation are achieved. Such phrases don't include all of the musical production and may come from only some of the individual performers some of the time or from a few individuals for longer periods of time. Quality expression, consistent style, tuning, timbre, for example are rarely heard. Percussion rarely contributes to the successful achievement of musicianship, tone, and intonation.

55 - 74 Quality musicianship, tone, and intonation are sometimes achieved. There are periods of quality sound and an understanding of how to produce it demonstrated intermittently over the duration of the program. There may be periods of understandable expressive qualities and sometimes there are periods of a clear stylistic approach to the instruments and the overall sound. Expression may vary with musical elements such as extreme dynamic intensities. There is sometimes evident moderate achievement of a consistent approach to any chosen stylistic genre. Musicianship, tonal focus, and intonation are sometimes achieved at an acceptable level throughout the program. Percussion sometimes contributes to the successful achievement of musicianship, tone, and intonation.

75 - 94 Quality musicianship, tone, and intonation are frequently achieved. The performers demonstrate, with confidence, the qualities of musicianship, tone, and intonation that is expected from higher achieving ensembles. Inconsistencies in achieving such a standard becomes the exception. There is frequently clarity and transparency in the ensemble sound production. The ensemble is on the cusp of superior sound production, intonation and transparency. The entire ensemble, including the percussion, frequently achieves a very high level of musicianship, tone quality, and intonation throughout the program.

95 - 100 Quality musicianship, tone, and intonation are consistently achieved. There is a superior and consistent demonstration of musicianship, tone, and intonation throughout the performance. The performers may have rare moments of lapses in the various facets of musicianship, tone, and intonation, though recovery is consistently successful. There is consistent and superior achievement of musicianship, tone, and intonation in winds and percussion; ensembles in this scoring range approach or surpass the standards of WBA.

BALANCE AND TIMING

Consider and evaluate the ensemble's achievement of balance, timing, and technical control.

Consider and evaluate the ability of the performers to control the music under a variety of musical, physical, and environmental challenges.

Consider and evaluate the ensemble's vertical alignment among wind instruments and between winds and percussion.

40 - 44 The performers seldom achieve good balance, timing, and/or technique. The performers demonstrate a low level of achievement with the requirements of the musical literature. There are many challenges relating to balance and timing. Lapses in achieving technical control results in a lack of clarity and focus. Percussion may contribute to lapses in rhythmic control, dynamic expression, and timing or vertical cohesion. The understanding of, and/or placement of, the pulse center likely contributes to challenges in balance and timing.

45 - 54 The performers rarely achieve acceptable balance, timing, and/or technique. The performers may control timing in some phrases and also on occasion maintain technique control in some phrases. These moments occur rarely over the length of phrases or during the length of a production. Balance is rarely demonstrated at an acceptable level. Percussion may contribute to lapses in rhythmic control and timing or vertical cohesiveness due, perhaps, to environmental challenges. Challenges in accuracy and technique within the winds may supersede any issues that might exist in the percussion section.

55 - 74 The performers sometimes achieve good balance, timing, and/or technique. The performers sometimes demonstrate and achieve many phrases and/or productions with an average level of accuracy and technique. The ensemble sometimes performs with control of balance and timing. Issues of balance and timing may occur occasionally, though a generally acceptable level of achievement is sometimes recognized. There is an understanding of pulse control throughout much of the program. The contribution of the percussion section's rhythmic control, accuracy, and technique is clear and the results foster moderate achievement of vertical alignment.

75 - 94 The performers frequently achieve an excellent degree of balance, timing, and/or technique. The performers frequently demonstrate the qualities of balance and timing resulting in frequent ensemble clarity and control. Lapses of accuracy and technique become the exception. There is considerable control and confidence in balance, timing, and pulse control. The ensemble is on the cusp of superior control of balance and timing. Percussion and winds demonstrate secure and stable vertical alignment as well as frequently maintaining pulse control during environmental challenges.

95 - 100 The performers consistently achieve a superior level of balance, timing, and/or technique. There is consistent and superior demonstration of balance and timing resulting in exceptional ensemble clarity and control. Performers may have a rare lapse in balance and timing. Percussion and winds demonstrate consistent and exceptional vertical alignment as well as consistently maintaining pulse control during environmental challenges. Ensembles in this scoring range approach or surpass the standards of WBA

WBA classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.



MUSIC EFFECT

CONSIDER and EVALUATE the various aesthetic, intellectual, and emotional options for effect.

PROGRAM EFFECT

Production Value — Support of the concept through musical and visual approaches and writing

Coordination including musical coordination and audio to visual coordination

Effective staging, including all components, especially musical components

Pacing, shaping, contouring over time, including dynamic variations, impacts, resolutions, etc.

Continuity over time

Variety of effects, including various options, surprise, tension/release, etc.

Interpretation through expressive qualities, dynamics, instrumental colors, etc.

Emotional qualities that contribute to effective moment(s)

Always consider the DEPTH and BREADTH of effect

SCORE 100

PERFORMANCE EFFECT

The ability to communicate the concept with expression, emotion, and understanding of the music

Provide sustained mood over each production and the total program

Communicate understanding of any special roles or characters

Indicate a sustained understanding of the emotional and expressive qualities of the music

Bring sufficient excellence and precision to enhance the effectiveness of the program

Demonstrate artistic technique and musicianship in order to create a more effective musical production

Consider COMMUNICATION as the principal quality; precision and excellence can also influence the effectiveness of the program

SCORE 100

TOTAL 200

| BOX 1 | BOX 2 | | | BOX 3 | | | BOX 4 | | | BOX 5 | | |
|---------------|-------------|-------|-------|------------------|-------|-------|----------------------|-------|-------|-----------------------|-------|--------|
| Seldom (WEAK) | Rare (FAIR) | | | Sometimes (GOOD) | | | Frequent (EXCELLENT) | | | Consistent (SUPERIOR) | | |
| 42 | 46 | 49 | 52 | 57 | 64 | 71 | 77 | 84 | 91 | 95 | 97 | 99 |
| 40-44 | 45-47 | 48-50 | 51-54 | 55-60 | 61-67 | 68-74 | 75-80 | 81-87 | 88-94 | 95-96 | 97-98 | 99-100 |

SUB CAPTION SPREAD GUIDELINES

| Very Comparable | Minor Differences | Definitive Differences | Significant Differences |
|-----------------|-------------------|------------------------|-------------------------|
| 1 to 2 tenths | 3 to 4 tenths | 5 to 9 tenths | 10 or more tenths |

MUSIC EFFECT

PROGRAM EFFECT

Consider and evaluate the effectiveness of the Music Program, including the creativity and originality of the program concept, imagination, depth, and pacing of the musical design.

Consider and evaluate the appeal, creativity, development of musical ideas, and use of time.

Consider and evaluate the coordination implies not only among musical elements but also including the visual elements.

Consider and evaluate the effective staging and presentation of all musical voices and the visual enhancement of the music.

40 - 44 The program seldom provides effect whether over time or in specific moments.

45 - 54 The program rarely provides effective moments, though there are opportunities and there may be specific moments of effect.

55 - 74 The program sometimes provides effective moments over time. At the lower end of this scoring range, there may be few moments of effect. The program concept is sometimes enhanced by the use of colors and costumes. Generally, coordination is not fully developed. In the middle of this scoring range, there are opportunities for effect, however, those moments don't always resolve or develop into an effective result or don't resolve effectively over time. The engagement or interest may only occur sometimes over the course of the program. In the top third of this scoring range, the ensemble intersperses the descriptions of sometimes with frequently, meaning that more often than not the ensemble provides engagement, support of concept, quality aspects of interpretation, shaping, contouring, pacing, good coordination, etc.

75 - 94 The program frequently provides excellent, engaging, and effective moments. Continuity and pacing are frequent at the entry level of this range and guides the audience through program development with good to excellent effect. Coordination exists but with varying quality and effect. Frequently, design is intellectually strong and presents moments of emotion through the design of the visual and the music. In the middle third, concepts are developed and creative. Mood is sustained and there is often excellent variety of musical and visual ideas that lead to effect. Visual interpretation of the music is noted through form, body, and equipment. Coordination frequently elevates the music through form/motion and color guard. Color guard and general staging create interest and variety in reflecting phrasing, and dynamics. At the top range of this category, continuity and pacing are frequently excellent. The ensemble is close to displaying superior emotion consistently. There are creative moments and the overall program frequently approaches a constant presentation of aesthetic, intellectual, and emotional effects through well-coordinated events within the music and across all areas of design.

95 - 100 The program consistently provides a superior degree of effect, combining many elements of creativity and variety. The emotional value is consistently superior over time. The criteria on this sheet are not only present but produced with the highest degrees of effect. The paradigms of this activity are matched and, indeed, new paradigms of effect may be set by groups achieving at this level. Coordination between and among musical elements as well as between the music and the visual are a superior presentation of effect.

PERFORMANCE EFFECT

Consider and evaluate the performers for their ability to bring the show to life through technical and artistic qualities.

Credit and evaluate all qualities of effect that are communicated throughout the performance.

Reward the emotion, expression, style, and communication of the performers.

Excellence is a quality of performance, but precision is only a part and not necessarily a dominant quality of Performance Effect.

40 - 44 The performers seldom achieve their overall responsibilities. Most of their efforts focus on maintaining technical and artistic qualities.

45 - 54 Performers rarely achieve some awareness of effect. The skills involved with the communication of the music and visual rarely engage the audience. Concentration wavers and fluctuates because of technique or other performance problems. The performance is mostly lifeless and mechanical. The performers lack an understanding and involvement of the emotional aspects that could communicate both the technical and artistic values.

55 - 74 Performers are sometimes aware of the skills involved in communication of the music and visual effect. In the lower area of this scoring range, lapses in concentration or technique can cause widely varying results. In the middle range, sometimes there are good levels of expression and emotional communication, while other times the performance effect is inconsistent and may lack audience engagement. In the upper range of this score range, there is an understanding, though excellence and precision may be the focus, of emotion but often it may seem more mechanical rather than a natural artistic connection with the audience.

75 - 94 Performers frequently display excellent awareness of, and sensitivity to, the skills involved in the communication of the music and the visual. In the lower parts of this range, there may be inconsistency in either the technical or emotional aspects of the performance. The performers understand their visual and musical responsibilities. In the upper range, there is a frequent and successful level of expressive and emotional communication. Style, theme, character, and emotion are well developed. Achievement is often excellent. The performers frequently connect with the audience in excellent ways.

95 - 100 There is consistently a superior understanding of the skills involved in the communication of the music and the visual. Expressive and emotional communication succeeds and communicates a consistently superior level of intensity of emotion. The performers are fulfilling the technical and artistic qualities of the music program in partnership with the visual program. There is consistent synergy on the part of the performers in delivering technical, emotional, visual, and musical qualities resulting in a high level of audience engagement. Ensembles in this category approach or surpass the standards of WBA.

WBA classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.



PERCUSSION

CONSIDER and EVALUATE all Percussion for qualities of musicianship, artistry, and balance. With balance, consider the relationship between winds and percussion as necessary.

MUSICIANSHIP and ARTISTRY

- Quality of technique characteristic to each of the percussion voices
- Quality of sound and tone production in a variety of pitch ranges, dynamic levels, and idioms
- Quality of idiomatic style, phrasing, and expression
- Quality of musicianship during any simultaneous or environmental challenges
- Depth and variety of percussion scoring and orchestration over time
- Full consideration of percussion contribution throughout the entirety of repertoire

Reward is achieved by weighing all factors of musicianship

SCORE 100

BALANCE and TIMING

- Articulation and attacks/releases with clarity, precision, and uniformity
- Rhythm accuracy, pulse control, and technical skills demonstrated in each tempo
- Balance and timing control exhibited during any and all environmental challenges
- Balance and timing control exhibited with varying sound centers or instrument distributions
- Control of balance between winds and percussion
- Control of balance within percussion voices
- Vertical alignment throughout the entirety of repertoire and within all phrases

Reward is achieved by weighing all performance factors

SCORE 100

TOTAL 200

| BOX 1 | BOX 2 | | | BOX 3 | | | BOX 4 | | | BOX 5 | | |
|---------------|-------------|-------|-------|------------------|-------|-------|----------------------|-------|-------|-----------------------|-------|--------|
| Seldom (WEAK) | Rare (FAIR) | | | Sometimes (GOOD) | | | Frequent (EXCELLENT) | | | Consistent (SUPERIOR) | | |
| 42 | 46 | 49 | 52 | 57 | 64 | 71 | 77 | 84 | 91 | 95 | 97 | 99 |
| 40-44 | 45-47 | 48-50 | 51-54 | 55-60 | 61-67 | 68-74 | 75-80 | 81-87 | 88-94 | 95-96 | 97-98 | 99-100 |

SUB CAPTION SPREAD GUIDELINES

| Very Comparable | Minor Differences | Definitive Differences | Significant Differences |
|-----------------|-------------------|------------------------|-------------------------|
| 1 to 2 tenths | 3 to 4 tenths | 5 to 9 tenths | 10 or more tenths |

PERCUSSION

MUSICIANSHIP and ARTISTRY

Consider and credit the quality of sound produced by all percussion voices.

Consider and credit the consistent technique and how well the percussion displays musicianship in any and all idioms.

Consider and credit the performers' ability to understand the various dynamic and expressive qualities of the music

40 - 44 The performers seldom demonstrate the components of Musicianship and Artistry throughout the duration of the program. The percussion section seldom produces a quality sound and/or tone throughout time and instrumentation. Technique is seldom consistent and inhibits the performers ability to appropriately adapt to varying musical idioms and styles. The performers seldom display understanding of dynamic and expressive variation within a limited range of musical conventions. There is seldom depth and variety of percussion scoring or of percussion contribution over the program. Musicianship and Artistry are at a low level at this time.

45 - 54 The performers rarely present the components of Musicianship and Artistry throughout the duration of the program. The percussion section may produce a fair quality sound and/or tone for short phrases but quality sound is rarely sustained over time. Various techniques may be developing but are limited and are only rarely evident in varying musical idioms and styles. The performers may display short periods of understanding of dynamic and expressive variation within a minimal range of musical conventions. There is rarely depth and variety of percussion scoring or of percussion contribution over the length of the program. Musicianship and Artistry are rare at this time.

55 - 74 The performers sometimes demonstrate the components of Musicianship and Artistry throughout the duration of the program. The percussion section shows a moderate ability to produce a quality sound and/or tone over longer phrases with occasional lapses in musicianship. Technical capabilities are apparent yet inconsistent throughout and performers only sometimes or periodically demonstrate the ability to adjust to a variety of musical idioms and styles. The performers sometimes demonstrate good dynamic and expressive variation over a broader range of musical conventions. Sometimes there is depth and variety of percussion scoring or of percussion contribution. The percussion section demonstrates the components of Musicianship and Artistry at generally an average level.

75 - 94 The performers frequently demonstrate the components of Musicianship and Artistry throughout the duration of the program. The percussion section frequently presents excellent knowledge of sound quality and tone production during a significant portion of the program. Technical abilities are frequently apparent. Performers frequently present and convey a wide variety of musical idioms and styles. They frequently demonstrate their understanding of a wide range of dynamic and expression variations using extensive musical conventions. There is frequent depth and variety of excellent percussion scoring and contribution throughout the program.

95 - 100 The performers consistently demonstrate the components of Musicianship and Artistry throughout the duration of the program. The percussion section consistently presents superior sound production and tone for the duration of the program. Mastery of technique facilitates the performers ability to command a variety of musical idioms. A full range of dynamic and expressive qualities exist over time. There is consistent depth and variety of percussion scoring and contribution throughout the program. The percussion Musicianship, Artistry, scoring, and orchestration approach or surpass the standards of WBA. Musicianship and Artistry is displayed at the highest levels.

BALANCE AND TIMING

Consider and credit the ability of the performers to control balance and timing throughout the performance.

Consider and credit the challenges performers encounter and adapt to both in the environment and while moving.

Consider and credit balance in relation to vertical alignment among percussion instruments and between winds and percussion.

40 - 44 The performers seldom demonstrate either Balance or Timing or both. The percussion section is seldom able to provide a reliable tempo for the entire musical ensemble. Percussion sounds seldom modulate to and/or balance with the winds. Environmental conditions and/or staging inhibit the vertical alignment among percussionists and between winds and percussion, seldom creating a cohesive production.

45 - 54 The performers rarely demonstrate either Balance or Timing or both. The percussion section rarely provides a reliable tempo for the entire musical ensemble. Percussion sounds rarely modulate to and/or balance with the winds. Environmental conditions and/or staging restrict the vertical alignment among percussionists and between winds and percussion, rarely creating a cohesive production.

55 - 74 The performers sometimes demonstrate Balance and Timing throughout the program. The percussion section sometimes provides a reliable tempo for the full ensemble. The volume of percussion sounds sometimes modulate to and/or balance with the winds. Environmental conditions and/or staging sometimes compromises the vertical alignment among percussionists and between winds and percussion, hindering a fully cohesive production. While there may be times that Balance and Timing are improved, the general description of sometimes is most appropriate.

75 - 94 The performers frequently demonstrate a high degree of Balance and Timing. The percussion section frequently provides a reliable tempo for the full ensemble. The volume of percussion frequently modulates to and/or balance with the winds. Environmental conditions and/or staging challenges present little impact on the vertical alignment among percussionists and between winds and percussion, frequently creating a cohesive production.

95 - 100 The performers consistently demonstrate the highest level of Balance and Timing throughout the program. The percussion section consistently provides a reliable tempo for the full ensemble. The volume of percussion sounds consistently modulate to and/or balance with the winds. Performers consistently display control over various environmental conditions and/or staging challenges, consistently providing a cohesive production approaching or surpassing the standards of WBA.

WBA classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.