



## **VMBC Judges Handbook - 2019**

### **1.0 WELCOME**

Thank you for agreeing to be a part of the VMBC adjudication team. We hope your experience will be a rewarding one. VMBC considers your knowledge and experience vital to the educational values presented to the staff and students. VMBC has established the following policies and procedures to guide your judging situations. VMBC judges, both nationally and locally, commit to delivering the VMBC Judging System and Philosophy while providing meaningful experience to the designers and performers through competition. Since competitive marching band can consume much time and money in preparation, care must be exercised to keep this activity in perspective with the ultimate responsibility to educate. When these objectives are not the primary goals of a program, marching band ceases to be educationally valid for students. Their conduct should reflect this responsibility and the high standards of ethics and knowledge to which we subscribe. A VMBC Judge should be setting the example of fairness and integrity.

### **2.0 CODE OF CONDUCT**

Professionalism is the ultimate expectation of a VMBC Judge. The Judge must ensure that commentary or attitude relative to all bands is always professional. VMBC judges are expected to:

- a) Treat all individuals with the proper dignity, respect, and professionalism. This must exist between other judges, instructors, volunteers, and the public with whom you will interact in both judging and non-judging situations.
- b) Refrain using language that is inappropriate or offensive.
- c) Maintain professionalism in situations such as, but not limited to, car trips to contests, judges' rooms, bars and hotels.
- d) Ensure commitment to maintain mental and physical stamina to complete the judging assignment. Alcohol / Drug use is absolutely prohibited while at work for VMBC.
- e) Attire - Dress appropriately for the assignment. Business Casual is preferred choice. Field judges may dress appropriately for the weather. Please wear a plain, dark outer garment to avoid becoming a visual distraction to the audience.
- f) Social Media – VMBC judges should refrain from commenting on an individual group's anticipated or actual performance or anything of a competitive nature, however positive. Such postings may create questions from anyone reading the post. What seems like an innocent comment can be easily misconstrued.
- g) Harassment - Behavior that may be considered inappropriate or may be deemed as harassment is not allowed. This refers to a wide spectrum of offensive behavior that can be found to be threatening, disturbing, and unwanted. Conduct that creates a hostile working environment is prohibited. This includes repeated unwanted sexual flirtations, verbal abuse, sexually degrading words to describe and individual, unwanted physical contact, and any other behavior that is not socially acceptable in a professional environment. Any person who is found after an appropriate investigation to have harassed another employee, contractor, volunteer, performer, or customer of VMBC will be subject to appropriate disciplinary actions, including dismissal or suspension.

### **3.0 JUDGES' AFFILIATIONS**

VMBC Judges should not be adjudicating at an event in which they have any of the following affiliations with one of the competing bands in the contest:

- a) Primary Affiliation: This includes designers, instructors, writers, arrangers, management, marching members, or immediate family members.
- b) Secondary Affiliation: Non-Immediate family and personal relationships with any of the above described persons could be construed to be a secondary affiliation.
- c) Previous Affiliation: A judge cannot have been the director of any competing groups within a two-year period prior to judging that group.
- d) VMBC judges must disclose any affiliation with any bands based on the definitions above. Exceptions to the above rules may be made upon the direction of the Chief Judge/VMBC Board.



e) Other affiliation guidelines include:

1. Consultations are not permitted if the judge is adjudicating that band at a later VMBC contest that season.
2. Band's should not feel that any other band is receiving preferential treatment. Educational clinics may be held throughout the year to advise and educate staff and students and a VMBC Judge may administer such a clinic and it will not be considered a consultation.
3. Judges will not display preference toward any competing band by wearing a bands insignia or logo apparel.
4. Judges are to use extreme care in interacting on social media (ie: liking a bands page, conversations with directors, etc).

#### 4.0 VMBC JUDGING ROLES & RESPONSIBILITIES

VMBC Judge is responsible for:

- a) Reporting to the competition site at the specified time.
- b) Dress in a professional manner.
- c) Rank and rate the bands by the comparative scores achieved during the contest.
- d) Assist bands improvement through their commentary. Recording devices will be provided.
- e) Maintain a dignified and impartial attitude always as well as refraining from discussing the performances while judging the contest

VMBC Chief Judge is responsible for:

- a) Will organize and consult contest hosts for organizing the adjudication panels for VMBC affiliated, regional, and championship competitions.
- b) Ensure adherence to code of conduct guidelines for all judges.
- c) Reports directly to the VMBC Board.
- d) Appoints working Lead Judge at contests when the need arises.
- e) VMBC Judges Recruitment and facilitating the education process for the new judges.
- f) Responsible for posting information to social media for scores, training, announcements, scholarships, etc. This also includes coordination and distribution of internal judges' training materials.
- g) Responsible for reviewing / listening to judges' body of work and providing guidance and feedback for growth. This includes supervision, coordinating, and assuring the quality control of working judges' numbers management, dialogue and adherence to the philosophy within their assigned caption.

#### 5. COMPENSATION

All VMBC judges will be paid a minimum of \$400 per affiliated /regional contest and a minimum of \$450 for VMBC Championships. Once the number of performances judged in a single day goes over 25 groups, the host should increase the judges pay by an additional \$10/performance for groups 26+.

**In-state and out-of-state driving judge's** arrangements include but not limited to:

- a) Single Room Hotel Accommodations as needed (judges are responsible for any incidental charges including internet)
- b) Mileage re-imbursement receives an allowance of \$0.50 cents per mile calculated from the center of their zip code to the center of the show's zip code minus the first 50 miles each way. This covers all tolls, meals, gas, parking, and other associated costs of travel. Mileage re-imbursement will not be more than a round trip airfare ticket to that location.

Expenses for **out of state judges** flying in will include but not limited to:

- a) Round trip airfare
- b) Single Room Accommodations (judges are responsible for any incidental charges including internet)
- c) All Local Transportation including airport shuttle arrival and departure



NOTE: \*\*mileage to and from departure city, baggage fees and airport parking is considered the responsibility of the judge and not an add-on expense\*\*

## **6. COMMUNICATION**

Judges will generally know months in advance of their assignments. Judges will receive final logistics information about the contest generally 7-14 days prior to the contest. Any judges requiring flights will receive a flight and hotel itinerary generally 30-60 days prior to the show. Judges must notify the Chief Judge immediately on discovering they are unable to attend a contest in which they have been assigned.

Plan on arriving at the designated Judges' room at the contest site no later than one hour prior to the published start time of the day. Report times may vary at finals competitions, where they may be specified uniquely by class.

If travel is delayed to an assigned event, please make every effort contact the event venue, by use of the published contact numbers on the logistics information that is provided. Please remember to acknowledge that you have received communication from any of the VMBC Education Committee.

## **7. DIRECTORS RECOURSE FOR JUDGING CONCERNS**

Inquiries relative to the judge's performance must be brought to the attention of the VMBC Chief Judge. The judge will be made aware of the inquiry, be given an opportunity to respond, and be involved in a plan for improvement or correction as necessary.

## **8. JUDGING A CONTEST**

Judges need to be prepared for their judging assignment and should bring the appropriate supplies to complete their assignment such as note pad, pencils, highlighter, etc. A recording device, tote sheet, and placemat will be provided. Please arrive to the judges' room at least one hour prior to the contest start time. Your call time will be indicated in the logistics letter you will receive from the Chief Judge prior to the contest day. You will sign all sheets as we provide scoring sheets with comments to the competing bands.

Your running commentary will be recorded and shared with the bands you judge. The recording must run for the entire show. Provide excellent dialog and then do a brief wrap-up of what you witnessed in the bands performance. Make a few written comments on the sheet – main thoughts (+ and -) etc. Refer to tape or recording is not acceptable.

Numbers management and assignment of scores should match the performance described in your commentary. Use all the scoring tools and principles in arriving at your score. No decimals or fractions is needed. Write legibly and check your math. You will verify your numbers after each class.

## **9. COMMENTARY REMINDERS**

Reward successful achievement throughout the program. Remember that what we evaluate is ACHIEVEMENT and not improvement. Some of you will see groups multiple times so while there may be improvement noted, continue to refer to the criteria and descriptive vocabulary guidelines on your recordings.

Derived Achievement recognizes the simultaneous occurrence of the 'WHAT' (Content/Design Effectiveness) & 'HOW' (Achievement/Performance Effectiveness). Since neither exists in isolation, evaluation must contain a simultaneous examination of both 'What' and 'How' elements.

In the performance captions, please recognize the variety of challenges that the performers must negotiate such as physical, environmental, and musical challenges. Quantify the level of achievement performed.

- a) Physical – velocity, length of stride, change of direction, etc.
- b) Environmental – Spatial relationship issues with wide spreads, listening environment changes (pulse center changes, restricted space forms, extended forms, staging, etc.)
- c) Musical – technical skills being achieved such as dynamic nuances, articulation, key signature, velocity, blind or cold attacks, sudden orchestration or style changes, tempo variations, etc.



## 10. NUMBERS MANAGEMENT

Each judge ultimately evaluates “what” is being delivered by the students along with “how well” the show is being performed. The two sub-captions are weighted equally on each scoring sheet. This judging system, which is based on achievement, was designed to provide the audience with an enjoyable and entertaining marching band show which rewards artistic quality as well as providing a positive educational environment for the performers.

- Impression, Analysis & Comparison** - This practice is a “process” for the judges to use to decide a scoring range and position within the box criteria and the relative score for any unit in the contest.
- Criteria Reference** - The tenants for each sub-caption is a guide and not meant to be an absolute checklist. The overall meaning is derived from the depth of knowledge of the caption, from the understanding of the standards of the activity and from the understanding that the score is the result of the sum on the components. The criteria reference describes a performance that would earn the Band a number near the middle of the box. If some of the descriptors aren’t achieved at the same level or frequency as the box describes, the number should be lower in the scoring range. If some of the descriptors are achieved at a higher level or frequency than the scoring range describes, the number should be higher in the scoring range.
- Rate & Rank** – A Judge has the primary responsibility to rate and rank the groups in the sub-captions and derive the total score of the caption being judged. Ties may happen rarely in the sub-captions but ties of the total score must be carefully reviewed for accuracy and should be corrected as ties are not useful or desired. Divide each box into two equal portions to give yourself some clarity with your numbers placement.

The “Value of a percentage point”. All sub-captions are based out of 100 points. A % point equals one point.

- 1-2% difference in sub---caption score communicates that there are only slight differences between competing Bands.
- 3-4% difference in sub-caption score communicates that there are minor differences between the two Bands.
- 5-7% difference in sub-caption score communicates that there are moderate differences between the two Bands.
- d. 8% or more difference in sub-caption score communicates that there are significant differences between the two Bands.

Sub-Caption Spread Guidelines			
Groups are Comparable	Differences are Minor	Differences are Moderate	Differences are Significant
1% to 2% points	3% to 4% points	5% - 7% points	8% points or more

- What + How = Achievement** - Each sub-caption is always a combination to some extent of the “what and how”. The decisions in each sub-caption must be independently considered when arriving at a total score that reflects the achievement level. The profiling of the individual sub-captions truly reflects the strengths and weaknesses of each group. Profiling is how you should describe the performance numerically to the band. (Example using Ensemble Music):
  - If a band is technically strong but lacks a wide range of Content, their sub-caption numbers should reflect a higher Achievement number than Content number.
  - If a band has a wider range of Content (Within the style or idiom, expression, dynamics, etc.), but they’re poor technically (Lack of consistency in pitch, tone, timing, articulation, etc.) the numbers should reflect the Content with a higher number than the Achievement number.
- Numerical Scale** – The Judge will determine where to place in group in the box based on the lower half and upper half of each of the 5 boxes. Those locations help give clarity and meaning to any assigned number based on this national linear scale.

BOX 1		BOX 2		BOX 3		BOX 4		BOX 5					
"Rarely" Experiences		"Infrequent" Discovering		"Sometimes" Knows		"Frequently" Understand		"Consistent" Application					
Not Used		Some of Time	Most of Time	Some of Time	Most of Time	Some of Time	Most of Time	All the Time	Sets New Std.				
Sub-Caption Score		30	40	49	50	60	69	70	80	89	90	95	100



## 11. CAPTIONS AND WEIGHTINGS

- Ensemble Music - 20%** - Focus is on the technical components of the show which include the musical composition, excellence, sound quality, technique, and musicianship for the group.
- Ensemble Visual – 20%** - Focus is on the technical components of the show which include the visual composition, excellence, technique, form, body movement, and auxiliary contributions.
- General Effect Music – 20%** - Focus is on the artistry components of the show which include the effectiveness of the musical repertoire, performance, expressive qualities, pacing, and communication.
- General Effect Visual -20%** - Focus is on the artistry components of the show which include the effectiveness of the visual repertoire, performance, expressive qualities, pacing, and communication.
- Individual Music – 10%** - Focus is placed on the individual technical and musical components from the winds and percussion composition and excellence. This is evaluated at the field level.
- Individual Visual – 10%** - Focus is placed on the individual technical and visual components from the winds, percussion, and auxiliary composition and excellence. This is evaluated at the field level.
- Color Guard and Percussion** - Additional detailed focus is provided to these sections regarding their composition and excellence and how they contribute to the entire production. These captions are judged from the box and scores are NOT factored into the total placement.
- Drum Major** - If desired by the contest host, a judge may be used to provide additional focus on the Drum Major regarding their leadership and conducting. Scores for this caption are NOT factored into the total placement.

**12. SHEET EXAMPLES** – Sheets will be made available by the show hosts on the day of the show. Each group will receive a sheet with written comments, scores, and judge's signature.

Band: Choose School  
 Contest: Choose an item.  
 Group: Add Group  
 Judge: Choose an item.

## ENSEMBLE MUSIC

**Scoring Sheet**

Evaluate how the **range, depth, and variety** of all musical elements in winds, percussion and electronics contribute to the success of the musical presentation. Provide analysis of the complexity of what is being performed and recognize how well the musical content is being performed and the performers' ability to connect with the audience over time.

Diversity in styles is encouraged with all choices having an equal scoring success in this system.

Composition	Score
<ul style="list-style-type: none"> <li>◦ Musical Design / Composition Elements</li> <li>◦ Quality of Music Orchestration Through Time</li> <li>◦ Range of Musical Choices</li> <li>◦ Range of Expressive Components</li> <li>◦ Musical, Physical, and Environmental Challenges</li> </ul>	100 Pts
Achievement	Score
<ul style="list-style-type: none"> <li>◦ Rhythmic Accuracy / Tempo Control</li> <li>◦ Ensemble Sonority and Intonation</li> <li>◦ Style Uniformity and Interpretation</li> <li>◦ Balance and Blend</li> <li>◦ Training, Detail, and Nuance</li> <li>◦ Layered and Multiple Responsibilities</li> </ul>	100 Pts
Total Score	
<b>1 Judge:</b> _____	200 Pts

## ENSEMBLE MUSIC

**Analysis / Comparison Placemat**

Training and compatibility of the range of presented challenges versus the required skills of the performer shall be evident and considered in scoring. Please consider environmental, listening, and physical responsibilities in the assessment of the ensemble.

**Composition**

**Who had the greater understanding / achievement as it relates to...**

**Musical Design / Compositional Elements:** The purposeful use of music design elements and principles within the composition and orchestration process. This includes timbre, tessitura, and melodic, harmonic, and rhythmic structures within the musical texture, and overall orchestration.

**Quality of Music Orchestration Through Time:** The thoughtful and thorough planning used to convey musical ideas throughout the entire show. The logical progression of ideas horizontally (conceptualization) as well as the layered or combination of design options vertically (characteristics).

**Range of Musical Choices:** The scope of musical and technical repertoire and vocabulary displayed in the program.

**Range of Expressive Components:** The breadth of dynamic and expressive qualities within a program that provide intrigue, contrast, and direction to the phrases and overall composition. This is evidenced by idiomatic interpretation, musical phrasing, shaping of notes, dynamics, and nuanced inflections of the composition.

**Musical, Physical & Environmental Challenges:** The range of musical, physical, and environmental challenges presented to the performers.

	BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
"Rarely" Experiences Not Used	"Infrequent" Occurring Some of Time	"Sometimes" Occurring Most of Time	"Frequently" Knows Some of Time	"Frequently" Understand Most of Time	"Consistent" Application All the Time
Sub-Caption Score	30	40	49	60	69
	70	80	89	90	95
					100

**Achievement**

**Who had the greater understanding / achievement as it relates to...**

**Rhythmic Accuracy / Tempo Control:** The ability of individual musicians and segments to produce accurate rhythmic content at all meter, tempi and tempo changes.

**Ensemble Sonority and Intonation:** Sonority is the ensemble's result of delivering quality of tone, timbre and resonance. Intonation is the musician's realization of pitch accuracy.

**Style Uniformity and Interpretation:** The musician's ability to accurately convey the chosen style through technique, interpretation, and inflection. Overall musicality is realized by the performers ability to convey compositional intent and expressive qualities.

**Balance and Blend:** Balance relates to the dynamic strength of sections and individuals to convey the musical intent (i.e. melody, harmony). Blend is the merging of all instrumental voices for the intended combination of timbres.

**Training, Detail, and Nuance:** The recognition of the group's training and technique, as well as attention to the subtleties that elevate the production quality.

**Layered and Multiple Responsibilities:** The group's ability to perform all musical and visual elements singularly and simultaneously throughout the show with confidence and poise.

**Sub-Caption Spread Guidelines**

Groups are Comparable	Differences are Minor	Differences are Moderate	Differences are Significant
1% to 2% points	3% to 4% points	5% - 7% points	8% points or more



Band: Click or tap here to enter text.  
 Contest: Click or tap here to enter text.  
 Group: Click or tap here to enter text.  
 Judge: Choose an item.

## INDIVIDUAL MUSIC



### Scoring Sheet

Evaluate the **range, variety, and depth** of all musical elements given to the performers. The judge will determine if achievement and demonstrated training supports the responsibilities presented. Representative sampling of all winds, percussion/electronics that contribute to the success on the musical performance will be evaluated.

*Diversity in styles is encouraged with all choices having an equal scoring success in this system.*

Content	Score
<ul style="list-style-type: none"> <li>Depth of Musical Vocabulary</li> <li>Variety of Tempo, Meter &amp; Pulse</li> <li>Range of Techniques and Defined Style</li> <li>Shaping and Expression</li> <li>Simultaneous Responsibilities</li> </ul>	100 Pts
Achievement	Score
<ul style="list-style-type: none"> <li>Articulation Accuracy &amp; Technique</li> <li>Control of Tempo, Meter and Pulse</li> <li>Precision of Style, Uniformity and Method</li> <li>Tone Quality and Intonation</li> <li>Delivery of Expressive Qualities</li> <li>Training and Recovery</li> </ul>	100 Pts
<b>Total Score</b>	
Judge: _____	200 Pts

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## INDIVIDUAL MUSIC



### Analysis / Comparison Placemat

*Training and competency of the presented challenges versus the required skills of the performer shall be evident and considered in scoring.*

### Content

Who had the greater understanding / achievement as it relates to...

**Depth and Range of Musical Vocabulary:** The breadth and depth of musical demands placed on individuals and small groups with the expectation of a quality of those demands.

**Variety of Tempo, Meter, and Pulse:** Program displays various meter, pulse and tempo challenges to the performers as well as any rhythmic variations.

**Range of Techniques and Defined Style:** Musical structure encompasses various techniques, approaches, and methods that supports the designed style and identity.

**Shaping and Expression:** Enhances the musical structure through its inclusion of dynamic ranges of space, time, weight, and flow to provide shaping, contouring, inflection, and dynamic contrast.

**Simultaneous Responsibilities:** Performers are challenged to demonstrate multiple or layered responsibilities of playing, moving through forms, manipulating body position, and listening / responding to others.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
"Rarely" Experiences Not Used	"Infrequent" Discovering Some of Time	"Sometimes" Knows Some of Time	"Frequently" Understand Some of Time	"Consistent" Application All the Time
30	40	50	60	70
70	80	89	90	95
100				

### Achievement

Who had the greater understanding / achievement as it relates to...

**Articulation Accuracy and Technique:** Demonstrated achievement with proper attacks, releases, dexterity, length of notes, silence between notes, and a solid technical command of their chosen instruments.

**Control of Tempo, Meter, and Pulse:** Accurate display of meter, pulse, rhythmic accuracy, and timing at all tempo and tempo changes demonstrated comfortably with adequate training in various physical / listening conditions.

**Precision of Style, Uniformity, and Method:** Detail and method of presenting the musical vocabulary with the appropriate style, interpretation, confidence, and artistry.

**Tone Quality and Intonation:** Demonstration of mature and characteristic tones or sounds for each of the winds and percussion instruments and realization of consistent pitch accuracy.

**Delivery of Expressive Qualities:** The accuracy and delivery expressive qualities of musical phrasing, shaping, artistry, balance and blend through the performers stylistic interpretation, nuance, and confidence of delivery in various musical contexts.

**Training and Recovery:** Displaying training is compatible for the musical challenges and design & quick recovery happens for any breaks or flaws.

### Sub-Caption Spread Guidelines

Groups are Comparable	Differences are Minor	Differences are Moderate	Differences are Significant
1% to 2% points	3% to 4% points	5% - 7% points	8% points or more

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Band: Click or tap here to enter text.  
Contest: Click or tap here to enter text.  
Group: Click or tap here to enter text.  
Judge: Choose an item.

## GE MUSIC



### Analysis / Comparison Placemat

Evaluate the range, variety, and depth of the effectiveness of all the planned events though time and the student's ability to communicate these events. Analyze the musical elements that contributed in creating an engaging program; the skillful blending of musical/visual elements that together elevate the show, communication of identity and concept, the blending of performance and creativity, and the performer's ability to connect and engage with the audience over time.

*Diversity in styles is encouraged with all choices having an equal scoring success in this system.*

### Repertoire Effectiveness

- Program Premise, Concept
- Imagination, Creativity, Originality
- Variety in Musical Repertoire
- Pacing, Continuity, Flow of Musical Ideas
- Blend of Music & Visual, Coordination

Score

100 Pts

### Performance Effectiveness

- Communication of Intent, Mood, Engagement
- Delivery of Expressive Qualities
- Artistic / Musical Believability
- Excellence Related to Effect
- Idiomatic Interpretation
- Layered and Multiple Responsibilities

Score

100 Pts

Total Score

200 Pts

3 Judge: \_\_\_\_\_

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## GE MUSIC



### Analysis / Comparison Placemat

*Training and compatibility of the presented challenges versus the required skills of the performer shall be evident and considered in scoring. Please consider environmental, listening, and physical responsibilities in the assessment of the ensemble.*

### Repertoire Effectiveness

Who had the greater understanding / achievement as it relates to...

**Program Premise, Concept:** The plan that guides & motivates the music design choices that present opportunities for generating effects that are intellectual, emotional, aesthetic both individually or combined. Credit is given to the effective blend of musical, visual, and programmatic choices which provides a solid vehicle for communication.

**Imagination, Creativity, Originality:** The presentation and resolving unique and fresh music ideas in a program that explores new avenues for creating effect in both writing and performance.

**Variety in Musical Repertoire:** The diversity of the orchestration, environment, stylistic and range of expressive presentation, generating effect through contrast and development.

**Pacing, Continuity, Flow of Musical Ideas:** The planning and range of effects regarding time between events and how developed each music event is. Development into ideas, impacts and resolution are all important aspects to consider. Flow from one idea to the next with good transitional qualities is imperative.

**Blend of Music & Visual, Coordination:** The harmonious presentation and delivery of music AND visual elements that together elevate the program. Consider the visual illustration coupled with the music design for an overall representation that ensures both equally contribute to the overall program with depth & range of the design choices.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
"Rarely" Experiences Not Used	"Infrequent" Discovering Some of Time	"Sometimes" Knows Most of Time	"Frequently" Understand Some of Time	"Consistent" Application All the Time
Sub-Caption Score	30	40	50	60
	60	69	70	80
	80	89	90	95
				100

### Performance Effectiveness

Who had the greater understanding / achievement as it relates to...

**Communication of Intent, Mood, Engagement:** The performers' ability to communicate the dramatic intent of musical moments or phrases over time. Establish & maintain a communicative relationship w/ audience.

**Delivery of Expressive Qualities:** The range of musical dynamics and emotion are considered here. This represents the ability of the musicians to communicate a wide range of nuances through their artistic control. Delivery of shaping, contouring, and mood will elevate the level of effectiveness and expressive range of the musical choices.

**Artistic / Musical Believability:** The performers' adherence to musical style and identity with confidence, proficiency, nuance, energy, and professionalism.

**Excellence Related to Effect:** The effectiveness of a planned events being elevated by the student's delivery of balance, blend, and musicality performed at a level of artistic virtuosity that elicits a positive response from the viewer.

**Idiomatic Interpretation:** Using the appropriate artistic style, balance, and blend in a chosen idiom to support the identity of the program or musical phrases.

**Layered and Multiple Responsibilities:** The group's ability to perform all musical and visual elements singularly and simultaneously throughout the show with confidence and poise.

Sub-Caption Spread Guidelines			
Groups are Comparable 1% to 2% points	Differences are Minor 3% to 4% points	Differences are Moderate 5% - 7% points	Differences are Significant 8% points or more

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Band: Click or tap here to enter text.  
Contest: Click or tap here to enter text.  
Group: Click or tap here to enter text.  
Judge: Choose an item.

## GE VISUAL



### Scoring Sheet

Evaluate the **range, variety, and depth** of the effectiveness of all the planned events though time and the student's ability to communicate these events. Analyze the visual elements that contributed in creating an engaging program, the skillful blending of visual/musical elements that together elevate the show, communication of identity and concept, the blending of performance and creativity, and the performer's ability to connect and engage with the audience over time.

*Diversity in styles is encouraged with all choices having an equal scoring success in this system.*

### Repertoire Effectiveness

Score

- Program Premise, Concept
- Imagination, Creativity, Originality
- Variety in Visual Repertoire
- Pacing, Continuity, Flow of Visual Ideas
- Blend of Visual & Music, Coordination

100 Pts

### Performance Effectiveness

Score

- Communication of Intent, Mood, Engagement
- Delivery of Expressive Qualities
- Artistic / Physical Believability
- Excellence Related to Effect
- Idiomatic Interpretation
- Layered and Multiple Responsibilities

100 Pts

Total Score

200 Pts

4 Judge: \_\_\_\_\_

## GE VISUAL



### Analysis / Comparison Placemat

*Training and compatibility of the presented challenges versus the required skills of the performer shall be evident and considered in scoring. Please consider environmental, listening, and physical responsibilities in the assessment of the ensemble.*

### Repertoire Effectiveness

Who had the greater understanding / achievement as it relates to...

**Program Premise, Concept:** The plan that guides and motivates the visual design choices that present opportunities for generating effects that are intellectual, emotional, aesthetic both individually or combined. Credit is given to the effective blend of visual, musical, and programmatic choices which provides a solid vehicle for communication.

**Imagination, Creativity, Originality:** The presentation and resolving unique and fresh visual ideas in a program that explores new avenues for creating effect in both writing and performance through use of movement, form, and color.

**Variety in Visual Repertoire:** The diversity of the visual orchestration, environment, stylistic and expressive presentation, generating effect through variety, contrast and development of visual ideas.

**Pacing, Continuity, Flow:** The planning of effects regarding time between events and how developed each event is. Development into ideas, impact and resolution are all important aspects to consider. Flow from one idea to the next with good developmental and transitional qualities is imperative.

**Blend of Visual & Music, Coordination:** The harmonious presentation and delivery of visual AND musical elements that together elevate the program. Consider the visual illustration coupled with the music design for an overall representation that ensures both equally contribute to the overall program with depth & range of the design choices.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
"Rarely" Experiences	"Infrequent" Discovering	"Sometimes" Knows	"Frequently" Understand	"Consistent" Application
Not Used	Some of time	Most of time	Some of time	Most of time
30	40	49	50	60
69	70	80	89	90
95	95	100		

### Performance Effectiveness

Who had the greater understanding / achievement as it relates to...

**Communication of Intent, Mood, Engagement:** The performers' ability to communicate the dramatic intent of a visual moments or phrases over time. Establish & maintain a communicative relationship w/ audience.

**Delivery of Expressive Qualities:** The range of visual dynamics is considered here. This represents the ability of the performers to communicate a wide range of nuances through their artistic control. Delivery of shaping, contouring, and control of mood will elevate the level of visual effectiveness.

**Artistic / Physical Believability:** The performers' adherence to visual identity, character & role with confidence and energy.

**Excellence Related to Effect:** The effectiveness of a planned event being elevated just by the student's visual delivery of style, detail, nuance, and training enabling them to perform visually at a level of artistic virtuosity.

**Idiomatic Interpretation:** Using the appropriate artistic style and visual techniques in a chosen idiom to support the identity of the program or visual phrases.

**Layered and Multiple Responsibilities:** The group's ability to perform all visual and musical elements singularly and simultaneously throughout the show with confidence and poise.

Sub-Caption Spread Guidelines			
Groups are Comparable	Differences are Minor	Differences are Moderate	Differences are Significant
1% to 2% points	3% to 4% points	5% - 7% points	8% points or more



Band: Click or tap here to enter text.  
Contest: Click or tap here to enter text.  
Group: Click or tap here to enter text.  
Judge: Choose an item.

## ENSEMBLE VISUAL



### Scoring Sheet

Evaluate the **range, variety, and depth** of visual orchestration and the delivery of the performers as an ensemble. The judge will determine if achievement and demonstrated training supports the responsibilities presented.

*Diversity in styles is encouraged with all choices having an equal scoring success in this system.*

Composition	Score
<ul style="list-style-type: none"> <li>Visual Design / Compositional Elements</li> <li>Quality of Visual Orchestration Through Time</li> <li>Range of Expressive Components</li> <li>Variety of Design Choices</li> <li>Reflection of the Musical Structure</li> <li>Unity</li> </ul>	100 Pts
Achievement	Score
<ul style="list-style-type: none"> <li>Precision, Timing and Control</li> <li>Orientation and Spacing</li> <li>Style Uniformity and Interpretation</li> <li>Training, Nuance, and Detail</li> <li>Visual Musicality</li> <li>Layered and Multiple Responsibilities</li> </ul>	100 Pts
<b>Total Score</b>	
200 Pts	

5 Judge: \_\_\_\_\_

## ENSEMBLE VISUAL



### Analysis / Comparison Placement

*Training and compatibility of the range of presented challenges versus the required skills of the performer shall be evident and considered in scoring. Please consider environmental, listening, and physical responsibilities in the assessment of the ensemble.*

### Composition

Who had the greater understanding / achievement as it relates to...

**Visual Design / Compositional Elements:** The purposeful use of design elements and principles within the composition and orchestration process. Composition includes use of line, shape, value, form, texture, space and color and orchestration includes elements of contrast, movement, emphasis, and balance.  
**Quality of Visual Orchestration Through Time:** The logical progression of ideas horizontally (conceptualization) as well as the layered or combination of design options vertically (characteristics).  
**Range of Expressive Components:** Variety of layered responsibilities with expression reflected through idiomatic interpretation and style. Includes qualities of the designed characteristics such as personality, identity and character.  
**Variety of Design Choices:** The diversity of artistic efforts, providing contrast while still adhering to the plan, function, time, and unity within the program.  
**Reflection of the Musical Structure:** The degree to which the visual design enhances, interprets & reflects the music.  
**Unity:** The purposeful agreement of all design elements that brings a level of totality and harmony to the program.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
"Rarely" Experiences	"Infrequent" Discovering	"Sometimes" Knows	"Frequently" Understand	"Consistent" Application
Not Used	Some of Time	Most of Time	Some of Time	Most of Time
30	40	49	50	60
69	70	80	89	90
95	100			

### Achievement

Who had the greater understanding / achievement as it relates to...

**Precision, Timing and Control:** The precise display of any unison timing effort that is intended to be done uniformly, as well as the group's ability to maintain accuracy, clarity, & control with respect to space, time, and line.  
**Orientation and Spacing:** The ability of the ensemble to control direction, spatial relationships, and position for the visual composition.  
**Style Uniformity and Interpretation:** The groups' ability to convey the chosen style in an accurate and believable manner. Adherence to personality, character, role, and identity is essential.  
**Training, Nuance, and Detail:** The recognition of the group's training and technique, as well as attention to the subtleties that elevate the production quality.  
**Visual Musicality:** The accuracy and delivery expressive qualities of space, time, weight, time and flow through the performers stylistic interpretation, nuance, and confidence of delivery of body, form and equipment.  
**Layered and Multiple Responsibilities:** The group's ability to perform all of the musical and visual elements singularly and simultaneously throughout the show with confidence and poise.

### Sub-Caption Spread Guidelines

Groups are Comparable	Differences are Minor	Differences are Moderate	Differences are Significant
1% to 2% points	3% to 4% points	5% - 7% points	8% points or more

Band: Click or tap here to enter text.  
Contest: Click or tap here to enter text.  
Group: Click or tap here to enter text.  
Judge: Choose an item.

## INDIVIDUAL VISUAL



### Scoring Sheet

Evaluate the **range, variety, and depth** of visual responsibilities given to the performers. The performers should demonstrate achievement in delivery of body, form and equipment. The judge will determine if achievement and demonstrated training supports the responsibilities presented. Representative sampling of all sections of the band will be evaluated.

*Diversity in styles is encouraged with all choices having an equal scoring success in this system.*

Content	Score
<ul style="list-style-type: none"> <li>Depth of Body, Equipment, and Form</li> <li>Changes in Tempo, Meter &amp; Pulse</li> <li>Variety of Techniques and Defined Style</li> <li>Use of Line, Space, and Orientation</li> <li>Shaping and Expression</li> <li>Simultaneous Responsibilities</li> </ul>	100 Pts
Achievement	Score
<ul style="list-style-type: none"> <li>Delivery of Body, Equipment, and Form</li> <li>Control of Tempo, Meter and Pulse</li> <li>Precision of Style, Uniformity and Method</li> <li>Clarity of Space, Line, Interval, Distance, and Orientation</li> <li>Delivery of Expressive Qualities</li> <li>Training and Recovery</li> </ul>	100 Pts
<b>Total Score</b>	
200 Pts	

6 Judge: \_\_\_\_\_

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## INDIVIDUAL VISUAL



### Analysis / Comparison Placemat

*Training & compatibility of the presented challenges versus the required skills of the performer shall be evident & considered in scoring. Please consider environmental, listening, and physical responsibilities in the visual assessment. A representative sampling of all voices of winds, percussion, and guard in multiple directions and orientations during the performance should be evaluated.*

### Content

Who had the greater understanding / achievement as it relates to...

**Depth of Body, Equipment, and Form:** Range and variety of layering movement, motion, and equipment vocabulary in unison and displaced through time that challenges the performers.

**Changes in Tempo, Meter and Pulse:** Program displays various meter, pulse and tempo challenges to the performers as well as any rhythmic variations.

**Variety of Techniques and Defined Style:** Choreography encompasses various marching, body techniques, approaches, and methods that supports the designed style and identity.

**Use of Space, Line, and Orientation:** Use of layered responsibilities in presenting the performers in different orientations individually and in small groups utilizing line, shape, form, body sculpting, etc.

**Shaping and Expression:** Enhances the musical structure through its inclusion of dynamic ranges of space, time, weight, and flow to provide shaping and contouring.

**Simultaneous Responsibilities:** Performers are challenged to demonstrate multiple or layered responsibilities of playing, moving through forms, manipulating body position, and listening / responding to others.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
"Rarely" Experiences	"Infrequently" Discovering	"Sometimes" Knows	"Frequently" Understand	"Consistent" Application
Rarely	Some of Time	Most of Time	Some of Time	Most of Time
30	40	50	60	70
80	89	90	95	100
Sub-Caption Score				

### Achievement

Who had the greater understanding / achievement individually and in small groups as it relates to...

**Delivery of Body, Equipment, and Form:** The definition and accuracy of how the ensemble delivers their responsibilities of body, form, and equipment.

**Control of Tempo, Meter and Pulse:** Accurate display of meter, pulse, and timing at all tempi and tempo changes as demonstrated through body and equipment manipulation and training.

**Precision of Style, Uniformity and Method:** Detail and method of presenting the visual vocabulary with the appropriate style, identity, and confidence.

**Clarity of Space, Line, Interval, Distance, and Orientation:** The ability to control direction, spatial relationships, body orientation, dress, cover and orientation with detail and clarity.

**Delivery of Expressive Qualities:** The accuracy and delivery expressive qualities of space, weight, time and flow through the performers stylistic interpretation, nuance, and confidence of delivery.

**Training and Recovery:** Displaying training is compatible for the design & recovery happens for any breaks or flaws.

### Sub-Caption Spread Guidelines

Groups are Comparable	Differences are Minor	Differences are Moderate	Differences are Significant
1% to 2% points	3% to 4% points	5% - 7% points	8% points or more

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Contest: Click or tap here to enter text.  
Group: Click or tap here to enter text.  
Judge: Choose an item.

## PERCUSSION



### Scoring Sheet

Percussion is to be considered in terms of performance and effect as its own entity and as it relates to the overall musical ensemble. This caption is independently scored, not factored into the band's total score, and should be specific to the competence of all percussive components presented in the performance.

*Diversity in styles is encouraged with all choices having an equal scoring success in this system.*

Content	Score
<ul style="list-style-type: none"> <li>Depth and Range of Music Vocabulary</li> <li>Depth and Range of Technical &amp; Musical Skills</li> <li>Simultaneous Responsibilities</li> <li>Musical, Physical, &amp; Environmental Challenges</li> </ul>	100 Pts
Achievement	Score
<ul style="list-style-type: none"> <li>Clarity of Rhythmic Articulation</li> <li>Balance and Blend</li> <li>Expressiveness and Musicianship</li> <li>Uniformity of Chosen Style / Interpretation</li> <li>Precision of Content w/ Respect to Challenge</li> </ul>	100 Pts
<b>Total Score</b>	
7 Judge: _____	200 Pts

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## PERCUSSION

### Analysis / Comparison Placement

*Training and compatibility of the presented challenges versus the required skills of the performer shall be evident and considered in scoring.*

### Content

Who had the greater understanding / achievement as it relates to...

**Depth and Range of Music Vocabulary:** The breadth and depth of individual and shared responsibilities related to the musical vocabulary.

**Depth and Range of Technical & Musical Skills:** The demonstration of the depth and range of technical and musical skills including dynamics, phrasing, and contouring.

**Simultaneous Responsibilities:** The degree the performers are asked to demonstrate simultaneous or layered responsibilities of playing an instrument, moving in and through forms, listening and responding to others, and manipulating body position.

**Musical, Physical and Environmental Challenges:** The range of musical, physical, and environmental challenges presented to the performers.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
"Rarely" Experiences	"Infrequent" Discovering	"Sometimes" Knows	"Frequently" Understand	"Consistent" Application
Not Used	Some of Time	Most of Time	Some of Time	Most of Time
Sub-Caption Score	30	40	49	50
	60	69	70	80
	89	90	95	100

### Achievement

Who had the greater understanding / achievement as it relates to...

**Clarity of Rhythmic Articulation:** The performers ability to consistently demonstrate clarity of rhythmic articulations. This includes overall technical proficiency with stick and mallet control, note accuracy for keyboards and other pitched instruments, and tempo/pulse control.

**Balance and Blend:** The performers ability to demonstrate and achieve consistency in balance, blend, and timbre within the percussion voicings as well as the entire musical production.

**Expressiveness and Musicianship:** The performers consistent delivery of expressive qualities and musicianship throughout the presentation. Shaping and phrasing are key components here.

**Uniformity of Chosen Style / Interpretation:** The achievement of performing with a uniformity and clarity of style, idiomatic interpretation, and articulation consistently.

**Precision of Content w/ Respect to Challenge:** The consideration of all the challenges layered on the performers and their ability to demonstrate musicality, precision, and accuracy of their performance. Consideration of musical, physical, and environmental challenges will be evaluated.

**Comparison Note:** Consider how each of the above factors, collectively and individually, compare to each and all other units in the competition?

### Sub-Caption Spread Guidelines

Groups are Comparable	Differences are Minor	Differences are Moderate	Differences are Significant
1% to 2% points	3% to 4% points	5% - 7% points	8% points or more

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Band: Click or tap here to enter text.  
Contest: Click or tap here to enter text.  
Group: Click or tap here to enter text.  
Judge: Choose an item.

## COLOR GUARD



### Scoring Sheet

Evaluate the content of the design as well as the ability of the performance excellence to communicate the design. Color Guard program content and achievement are to be considered both as its own entity and as it relates to the overall musical ensemble. This caption is independently scored, not factored into the overall score, and should be specific to the competencies of all the visual auxiliary components presented.

*Diversity in styles is encouraged with all choices having an equal scoring success in this system.*

Content	Score
<ul style="list-style-type: none"> <li>◦ Musicality / Variety</li> <li>◦ Use of Body, Form, and Equipment</li> <li>◦ Program Integration</li> <li>◦ Compatibility to Performer's Level of Training</li> <li>◦ Enhancement of Overall Musical/Visual Program</li> </ul>	100 Pts
Achievement	Score
<ul style="list-style-type: none"> <li>◦ Timing, Articulation, Precision</li> <li>◦ Position</li> <li>◦ Method, Expressive Qualities Demonstrated</li> <li>◦ Clarity of Style and Role</li> <li>◦ Demonstration of Technique / Training</li> </ul>	100 Pts
Total Score	
Judge: _____	200 Pts

## COLOR GUARD



### Analysis / Comparison Placement

*Training and compatibility of the presented challenges versus the required skills of the performer shall be evident and considered in scoring. Evaluate all auxiliary components presented (including but not limited to dance, baton, or other props/theatrical contributions manipulated).*

### Content

Who had the greater understanding / achievement as it relates to...

**Musicality / Variety:** The variety in developing, presenting and resolving moments throughout the show supporting the total design. Form, body and equipment are incorporated that reflects the musical structure. Ideas must support each other, have a designed flow, and establish highs, lows, and definitive climactic moments of emotional impact.  
**Use of Body, Form, and Equipment:** Staging that best presents the music regarding placement of both static and in motion. Coordination and unity among visual and musical components is expected.  
**Program Integration:** How the idea(s) within, and development of, the program concept and construction carry through the entire production. Musical construction is interpreted and enhanced through the visual design. Proper placement of the auxiliary members regarding the other band members is crucial. Ensure the performers have an awareness of the space around other performers, their kinesphere, the pathways their equipment and body will follow and the area in which equipment patterns can be created and executed.  
**Compatibility to Performer's Level of Training:** Value the ability of the designers to properly create choreographic content that is compatible with the skill and training level of the performers.  
**Enhancement of Overall Musical & Visual Program:** The creativity, originality and imagination in the use of something fresh and new or of familiar content or combinations of content as developed, blended and implemented in a new way that enhances the music and visual program. Content provides visual support to the music in regards to shaping and contouring.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
"Rarely" Experiences	"Infrequent" Discovering	"Sometimes" Knows	"Frequently" Understand	"Consistent" Application
Not Used	Some of Time	Most of Time	Some of Time	Most of Time
30	40	50	60	70
70	80	89	90	95
100				

### Achievement

Who had the greater understanding / achievement as it relates to...

**Timing, Articulation, Precision:** Timing as related to the interaction or involvement of the various pieces of equipment. Consideration includes initiation of skills, speed of skill (tempo), completion of skill, phrase length, and phrase sharing (with body or another piece of equipment).  
**Position:** Beginning and completing a skill from a uniform position and control of position within a phrase. Consider hand position on equipment, uniformity of fixed or carry positions, and the pitch of equipment in spins and tosses. Include the relationship of the body to equipment in skills as wraps or manipulating the equipment with other body parts than just hands. Value the relationship of the body in equipment presentation or exchanges.  
**Method, Expressive Qualities Demonstrated:** The performer must define and achieve each individual aspect of detail and expressive range involved in any skill or effort.  
**Clarity of Style and Role:** The engagement & consistent portrayal of style transforms the design into a vehicle of meaning & personal importance that is at the essence of experiencing art. No one style has preference over another.  
**Demonstration of Technique / Training:** The ability to properly manipulate equipment with body and form responsibilities with consistent technique. Credit the dynamic range of efforts that exists. The gradations within these efforts and the combination of these efforts that increase dynamic range. Efforts include space, time weight and flow.

### Sub-Caption Spread Guidelines

Groups are Comparable	Differences are Minor	Differences are Moderate	Differences are Significant
1% to 2% points	3% to 4% points	5% - 7% points	8% points or more

Band / Class:  
Contest:  
Date:  
Judge:

## DRUM MAJOR



### Scoring Sheet

This caption is independently scored, not factored into the band's total score, and should be specific to the demonstration of skill, technique, and leadership components.

*Diversity in styles is encouraged with all choices having an equal scoring success in this system.*

### Conducting

Score

- o *Meter Definition*
- o *Pattern Consistency*
- o *Control of Time and Tempo*
- o *Cues / Musicianship / Dynamics Phrasing*

100 Pts

### Presence / Leadership

Score

- o *Physical Projection and Confidence*
- o *Posture, Presence, and Style*
- o *Overall Leadership Displayed*
- o *Salute / Showmanship / Appearance*
- o *Delivery of Conducting Skill / Timing*

100 Pts

### Total Score

200 Pts

9 Judge: \_\_\_\_\_

## DRUM MAJOR



### Analysis / Comparison Placemat

*Training needs to be evident and compatible with the skills required and challenges presented to the Drum Major. Consider the projected control of the performing ensemble, including the introductory salute, music initiation commands (audible or visual), and the overall leadership qualities displayed.*

### Conducting

Who had the greater understanding / achievement as it relates to...

- Meter Definition:** The clarity of meter being conducted and noting the variety of meters utilized within the program.
- Pattern Consistency:** The clear expression and articulation of pattern while conducting.
- Control of Time and Tempo:** The projected control of the ensemble through maintaining consistent timing and tempo through the entire show.
- Cues, Musicianship, and Dynamic Phrasing:** The demonstration of performing various musical cues, shaping of the conducting style along with the music, and overall musicality displayed. Subtle or overt motion and innuendo to help instill musical confidence in the ensemble.

*Consider the style, consistency, and understanding of the musical program, and the ability of the field conductor(s) to work uniformly to effectively control the overall presentation.*

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
"Rarely" Experiences	"Infrequent" Discovering	"Sometimes" Knows	"Frequently" Understand	"Consistent" Application
Not Used	Some of Time	Most of Time	Some of Time	Most of Time
Sub-Caption Score	30	40	49	50
	50	60	69	70
	80	89	90	95
				100

### Presence / Leadership

Who had the greater understanding / achievement as it relates to...

- Physical Projection and Confidence:** The demonstration of clear body carriage, posture and verbal commands.
- Posture, Presence & Style:** The ability to maintain a consistent style, presence and poise throughout the entire show.
- Overall Leadership Displayed:** The projected control of the ensemble
- Salute, Showmanship, and Appearance:** The execution of an introductory salute to the audience and overall professionalism of appearance.
- Delivery of Conducting Skill and Timing:** The ability to deliver the conducting style to the band and being able to adjust to situations and conditions such as phasing, echo, etc.

*Evaluate image projected to the audience. Includes body carriage and projection of style, ability to control the overall presentation, and including the ability to recover from error while maintaining the integrity of the presentation.*

### Sub-Caption Spread Guidelines

Groups are Comparable	Differences are Minor	Differences are Moderate	Differences are Significant
1% to 2% points	3% to 4% points	5% - 7% points	8% points or more





Band: Click or tap here to enter text.  
 Contest: Click or tap here to enter text.  
 Group: Click or tap here to enter text.  
 Judge: -

## TIMING/PENALTIES



### Scoring Sheet

The T&P judge is located on the field. He/she is free to move about the field. He/she judges the entire show from beginning to end and uses this sheet and VMBC rules for comments regarding all timing and penalty considerations of the show.

Timing	Penalty
<ul style="list-style-type: none"> <li><b>PERFORMANCE TIMING</b> (Minimum of 6 min and max of 11 min show time)            Timing begins w/ first note following introduction/salute &amp; ends w/ last note or last step taken            Show Start Time: _____ Show Stop Time: _____            Show Total Time: _____ x 0.1 for Every 3 Seconds Under/Over Time</li> </ul>	_____ Penalty (if any)
<ul style="list-style-type: none"> <li><b>INTERVAL TIMING</b> (15 minutes for field entry, warm-up, performance and field exit)            Interval Start Time: _____ Interval Stop Time: _____            Interval Total Time: _____ x 0.1 for Every 3 Seconds Over Time</li> </ul>	_____ Penalty (if any)
<ul style="list-style-type: none"> <li><b>DELAY OF CONTEST</b>            Delay in (Minutes): _____ x 0.5 for Every 1 Minute of Delay</li> </ul>	_____ Penalty (if any)
Penalties	Penalty
<ul style="list-style-type: none"> <li><b>Performer Violation</b>            No adults can actively participate during a band's performance in anyway. (i.e. live music, sound effects, movable props/backdrops, etc.) <b>3 pt. penalty for 1 or more infractions &amp; up to DQ</b></li> </ul>	_____ Penalty (if any)
<ul style="list-style-type: none"> <li><b>Electronics Violation</b>            All music from traditional wind, percussion, string or electronic instruments must be performed by a student(s) live and in real time. <b>3 pt. penalty for 1 or more infractions &amp; up to DQ</b></li> </ul>	_____ Penalty (if any)
<ul style="list-style-type: none"> <li><b>Other Violations (Safety, Hazardous Materials, Equipment, Conduct, Copyright)</b>            Desc. of Violation _____  <b>Discretion of Chief Judge / Contest Director up to DQ</b></li> </ul>	_____ Penalty (if any)
Total Penalties	
_____ Penalty Pts.	

10 Judge: \_\_\_\_\_

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