

Nebraska State Bandmasters Association Marching Band Festival

Scoring Summary

The General Effect Music, General Effect Visual, Music Ensemble, Music Individual, and Visual Individual judge's total points will be totaled for a final score and ratings will be awarded based on the following:

Final Award	Division I	Division II	Division III	Division IV
Rating	5 - 7	7.1 - 12	12.1 - 17	17.1 - 20+

Penalties

Most penalties would need to be converted to accommodate the new sheets. All penalties add to the overall final total from all the judges.

Ex:GE Music 1 GE Visual 1 Music Ens. 1 Music Ind. 2 Visual Ind. 2 Penalty 1 TOTAL: 8 (Division II)

New penalties would be as follows:

Performers

Penalty: 1 point minimum to disqualification.

Timing

Penalty: Interval time in excess of 15 minutes will result in 0.1 per 3 seconds overtime. Less than five minutes performance time will result in 0.1 per 3 seconds undertone. Points are added to the total.

Field Entrance

Penalty: At the discretion of the NSBA site representative and shall not exceed 1 point.

Field Exit

Penalty: At the discretion of the NSBA site representative and shall not exceed 1 point.

Equipment

Penalty: 1 point minimum to disqualification.

Props

Penalty: 1 point minimum to disqualification.

American Flag

Penalty: 1 point minimum to disqualification.

Unsportsmanlike Behavior

Penalty: 1 point minimum to disqualification.

Practice

Penalty: After one warning, musical war-up, or any sound disrupting a competing band or the adjudication of a band, will result in a 1 point penalty.

Communication with Judges

Penalty: A 1 point penalty will be assessed any band if the director contacts a judge during the competition.

GENERAL EFFECT MUSIC	Nebras	ska Sta Marc	ssociation I	JUDGE:			
Award Divisions	I 5 - 16	II 17 - 31		 - 46	IV 47 - 60		
Repertoire Effect	1 2	3 4	5 6	7	8 9	10 11 12	
PacingConceptCreativity,Originality &Variety	There is a superior level of utilization time and space. Va and creativity are apparent throughouthe program.	of level of time and Concept excellen		weak, ge effect. F some aw	ts, though generate some Program shows wareness of tion, but lacks ency.	Effect is evident only sporadically. There is little use of the elements of repertoire effect.	
Coordination Effect	1 2	3 4	5 6	7	8 9	10 11 12	
 Musicianship as Effect Technical Excellence as Effect Emotional Intensity 	There is a high lever consistency and thought in staging to visual and musical elements. Synergy apparent.	and musical apparen	elements is elements is nt but not zed. Synergy is ent.	moment coordina visual ar	ated thought, nd musical ts usually do	There is a lack of understanding and consistency in the staging of visual and musical elements.	
Performers Effect	1 2	3 4	5 6	7	8 9	10 11 12	
Interpretation of the MusicNuancesImpact and Climaxes	The highest level or professionalism is apparent in the performance. Performers have a level of poise and confidence.	showma at a high and cont		profession sporadic are mec	confidence and ionalism are c. Performers chanical in their or visual nance.	There is little or no evidence of training. There is little or no confidence exhibited in the performance.	
Projection Of Style	1 2	3 4	5 6	7	8 9	10 11 12	
Communication of RolesExpressive EffectProfessionalism	There is a strong and consistent sense of identity. Performer communicate a hig level of role to the audience.	of at a con There is gh unity an	communicated nsiderable level. s a sense of a didentity ed.	apparen a lack of	nication. Unity	Performers do not understand their role, nor are they able to communicate to the audience.	
Artistry	1 2	3 4	5 6	7	8 9	10 11 12	
 Aesthetic/ Intellectual/ Emotional Qualities Tension/Release Staging 	There is a high deg of refinement exhibited in the performance. Expression and musicality are an integral part of the performance.	are exhi the perf range of expressi diminish perform	•	sporadic achieved or the vi in tande	nal range is c and often only ed in the music risual but rarely em. Expression ent but not zed.	Artistry exists on only a basic level. There is little or no visual or musical range. Expression if evident is mechanical.	
•			B				TOTAL POINTS



GENERAL EFFECT VISUAL	N	lebras		Sta Mar	on	JUDGE:							
Award Divisions	ŕ	 5 - 16		II 17 - 3	31		II - 46	4	IV 7 - 60				
Repertoire Effect	1	2	3	4	5	6	7	8	9	10	11	12]
PacingConceptCreativity & Originality	level of time a and cr appare	e is a superio of utilization and space. V reativity are rent throughor rogram.	on of Variety e	level of time a Concep excelle	is a consof utilizate and space epts while lent may ack consis	e. e	weak, ge effect. F some aw	ts, though generate s Program s wareness tion, but ency.	some shows of	sporadi little us	is evident ically. The se of the nts of repe	ere is	
Coordination Effect	1	2	3	4	5	6	7	8	9	10	11	12	
 Aesthetic/ Intellectual/ Emotional Qualities Tension/Release Coordination/ Staging 	consist though visual	e is a high leve stency and ght in staging l and musica ents. Synergy rent.	ig the al	and musica appare maxim	and musical elements is apparent but not maximized. Synergy is			here are ts of ated thou ind musica ts usually ee.	ought,	underst consiste staging	is a lack o tanding a ency in th g of visual l element	and he l and	
Performers Effect	1	2	3	4	5	6	7	8	9	10	11	12	
 Visual Musicianship as Effect Excellence as Effect Emotional Intensity 	profes appare perfor Perfor level o confid	nighest level essionalism is rent in the ermance. If the ermance and of poise and dence.	s a high	showm at a hi and co in diffi	showmanship qualities at a high level. Poise and confidence suffer			Poise, confidence and professionalism are sporadic. Performers are mechanical in their musical or visual performance.			is little or ce of train is little or ence exhib rformance	ining. r no ibited in	
Projection Of Style	1	2	3	4	5	6	7	8	9	10	11	12	
Interpretation of the MusicNuancesImpact and Climaxes	There is a strong and consistent sense of identity. Performers communicate a high level of role to the audience. Style is communicated at a considerable level. There is a sense of unity and identity exhibited.					ble level. se of	apparen a lack of commun	Role and identity are apparent, but there is a lack of communication. Unity is sporadic. Performers do not understand their role, nor are they able to communicate to the audience.					
Artistry	1	2	3	4	5	6	7	8	9	10	11	12	
Communication of RolesExpressive EffectProfessionalism	of refi exhibit perfor Expres musica integra	e is a high de finement pited in the ormance. ession and cality are an ral part of th	1	are ex the pe range expres diminis	ents of art chibited t erformand of emoti ssion may ished by rmance nsibilities	through nce. The ion and y be	Emotional range is sporadic and often only achieved in the music or the visual but rarely in tandem. Expression is evident but not maximized. Artistry exists on only a basic level. There is little or no visual or musical range. Expression if evident is mechanical.						
													TOTAL POINTS
			T				_		\blacksquare			1	



MUSIC ENSEMBLE		orasl		Sta Marc	on	JUDGE:							
Award Divisions	I 5 - 1	16		II 17 - 3	1	II 32 -	 - 46	4	IV 7 - 60				
Tone Quality	1	2	3	4	5	6	7	8	9	10	11	12	
Breath Support and ControlConsistency of Timbre, Sonority	Mature, foc consistently supported t ranges and Percussion appropriate choice is co correct.	ly well- tone in all d sections n tuning is e and mal	II s. s	most of the time. Problems occur in outer ranges and volumes. Minor inconsistencies in percussion tuning or mallet choice exist.			support and volu Inapprop percussion	priate ion malle or tuning regular	ranges	most of Percus	ported or for the time ssion controlled to the time state of the t	e. tribution ipered	
Intonation	1	2	3	4	5	6	7	8	9	10	11	12	
 Center of Tone and Pitch Ensemble Cohesiveness Tuning of Winds and Percussion 	Accurate in control in al registers. P adjustments instantly. Pe stamina is concern.	all ranges Pitch ts are mad Performer	control of adjustments	nent is success ner stam	ies. Pitch sful.	problems some no adjustme still deve Performe	Intonation control problems on some notes. Pitch adjustment skills are still developing. Performer stamina is inconsistent. Intonation control problems on many notes. Pitch adjustment skills are not developed. Perform stamina is weak.						
Technique	1	2	3	4	5	6	7	8	9	10	11	12	
Tempo, Pulse ControlTimingRhythmic Interpretation	Precision in all notes, articulations, and rhythms with correct pulse and accurate tempo throughout. Mostly accurate notes, articulations, rhythms, pulse and/or tempo control. Minor problems in technical passages.				articulati		thms, ´	Numer notes, rhythm tempo.					
Musicality	1	2	3	4	5	6	7	8	9	10	11	12	
 Style Idiomatic Interpretation Expression Balance and Blend 	expressive, style, dynar interpretation throughout. phrasing ar	sical, confident, Accurate expression most of the time with occasional lapses in					mechani Correct t phrasing and or in	Usually rigid style and mechanical expression. Correct tempo, phrasing, dynamics, and or interpretation are often missing. Correct style, phrasing, dynamics and interpretation are absent.					
Composition	1	2	3	4	5	6	7	8	9	10	11	12	
Shaping and InflectionPhrasing and Musical Nuance	Orchestration a superior lower variety and Unity and irwell defined apparent the progran	level of d creativity intent are ed and hroughout	thought momen	ty. Unity re usual	h many riety and / and	Orchestration is apparent with some moments of variety and creativity. Unity and intent are apparent but sporadic. Orchestration is of a basic nature. There is little variety and creativity. Unity and intent are unclear.							
•	7	N		S	F	3/	4		\blacksquare				TOTAL POINTS



MUSIC INDIVIDUAL						sters As Festiva	ssociation I	JUDGE:
Award Divisions	I 5 - 16	I -	 - 31	II 32 -		IV 47 - 60		
Tone Quality	1 2	3 4	. 5	6	7	8 9	10 11 12	
 Quality of Sound Consistency of Timbre, Sonority Balance and Blend 	Mature, focused, cle consistently well- supported tone in al ranges and sections Percussion tuning is appropriate and ma choice is consistent correct.	mos all Prol rs. rang is Min- allet pero	ear, focused st of the time oblems occu- ges and vol- nor inconsist cussion tun- llet choice e	ne. ur in outer olumes. stencies in ning or	support and volu Inapprop percussion	priate ion mallet or tuning is regular	Tone is thin, unsupported or forced most of the time. Percussion contribution is seriously hampered by tuning and/or mallet choice.	
Intonation	1 2	3 4	5	6	7	8 9	10 11 12	
Control and Accuracy of PitchTuning	Accurate intonation control in all ranges registers. Pitch adjustments are mainstantly. Performer stamina is of little or concern.	s and contadjuade r Peri	nimal intona ntrol difficulti ustment is ually succes former stan equate.	ties. Pitch ssful. mina is	problems some no adjustme still deve	otes. Pitch lent skills are eloping. ler stamina is	Intonation control problems on many notes. Pitch adjustment skills are not developed. Performer stamina is weak.	
Technique	1 2	3 4	. 5	6	7	8 9	10 11 12	
 Uniformity and Method of Articulation Technical Proficiency and Dexterity Timing and Rhythmic Accuracy 	Precision in all note articulations, and rhythms with correct pulse and accurate tempo throughout.	artic ct puls conf	stly accurat culations, rh se and/or te ntrol. Minor p echnical pas	rhythms, empo problems	articulati	tions, rhythms, Ind/or tempo echnical	Numerous inaccurate notes, articulations, rhythms, pulse, and/or tempo.	
Musicality	1 2	3 4	. 5	6	7	8 9	10 11 12	
 Style Idiomatic Interpretation Expression Attacks and Releases 	Musical, confident, expressive, correct style, dynamics and interpretation throughout. Sensitive phrasing and dynamics enhance performance.	t mos d occa dyna ive corr mics and	curate express of the time casional laps namics, phrage rect tempo, d/or interpre	me with oses in rasing, , style	mechani Correct t phrasing and or in	rigid style and lical expression. tempo, g, dynamics, nterpretation n missing.	Correct style, phrasing, dynamics and interpretation are absent.	
Composition	1 2	3 4	. 5	6	7	8 9	10 11 12	
 Shaping and Inflection Phrasing and Musical Nuance Musical Understanding 	Orchestration conta a superior level of variety and creativit Unity and intent are well defined and apparent throughou the program.	thou ity. mor e crea inte	chestration i ught out wit ments of va ativity. Unity ent are usua parent.	ith many ariety and ty and ally	moments creativity	nt with some ts of variety and y. Unity and re apparent but	Orchestration is of a basic nature. There is little variety and creativity. Unity and intent are unclear.	
-	N	S	3F	34	4			TOTAL POINTS

BETTER BANDS FOR NEBRASKA

VISUAL INDIVIDUAL		bras	ka I	on	JUDGE:								
Award Divisions	5 -	1 6		II 17 - 3	1		III 32 - 46		IV 47 - 60				
Accuracy and Definition	1	2	3	4	5	6	7	8	9	10	11	12	
Individual Alignment and Intended Variations Demonstration of Control of Challenges in Meter and Velocity Timing Poise and Recovery	clarity an Pulse an consister the progr Performe spatial re and how	a high level d definition definit	n. re out tand s	with only minor flaws in sections of increased responsibility. Performers mostly understand spatial			Clarity a are evide inconsist segment performe timing su Performe understa relations	ent but tent betw s or ers. Pulso uffer. ers some and spati	een and what	clarity of alignment timing a through rarely u	s little or r of forms o ent. Pulse are incons nout. Perfo inderstand relationsh	r and sistent ormers d	
Technique	1 2 3 4 5 6 7 8 9 10 11 12												
Demonstration of Fundamentals of Chosen Technique Demonstration of Body Posture and Balance Variations Through Equipment Technique	Skills are defined and exhibited on a regular basis. Confidence is superior. Skills are usually exhibited but breaks exist. Confidence is apparent.						Skills are evident, but with a lack of consistency. Confidence is sporadic. Skills are of a basic or unrefined level. A lack confidence is evident.						
Uniformity	1	2	3	4	5	6	7	8	9	10	11	12	
Control of Form (COF) Spacing and Alignment of Form in Small Segments	of uniforr	a strong somity within e. COF is lat a supe	the	Ensemb usually is excel inconsis	apparer lent, alth	nt. COF nough	Uniformity is evident, but breaks and individual error exist. COF is sporadic with flaws in many sections of the ensemble. Little or no evidence of ensemble uniformity. COF is of a minimal nature with many flaws.						
Portrayal	1	2	3	4	5	6	7	8	9	10	11	12	
Effort Qualities and Their Variety Expression Control of Space, Time, etc. Through Body and Equipment	Elements are presented as an integral part of the performance. Enhancement is natural. Frequent moments of expression exist. Opportunities are not maximized.						Elements are apparent but not consistent. Enhancement is sporadic and is not refined. Performance is mechanical and stiff. It is impossible to recognize enhancement at this point.						
Composition	1	2	3	4	5	6	7	8	9	10	11	12	
Adherence to Style and Technique Variety of Responsibilities Challenge of the Simultaneous Responsibilities	The intent is consistently apparent with a strong connection to the music The intent is usually apparent with a good connection to the music.							The intent is occasionally apparent, but there is little connection to the music. The intent is not apparent. Unity is often lacking. Elements of design are rare.					
		N		S	F	3 A	_ =						TOTAL POINTS



PERCUSSION		ebra:							rs As stiva		ciati	on	JUDGE:
Award Divisions	I 4 - 14			II 15 - 2	II 15 - 25		II - 37	,	IV 38 - 48				
Tone Quality	1	2	3	4	5	6	7	8	9	10	11	12	
Implement Control Quality of Sound Clarity of Articulation Pitch Accuracy	consiste support ranges Percuss appropr	, focused, ently well- ted tone in and sectic sion tuning riate and n is consiste	n all ons. g is mallet	most of Proble ranges Minor percus	most of the time. Problems occur in outer ranges and volumes. Minor inconsistencies in percussion tuning or mallet choice exist.			and volumes. Inappropriate percussion mallet choice or tuning is			s thin, corted or the of the time ssion cont ously ham ng and/or	ribution pered	
Technique	1	2	3	4	5	6	7	8	9	10	11	12	
Uniformity of Technique Technical Proficiency Timing and Rhythmic Accuracy	articulat rhythms pulse ar	on in all no tions, and s with corr nd accura throughout	ect te	articula pulse a contro	articulations, rhythms, pulse and/or tempo control. Minor problems			articulations, rhythms, pulse, and/or tempo			rous inacc articulations, pulse, a	ns,	
Musicality	1	2	3	4	5	6	7	8	9	10	11	12	
Phrasing Style Idiomatic Interpretation Expression	express style, dy interpre through phrasing	Accurate expression most of the time with occasional lapses in dynamics, phrasing, correct tempo, style and/or interpretation.				mechani Correct phrasing and or ir	Usually rigid style and mechanical expression. Correct tempo, phrasing, dynamics, and or interpretation are often missing. Correct sty dynamics a interpretation absent.						
Composition	1	2	3	4	5	6	7	8	9	10	11	12	
Communication Idiomatic Interpretation Involvement	a super variety a Unity ar well def	tration cor rior level of and creatind intent a fined and nt through gram.	f ivity. are	though mome creativ	stration is nt out with nts of var vity. Unity are usual ent.	h many riety and and	Orchestration is apparent with some moments of variety and creativity. Unity and intent are apparent but sporadic. Orchestration is of a basic nature. There is little variety and creativity. Unity and intent are unclear.						
			J!		F	3 /			\equiv				TOTAL POINTS

BETTER BANDS FOR NEBRASKA

GUARD	Nebras	ska I	on	JUDGE:						
Award Divisions	 4 - 14		 15 - 25	I I 26 -		IV 38 - 48	3			
 Demonstration of Training Clarity of Form, Body, and Equipment Precision Clarity of Style and Technique General Expressive and Technical Skills 	There is a high lever clarity and definition Pulse and timing a consistent through the program. Performers unders spatial relationship and how the individual fits into the whole.	on. are nout stand os dual	Clarity, define and timing a frequently d	lisplayed inor flaws in increased ty. mostly spatial	are evide inconsist segment performe timing su Performe	ent between s or ers. Pulse and offer. ers somewhat and spatial	clarity of alignmonth timing a through rarely u	s little or of forms of ent. Pulse are inconstant. Perfunderstant relationsh	er e and sistent ormers d	
UniformityTotality of UnityClarity of EmphasisCompatibility	There is a strong sof uniformity within ensemble. Unity a Clarity is exhibited superior level.	n the nd	Ensemble u	arent. Unity is excellent,	but brea and indiv exist. Un is sporad	ridual error ity and Clarity dic with flaws ir ctions of the	ensem Unity a minima	11 r no evide ble unifor nd Clarity Il nature v laws.	mity. ' is of a	
 Visual Musicality Use of Expressive Components of Space, Time, Weight, and Flow Variety 	Elements are presas an integral part the performance. Enhancement is natural.		Frequent m expression Opportunitie maximized.	exist.	but not consiste Enhance		mecha stiff. It i recogn	11 mance is nical and is impossi ize cement at		
Composition Use of Form, Body, and Equipment Use within the Overall Design Process Staging and Integration Musical Structure, Phrasing and Nuances Variety of Responsibilities Considerations of the Overall Environment	The intent is consistently appar with a strong connection to the throughout the program.		The intent is apparent will connection music.	ith a good	7 The interoccasion but there connecti music.	ally apparent, is little	appare lacking	11 ent is not nt. Unity i . Element are rare.	s often	
		T			_					TOTAL POINTS

