



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 Rating	Division I	Division II	Division III	Division IV
	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		Nebraska State Bandmasters Association Marching Band Festival												JUDGE: _____	
Award Divisions		I 5 - 16			II 17 - 31			III 32 - 46			IV 47 - 60				
Repertoire Effect		1	2	3	4	5	6	7	8	9	10	11	12		
• Pacing • Concept • Creativity, Originality & Variety		There is a superior level of utilization of time and space. Variety and creativity are apparent throughout the program.			There is a considerable level of utilization of time and space. Concepts while excellent may still lack consistency.			Concepts, though weak, generate some effect. Program shows some awareness of integration, but lacks consistency.			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 level of consistency and thought in staging the visual and musical elements. Synergy is apparent.			Coordination of visual and musical elements is apparent but not maximized. Synergy is infrequent.			While there are moments of coordinated thought, visual and musical elements usually do not agree.			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 Music • Nuances • Impact and Climaxes		The highest level of professionalism is apparent in the performance. Performers have a high level of poise and confidence.			Performers exhibit showmanship qualities at a high level. Poise and confidence suffer in difficult sections.			Poise, confidence and professionalism are sporadic. Performers are mechanical in their musical or visual performance.			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 Roles • Expressive Effect • Professionalism		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.			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		
• Aesthetic/ Intellectual/ Emotional Qualities • Tension/Release • Staging		There is a high degree of refinement exhibited in the performance. Expression and musicality are an integral part of the performance.			Elements of artistry are exhibited through the performance. The range of emotion and expression may be diminished by performance responsibilities.			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 _____	

GENERAL EFFECT VISUAL		Nebraska State Bandmasters Association Marching Band Festival												JUDGE: _____	
Award Divisions		I 5 - 16			II 17 - 31			III 32 - 46			IV 47 - 60				
Repertoire Effect		1	2	3	4	5	6	7	8	9	10	11	12		
• Pacing • Concept • Creativity & Originality		There is a superior level of utilization of time and space. Variety and creativity are apparent throughout the program.			There is a considerable level of utilization of time and space. Concepts while excellent may still lack consistency.			Concepts, though weak, generate some effect. Program shows some awareness of integration, but lacks consistency.			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		
• Aesthetic/Intellectual/Emotional Qualities • Tension/Release • Coordination/Staging		There is a high level of consistency and thought in staging the visual and musical elements. Synergy is apparent.			Coordination of visual and musical elements is apparent but not maximized. Synergy is infrequent.			While there are moments of coordinated thought, visual and musical elements usually do not agree.			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		
• Visual Musicianship as Effect • Excellence as Effect • Emotional Intensity		The highest level of professionalism is apparent in the performance. Performers have a high level of poise and confidence.			Performers exhibit showmanship qualities at a high level. Poise and confidence suffer in difficult sections.			Poise, confidence and professionalism are sporadic. Performers are mechanical in their musical or visual performance.			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		
• Interpretation of the Music • Nuances • Impact 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.			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 Roles • Expressive Effect • Professionalism		There is a high degree of refinement exhibited in the performance. Expression and musicality are an integral part of the performance.			Elements of artistry are exhibited through the performance. The range of emotion and expression may be diminished by performance responsibilities.			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 _____	

MUSIC ENSEMBLE		Nebraska State Bandmasters Association Marching Band Festival												JUDGE: _____	
Award Divisions		I 5 - 16			II 17 - 31			III 32 - 46			IV 47 - 60				
Tone Quality		1	2	3	4	5	6	7	8	9	10	11	12		
- Breath Support and Control - Consistency of Timbre, Sonority		Mature, focused, clear, consistently well-supported tone in all ranges and sections. Percussion tuning is appropriate and mallet choice is consistently correct.			Clear, focused tone most of the time. Problems occur in outer ranges and volumes. Minor inconsistencies in percussion tuning or mallet choice exist.			Tone lacks clarity and support in outer ranges and volumes. Inappropriate percussion mallet choice or tuning is causing regular inconsistencies.			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		
- Center of Tone and Pitch - Ensemble Cohesiveness - Tuning of Winds and Percussion		Accurate intonation control in all ranges and registers. Pitch adjustments are made instantly. Performer stamina is of little or no concern.			Minimal intonation control difficulties. Pitch adjustment is usually successful. Performer stamina is adequate.			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. Performer stamina is weak.				
Technique		1	2	3	4	5	6	7	8	9	10	11	12		
- Tempo, Pulse Control - Timing - Rhythmic 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.			Several incorrect notes, articulations, rhythms, pulse, and/or tempo during technical passages.			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 - Balance and Blend		Musical, confident, expressive, correct style, dynamics and interpretation throughout. Sensitive phrasing and dynamics enhance performance.			Accurate expression most of the time with occasional lapses in dynamics, phrasing, correct tempo, style and/or interpretation.			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 Inflection - Phrasing and Musical Nuance		Orchestration contains a superior level of variety and creativity. Unity and intent are well defined and apparent throughout the program.			Orchestration is well thought out with many moments of variety and creativity. Unity and intent are usually apparent.			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.				
 BETTER BANDS FOR NEBRASKA														TOTAL POINTS _____	

MUSIC INDIVIDUAL	Nebraska State Bandmasters Association Marching Band Festival												JUDGE: _____
Award Divisions	I 5 - 16			II 17 - 31			III 32 - 46			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, clear, consistently well-supported tone in all ranges and sections. Percussion tuning is appropriate and mallet choice is consistently correct.			Clear, focused tone most of the time. Problems occur in outer ranges and volumes. Minor inconsistencies in percussion tuning or mallet choice exist.			Tone lacks clarity and support in outer ranges and volumes. Inappropriate percussion mallet choice or tuning is causing regular inconsistencies.			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 Pitch - Tuning	Accurate intonation control in all ranges and registers. Pitch adjustments are made instantly. Performer stamina is of little or no concern.			Minimal intonation control difficulties. Pitch adjustment is usually successful. Performer stamina is adequate.			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. 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 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.			Several incorrect notes, articulations, rhythms, pulse, and/or tempo during technical passages.			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.			Accurate expression most of the time with occasional lapses in dynamics, phrasing, correct tempo, style and/or interpretation.			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 Inflection - Phrasing and Musical Nuance - Musical Understanding	Orchestration contains a superior level of variety and creativity. Unity and intent are well defined and apparent throughout the program.			Orchestration is well thought out with many moments of variety and creativity. Unity and intent are usually apparent.			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.			
 BETTER BANDS FOR NEBRASKA													TOTAL POINTS _____

VISUAL INDIVIDUAL		Nebraska State Bandmasters Association Marching Band Festival												JUDGE: _____	
Award Divisions		I 5 - 16			II 17 - 31			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		There is a high level of clarity and definition. Pulse and timing are consistent throughout the program. Performers understand spatial relationships and how the individual fits into the whole.			Clarity, definition, pulse and timing are frequently displayed with only minor flaws in sections of increased responsibility. Performers mostly understand spatial relationships.			Clarity and definition are evident but inconsistent between segments or performers. Pulse and timing suffer. Performers somewhat understand spatial relationships.			There is little or no clarity of forms or alignment. Pulse and timing are inconsistent throughout. Performers rarely understand spatial relationships.				
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		There is a strong sense of uniformity within the ensemble. COF is exhibited at a superior level.			Ensemble uniformity is usually apparent. COF is excellent, although inconsistencies exist.			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 throughout the program.			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.				
														TOTAL POINTS _____	

PERCUSSION	Nebraska State Bandmasters Association Marching Band Festival												JUDGE: _____
Award Divisions	I 4 - 14			II 15 - 25			III 26 - 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	Mature, focused, clear, consistently well-supported tone in all ranges and sections. Percussion tuning is appropriate and mallet choice is consistently correct.			Clear, focused tone most of the time. Problems occur in outer ranges and volumes. Minor inconsistencies in percussion tuning or mallet choice exist.			Tone lacks clarity and support in outer ranges and volumes. Inappropriate percussion mallet choice or tuning is causing regular inconsistencies.			Tone is thin, unsupported or forced most of the time. Percussion contribution is seriously hampered by tuning and/or mallet choice.			
Technique	1	2	3	4	5	6	7	8	9	10	11	12	
• Uniformity of Technique • Technical Proficiency • Timing and Rhythmic Accuracy	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.			Several incorrect notes, articulations, rhythms, pulse, and/or tempo during technical passages.			Numerous inaccurate notes, articulations, rhythms, pulse, and/or tempo.			
Musicality	1	2	3	4	5	6	7	8	9	10	11	12	
• Phrasing • Style • Idiomatic Interpretation • Expression	Musical, confident, expressive, correct style, dynamics and interpretation throughout. Sensitive phrasing and dynamics enhance performance.			Accurate expression most of the time with occasional lapses in dynamics, phrasing, correct tempo, style and/or interpretation.			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	
• Communication • Idiomatic Interpretation • Involvement	Orchestration contains a superior level of variety and creativity. Unity and intent are well defined and apparent throughout the program.			Orchestration is well thought out with many moments of variety and creativity. Unity and intent are usually apparent.			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.			
													TOTAL POINTS _____

GUARD	Nebraska State Bandmasters Association Marching Band Festival												JUDGE: _____
Award Divisions	I 4 - 14			II 15 - 25			III 26 - 37			IV 38 - 48			
Technique	1	2	3	4	5	6	7	8	9	10	11	12	
• Demonstration of Training • Clarity of Form, Body, and Equipment • Precision • Clarity of Style and Technique • General Expressive and Technical Skills	There is a high level of clarity and definition. Pulse and timing are consistent throughout the program. Performers understand spatial relationships and how the individual fits into the whole.			Clarity, definition, pulse and timing are frequently displayed with only minor flaws in sections of increased responsibility. Performers mostly understand spatial relationships.			Clarity and definition are evident but inconsistent between segments or performers. Pulse and timing suffer. Performers somewhat understand spatial relationships.			There is little or no clarity of forms or alignment. Pulse and timing are inconsistent throughout. Performers rarely understand spatial relationships.			
Uniformity	1	2	3	4	5	6	7	8	9	10	11	12	
• Totality of Unity • Clarity of Emphasis • Compatibility	There is a strong sense of uniformity within the ensemble. Unity and Clarity is exhibited at a superior level.			Ensemble uniformity is usually apparent. Unity and Clarity is excellent, although inconsistencies exist.			Uniformity is evident, but breaks and individual error exist. Unity and Clarity is sporadic with flaws in many sections of the ensemble.			Little or no evidence of ensemble uniformity. Unity and Clarity is of a minimal nature with many flaws.			
Portrayal	1	2	3	4	5	6	7	8	9	10	11	12	
• Visual Musicality • Use of Expressive Components of Space, Time, Weight, and Flow • Variety	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	
• 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 apparent with a strong connection to the music throughout the program.			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.			
												TOTAL POINTS _____	