

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 - 17	II 18 - 32		III - 47	IV 48 - 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 exceller	s a considerable futilization of nd space. ts while nt may k consistency.	weak, go 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 level consistency and thought in staging to visual and musical elements. Synergy apparent.	and musical apparen	nation of visual l 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	professionalism is apparent in the performance.	The highest level of professionalism is apparent in the performance. Performers have a high level of poise and sections. Performers exhibit showmanship qualities at a high level. Poise and confidence suffer in difficult sections.				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 nd identity 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 e perform	•	sporadic achieved or the vi in tande	nal range is c and often only ed in the music visual 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	A =			TOTAL POINTS



GENERAL EFFECT VISUAL	N	ebras		Sta Mar	on	JUDGE:							
Award Divisions	Ę	 5 - 17		II 18 - 3	32		II - 47	4	IV 8 - 60				
Repertoire Effect	1	2	3	4	5	6	7	8	9	10	11	12	
PacingConceptCreativity & Originality	level of time a and cre appare	e is a superior of utilization and space. Va reativity are rent througho rogram.	n of /ariety	level o time a Concep excelle	is a cons of utilizat and space epts while ent may ack consis	e. e	weak, ge effect. F some aw	ts, though generate s Program s wareness tion, but l ency.	some shows of	sporadie little us	is evident ically. The se of the its 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 lev stency and ght in staging l and musical ents. Synergy rent.	g the l	and musica appare maxim	and musical elements is apparent but not maximized. Synergy is			here are ts of ated thou nd musica ts usually ee.	al	underst consiste staging	s a lack o tanding ar ency in th of visual l element	nd ne 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	righest level of ssionalism is rent in the rmance. rmers have a of poise and dence.	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.			s little or ce of trair s little or ence exhib formance	ning. no bited 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.					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	There is a high degree of refinement exhibited in the performance. Expression and musicality are an Elements of artistry are exhibited through the performance. The range of emotion and expression may be diminished by						nal range c and ofte ed in the r risual but em. Expre ent but no zed.	en only music rarely ession	Artistry basic le little or musical Express mechar	e is or		
													TOTAL POINTS
		T .	TI				A =		\blacksquare				



MUSIC ENSEMBLE		rask	ka St Ma	on	JUDGE:							
Award Divisions	I 5 - 1	7	_	II - 32		II - 47	48	IV 8 - 60				
Tone Quality	1 /	2 ;	3 4	5	6	7	8	9	10	11	12	
Breath Support and ControlConsistency of Timbre, Sonority	Mature, focu consistently supported to ranges and Percussion appropriate choice is co correct.	y well- tone in all d sections. n tuning is e and malle	mos Prob rang Mind et pero	ges and vo	me. our in outer olumes. stencies in ning or	support and volu Inapprop percussion	priate ion mallet or tuning i regular	ranges	most of Percuss is serio	oorted or for the time. ssion controlled the time. such that the time to be seen the	ribution pered	
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 int control in all registers. Pi adjustments instantly. Pe stamina is o concern.	all ranges a Pitch ts are mad Performer	problems some no adjustme still deve	otes. Pitch ent skills a eloping. ner stamin	h are	problen notes. I skills an develor	tion contro ms on mar Pitch adju re not ped. Perfo a is weak.	ny ustment ormer				
Technique	1 :	2 ;	3 4	5	6	7	8	9	10	11	12	
Tempo, Pulse ControlTimingRhythmic Interpretation	articulations rhythms witl pulse and a	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, ´	Numero notes, a rhythms tempo.			
Musicality	1 :	2 ;	3 4	5	6	7	8	9	10	11	12	
 Style Idiomatic Interpretation Expression Balance and Blend 	expressive, style, dynan interpretatio throughout. phrasing an	cal, confident, Accurate expression most of the time with occasional lapses in				mechani Correct t phrasing and or in	rigid style lical expre tempo, g, dynami nterpretati n missing	ession. ics, tion	Correct dynami interpre absent.	nrasing, e		
Composition	1 :	2 ;	3 4	5	6	7	8	9	10	11	12	
Shaping and InflectionPhrasing and Musical Nuance	Orchestration a superior less variety and Unity and in well defined apparent the the program	level of I creativity. ntent are d and nroughout	thou mon crea inter	hestration i ught out wit ments of va ativity. Unity nt are usua arent.	ith many ariety and ty and	moments creativity	nt with son ts of varie y. Unity ai re apparei	ety and Ind	Orches basic n little va creativi intent a	ere is and		
•		N	2	3F	3 /	4		\blacksquare		_		TOTAL POINTS



MUSIC INDIVIDUAL	Nebras	Nebraska State Bandmasters Association Marching Band Festival													
Award Divisions	 5 - 17		II 18 - 32	II 33 -	_	IV 48 - 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.	II S. S	Clear, focused to most of the time Problems occur ranges and volu Minor inconsiste percussion tunionallet choice ex	e. r in outer umes. encies in ng or	support and volu Inapprop percussi	oriate on 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.	and de	Minimal intonati control difficultie adjustment is usually success Performer stamadequate.	es. Pitch	problem some no adjustme still deve	otes. Pitch ent skills are eloping. er 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 correc pulse and accurate tempo throughout.	t	Mostly accurate articulations, rh pulse and/or ter control. Minor p in technical pas	ythms, mpo roblems	articulati		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 performan	re nics	Accurate expressions of the time occasional laps dynamics, phracorrect tempo, sand/or interpret	e with es in sing, style	mechani Correct to phrasing and or in	rigid style and ical expression. tempo, g, dynamics, terpretation 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.	y.	Orchestration is thought out with moments of var creativity. Unity intent are usual apparent.	n many riety and and	moment creativity	t with some s of variety and /. Unity and e apparent but	Orchestration is of a basic nature. There is little variety and creativity. Unity and intent are unclear.								
	N		SE	3/	1			TOTAL POINTS							

BETTER BANDS FOR NEBRASKA

VISUAL INDIVIDUAL		ebras	ska I	on	JUDGE:								
Award Divisions	5	I - 17		 18 - 32				48	IV 8 - 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 and definition. Pulse and timing are consistent throughout the program. Performers understand spatial relationships and timing are frequently displayed with only minor flaws in sections of increased responsibility. Performers mostly understand spatial						are evided inconsists segment performed timing su Performed	tent betw ts or ers. Pulse uffer. ers some and spatia	veen e and ewhat	There is clarity of alignment timing a through rarely uspatial	or e and sistent formers		
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 	exhibite basis. C	basis. Confidence is superior. breaks exist. Confidence is apparent.					with a la	ncy. nce is	:, but	Skills a unrefind confide			
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 unifor	s a strong s ormity within ole. COF is ed at a supe	the	Ensemb usually a is excell inconsis	apparer lent, alth	nt. COF hough	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. Elements are presented expression exist. Opportunities are not maximized.					but not consiste Enhance			mechar stiff. It i recogni	nance is nical and s impossi ze ement at			
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 	with a s	ently appare strong tion to the r nout the		The inte apparen connecti music.	nt with a	ı good	but there	nally appa		appare lacking	ent is not nt. Unity i . Element are rare.	is often	
		N	1:	S	F	3/	_		\blacksquare				TOTAL POINTS

BETTER BANDS FOR NEBRASKA

PERCUSSION		ebra:							rs As stiva		ciati	on	JUDGE:
Award Divisions	I 4 - 14			II 15 - 2	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	consiste support ranges Percuss appropr	, focused, ently well- ted tone in and section sion tuning riate and notice 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, ported 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			ous inaco articulatio is, pulse, i	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	sive, corregive, corregive, corregive, correct and correct series are correct series and	confident, Accurate expression we, correct most of the time with occasional lapses in				mechani Correct phrasing and or ir	Usually rigid style and mechanical expression. Correct tempo, interpretation are often missing.				nrasing, e	
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	rior level of and creation and intent a fined and nt through	nd creativity. d intent are ned and intent are usually apparent. moments of variety and creativity. Unity and intent are usually apparent. moments of variety and creativity. Unity and intent are apparent but sporadic.								nature. Th ariety and ity. Unity a	ere is and	
			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

