



**Music Performance Ensemble**

**Central Indiana Track Show Association**

BOX 1	BOX 2	BOX 3A	BOX 3B	BOX 4	BOX 5
MIMIMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom	Occasionally	Often	Frequently	Consistently

**COMPOSITION – WHAT (100 Points)**

SUB-CAPTION DESCRIPTION	CONSIDER FULL ENSEMBLE WINDS, PERCUSSION, ELECTRONICS	VALUE	SCORE
DEPTH			
VARIETY			
ORCHESTRATION/CLARITY OF DESIGN			
STYLE & IDOMATIC INTERPRETATION			
COHESIVNESS			

**PERFORMANCE – HOW (100 Points)**

SUB-CAPTION DESCRIPTION	CONSIDER FULL ENSEMBLE WINDS, PERCUSSION, ELECTRONICS	VALUE	SCORE
TECHNICAL/EXPRESSIVE ACHIEVEMENT			
UNIFORMITY OF STYLE/TECHNIQUE			
TEMPO/TIME/PULSE CONTROL			
CLARITY OF PERFORMANCE			
INTEGRITY			

Adjudicator's Signature \_\_\_\_\_ TOTAL SCORE \_\_\_\_\_

## Music Performance Ensemble

## Central Indiana Track Show Association

BOX 1	BOX 2	BOX 3A	BOX 3B	BOX 4	BOX 5
MIMINMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom Frequent Lapses Below Average Inconsistent	Occasionally Somewhat Sporadic Sometimes	Often Average Usually Mostly	Frequently Advanced Some Breaks Quick Recovery	Consistently Uniform Always Superior

Understand that the “WHAT” is being performed and evaluated at the same time as the HOW is being performed. Therefore, since the Music Performance achievement is what a judge is to determine, IT MUST BE UNDERSTOOD that the evaluation of CONSTRUCTION and DEPTH or ORCHESTRATION of a musical program, in combination with the evaluation of the demonstrated musical performance level shall determine the degree of achievement. It is impossible to properly evaluation one of these elements without considering the other!

### COMPOSITION – WHAT

SUB-CAPTION DESCRIPTION
<b>MUSIC: Evaluates both the horizontal and vertical orchestration of all musical elements. Consideration MUST be given to the entire composition (all things musical) for the depth of contribution to the musical vocabulary, variety, variety of builds and staging choices. The success in music performances is balancing all things musical (band, percussion, electronics) with consideration of phrasing and appropriate style. CREDIT is given for the depth of substance of the musical composition and the simultaneous responsibilities that exist with an EMPHASIS ON MUSICAL PERFORMANCE</b>

### PERFORMANCE– HOW

SUB-CAPTION DESCRIPTION
<b>MUSIC: Evaluates the uniform application of style and all musical responsibilities of the total ensemble (band, percussion, electronics) through time and space. Consideration is given to clarity and control, including articulation, uniformity and dynamic range. Consideration must also be given to the uniformity of applying musical responsibilities such as ensemble or section orchestration, direction of phrase, tempo, pulse control and articulation of techniques by the ensemble</b>

Sub-Caption Spreads Guides	1-2	3-4	5-7	8 & Up
	Very Comparable	Minor Differences	Definitive Differences	Significant Differences



**Visual Performance Ensemble** **Central Indiana Track Show Association**

BOX 1	BOX 2	BOX 3A	BOX 3B	BOX 4	BOX 5
MIMINMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom	Occasionally	Often	Frequently	Consistently

**COMPOSITION – WHAT (100 Points)**

SUB-CAPTION DESCRIPTION	CONSIDER FULL ENSEMBLE-WINDS, PERCUSSION, AUXILLARY	VALUE	SCORE
DEPTH			
VARIETY			
VISUAL ORCHESTRATION/CLARITY OF DESIGN			
STYLE & IDOMATIC INTERPRETATION			
MOVEMENT			
COHESIVNESS			

**CONTROL – HOW (100 Points)**

SUB-CAPTION DESCRIPTION	CONSIDER FULL ENSEMBLEWINDS, PERCUSSION, AUXILLARY	VALUE	SCORE
TECHNICAL/EXPRESSIVE ACHIEVEMENT			
UNIFORMITY OF STYLE/TECHNIQUE			
TEMPO/TIME/PULSE CONTROL			
VISUAL CLARITY OF PERFORMANCE			
FORM INTEGRITY			

Adjudicator's Signature \_\_\_\_\_ TOTAL SCORE \_\_\_\_\_

## Visual Performance Ensemble

## Central Indiana Track Show Association

BOX 1	BOX 2	BOX 3A	BOX 3B	BOX 4	BOX 5
MIMINMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom Frequent Lapses Below Average Inconsistent	Occasionally Somewhat Sporadic Sometimes	Often Average Usually Mostly	Frequently Advanced Some Breaks Quick Recovery	Consistently Uniform Always Superior

Understand that the “WHAT” is being performed and evaluated at the same time as the HOW is being performed. Therefore, since the Visual Performance achievement is what a judge is to determine, IT MUST BE UNDERSTOOD that the evaluation of CONSTRUCTION and DEPTH or ORCHESTRATION of a visual program, in combination with the evaluation of the demonstrated visual performance level shall determine the degree of achievement. It is impossible to properly evaluation one of these elements without considering the other!

### COMPOSITION – WHAT

SUB-CAPTION DESCRIPTION
<b>VISUAL: Evaluates both the horizontal and vertical orchestration of all visual elements. Consideration MUST be given to the entire composition (all things visual) for the depth of contribution to the visual vocabulary, variety of forms, variety of form builds and staging choices. The success in visual performances is balancing all things musical (band, percussion, auxiliary) with consideration of musical/visual phrasing and in an appropriate style. CREDIT is given for the depth of substance of the visual composition and the simultaneous responsibilities that exist with an EMPHASIS ON VISUAL PERFORMANCE</b>

### CONTROL – HOW

SUB-CAPTION DESCRIPTION
<b>VISUAL: Evaluates the uniform application of style and all visual responsibilities of the total ensemble (band, percussion, percussion) through time and space. Consideration is given to clarity and control, including space, alignment relationships in both static and dynamic range. Consideration must also be given to the uniformity of applying visual responsibilities such as ensemble or section orchestration, direction of travel, tempo, pulse control and visual articulation of upper and lower body movement techniques by the ensemble</b>

Sub-Caption	1-2	3-4	5-7	8 & Up
Spreads Guides	Very Comparable	Minor Differences	Definitive Differences	Significant Differences



**Music General Effect**

**Central Indiana Track Show Association**

BOX 1	BOX 2	BOX 3A	BOX 3B	BOX 4	BOX 5
MIMINMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom	Occasionally	Often	Frequently	Consistently

**MUSIC REPERTOIRE EFFECTIVENESS – WHAT (100 Points)**

SUB-CAPTION DESCRIPTION	VALUE	SCORE
MUSICALITY		
COORDINATION		
PACING		
VARIETY		
SUBSTANCE AND DEPTH		

**MUSIC PERFORMANCE EFFECTIVENESS – HOW (100 Points)**

SUB-CAPTION DESCRIPTION	VALUE	SCORE
COMMUNICATION		
PROFESSIONALISM		
ARTISTRY/EXPRESSION		
EXCELLENCE AS AN EFFECT		
RANGE OF MOODS AND EMOTIONS		

Adjudicator's Signature \_\_\_\_\_ TOTAL SCORE \_\_\_\_\_

## Music General Effect

## Central Indiana Track Show Association

BOX 1	BOX 2	BOX 3A	BOX 3B	BOX 4	BOX 5
MIMINMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom Frequent Lapses Below Average Inconsistent	Occasionally Somewhat Sporadic Sometimes	Often Average Usually Mostly	Frequently Advanced Some Breaks Quick Recovery	Consistently Uniform Always Superior

### MUSIC REPERTOIRE EFFECTIVENESS – WHAT

SUB-CAPTION DESCRIPTION – To what degree did the repertoire
<b>MUSICALITY</b> – requires musical performance consistent with appropriate expressive qualities inherent in the chosen musical genre
<b>COORDINATION</b> – Display effective coordination between musical and visual elements and stage instruments appropriately
<b>PACING</b> – Maintain interest and engagement through appropriate timing of planned musical effects
<b>VARIETY</b> – Create effect using variety of devices appropriate to the selected musical genre
<b>SUBSTANCE AND DEPTH</b> – Have levels of quality, substance, depth, continuity, development and climax/impact

### MUSIC PERFORMANCE EFFECTIVENESS – HOW

SUB-CAPTION DESCRIPTION - To what degree did the performance
<b>COMMUNICATION</b> - Entertain and affect the audience through musical performance
<b>PROFESSIONALISM</b> – Demonstrate excellence in professionalism
<b>ARTISTRY/EXPRESSION</b> – Display musical artistry and expression of musical materials
<b>EXCELLENCE AS AN EFFECT</b> – Display excellence of musical performance which in turn generated general effect
<b>RANGE OF MOODS AND EMOTIONS</b> – Display a varied presentation of moods and emotions through musical performance

Sub-Caption Spreads Guides	1-2	3-4	5-7	8 & Up
	Very Comparable	Minor Differences	Definitive Differences	Significant Differences



**Visual General Effect**

**Central Indiana Track Show Association**

BOX 1	BOX 2	BOX 3A	BOX 3B	BOX 4	BOX 5
MIMINMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom	Occasionally	Often	Frequently	Consistently

**VISUAL REPERTOIRE EFFECTIVENESS – WHAT (100 Points)**

SUB-CAPTION DESCRIPTION	VALUE	SCORE
VISUAL MUSICALITY		
COORDINATION		
PACING		
VARIETY		
SUBSTANCE AND DEPTH		

**VISUAL PERFORMANCE EFFECTIVENESS – HOW (100 Points)**

SUB-CAPTION DESCRIPTION	VALUE	SCORE
COMMUNICATION		
PROFESSIONALISM		
ARTISTRY/EXPRESSION		
EXCELLENCE AS AN EFFECT		
RANGE OF MOODS AND EMOTIONS		

Adjudicator’s Signature \_\_\_\_\_ TOTAL SCORE \_\_\_\_\_

## Visual General Effect

## Central Indiana Track Show Association

BOX 1	BOX 2	BOX 3A	BOX 3B	BOX 4	BOX 5
MIMINMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom Frequent Lapses Below Average Inconsistent	Occasionally Somewhat Sporadic Sometimes	Often Average Usually Mostly	Frequently Advanced Some Breaks Quick Recovery	Consistently Uniform Always Superior

### VISUAL REPERTOIRE EFFECTIVENESS – WHAT

SUB-CAPTION DESCRIPTION – To what degree did the repertoire:
VISUAL/MUSICALITY – Requires visual performance consistent with appropriate expressive qualities inherent in the chosen visual genre
COORDINATION – Display effective coordination between musical and visual elements and stage instruments appropriately
PACING – Maintain interest and engagement through appropriate timing of planned visual effects
VARIETY – Create effect using variety of devices appropriate to the selected visual genre
SUBSTANCE AND DEPTH – Have levels of quality, substance, depth, continuity, development and climax/impact

### VISUAL PERFORMANCE EFFECTIVENESS – HOW

SUB-CAPTION DESCRIPTION - To what degree did the performance:
COMMUNICATION - Entertain and affect the audience through visual performance
PROFESSIONALISM – Demonstrate excellence in professionalism
ARTISTRY/EXPRESSION – Display musical artistry and expression of visual materials
EXCELLENCE AS AN EFFECT – Display excellence of visual performance which in turn generated general effect
RANGE OF MOODS AND EMOTIONS – Display a varied presentation of moods and emotions through visual performance

Sub-Caption Spreads Guides	1-2	3-4	5-7	8 & Up
	Very Comparable	Minor Differences	Definitive Differences	Significant Differences





**PERCUSSION**

**Central Indiana Track Show Association**

BOX 1	BOX 2	BOX 3A	BOX 3B	BOX 4	BOX 5
MIMINMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom	Occasionally	Often	Frequently	Consistently

The basis for analyzing a unit’s performance is the demonstration of percussion excellence displayed by the members of the ensemble, both collectively and individually. The unit’s level of performance achievement (excellence) should be based upon musical, rhythmic and physical demands placed on the performers

**COMPOSITION – WHAT (100 Points)**

SUB-CAPTION DESCRIPTION	VALUE	SCORE
<b>ORCHESTRATION</b> -Elements of Design Melody – Harmony – Rhythm – Dynamics -Range of Content -Variety - Continuity  <b>CLARITY OF INTENT</b>  <b>SIMULTANEOUS RESPONSIBILITY</b>		

**PERFORMANCE QUALITY– HOW (100 Points)**

SUB-CAPTION DESCRIPTION	VALUE	SCORE
<b>SOUND PRODUCTION</b>		
<b>MUSICIANSHIP</b>		
<b>RHYTHMIC CLARITY</b>		
<b>UNIFORMITY</b>		
<b>ENSEMBLE COHESIVENESS</b>		

Adjudicator’s Signature \_\_\_\_\_ TOTAL SCORE \_\_\_\_\_

## PERCUSSION

## Central Indiana Track Show Association

BOX 1	BOX 2	BOX 3A	BOX 3B	BOX 4	BOX 5
MIMINMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom Frequent Lapses Below Average Inconsistent	Occasionally Somewhat Sporadic Sometimes	Often Average Usually Mostly	Frequently Advanced Some Breaks Quick Recovery	Consistently Uniform Always Superior

***Achievement is the end product of what the performers are given and how well they communicate those responsibilities.***

## COMPOSITION – WHAT

Who had the greater understanding/achievement as it relates to.....
<b><i>Orchestration:</i></b> The Thoughtful and thorough planning used to convey musical ideas
<b><i>Elements of Design:</i></b> The use of melody, harmony, rhythm and dynamics within the program
<b><i>Range of Content:</i></b> The scope of the musical and technical repertoire and vocabulary utilized in the program
<b><i>Variety:</i></b> The diversity of instrumentation, color, texture, timbre, intensity, and tempo utilized in the program
<b><i>Continuity:</i></b> The successful combination of all elements used to present a unified flow and form of musical ideas
<b><i>Clarity of Intent:</i></b> The presentation of compositional elements in a clear and concise manner
<b><i>Simultaneous Responsibility:</i></b> The layering of responsibilities placed upon the performers

## PERFORMANCE– HOW

Who had the greater understanding/achievement as it relates to.....
<b><i>Sound Production:</i></b> The ability of the performers to present the composition through balance, blend and quality of sound
<b><i>Musicianship:</i></b> The ability of the performers to convey compositional intent and expressive qualities.
<b><i>Rhythmic Clarity:</i></b> The ability of the performers to accurately present rhythmic content.
<b><i>Uniformity:</i></b> The consistent presentation of technique, phrasing and quality from sound player to player.
<b><i>Ensemble Cohesiveness:</i></b> The ability of the performers to establish and maintain pulse control and rhythmic stability, both vertically and horizontally.

Sub-Caption	1-2	3-4	5-7	8 & Up
Spreads Guides	Very Comparable	Minor Differences	Definitive Differences	Significant Differences



## Color Guard

## Central Indiana Track Show Association

BOX 1	BOX 2	BOX 3		BOX 4	BOX 5
MIMINMUM	LOW-LEVEL	MID-LEVEL		HIGH-LEVEL	MAXIMUM
0-9	10-29	30-49	50-69	70-89	90-100
Never	Seldom	Occasionally	Often	Frequently	Consistently

When evaluating the color guard performance consider the utilization of all elements to bring about the greatest effectiveness and execution. We are to judge "WHAT" is being performed as well as "HOW" it is being performed. Since we judge achievement, we must understand the construction and content of the program in combination with the performance level being demonstrated, will determine the achievement level. Judges are not to consider one of these elements without the other.

### **PROGRAM CONTENT – WHAT (100)**

SUB-CAPTION DESCRIPTION	SCORE
CREATIVITY/INNOVATION/IMAGINATION COORDINATION/CONSTRUCTION/STAGING VARIETY INTEGRATION MUSICAL INTERPRETATION EFFORT CHANGES EXPRESSIVE COMPONENTS	

### **ACCURACY & EXCELLENCE – HOW (100)**

SUB-CAPTION DESCRIPTION	SCORE
INTERVAL/SPACING FORM CONTROL COMMUNICATION METHOD/TECHNIQUE TIMING RECOVERY SHOWMANSHIP/EMOTION/STYLE	

Adjudicator's Signature \_\_\_\_\_ TOTAL SCORE \_\_\_\_\_

# Color Guard Evaluation Criteria

When evaluating the color guard performance consider the utilization of all elements to bring about the greatest effectiveness and execution. We are to judge “WHAT” is being performed as well as “HOW” it is being performed. Since we judge achievement, we must understand the construction and content of the program in combination with the performance level being demonstrated, will determine the achievement level. Judges are not to consider one of these elements without the other.

	Box 1	Box 2	Box 3	Box 4	Box 5
<p><b>Program Content (What)</b></p>	<p><b>Lacks Readability</b></p>	<p>Rarely communicates a degree of creativity and imagination</p> <p>Coordination and staging are rarely evident</p> <p>Variety is evident to a small degree</p> <p>Integration of guard and band is evident to a small degree</p> <p>Musical interpretation with Visual program enhances in a few instances</p> <p>Demand of effort changes is rarely evident</p> <p>Expressive components are very limited</p>	<p>Communicates a moderate degree of creativity and imagination</p> <p>Coordination and staging are sometimes evident</p> <p>Variety is evident to a moderate degree</p> <p>Integration of guard and band is evident to a moderate degree</p> <p>Inconsistencies with Musical interpretation with Visual program enhances in a some instances</p> <p>Demand of effort changes is sometimes evident</p> <p>Expressive components are sometimes successful</p>	<p>Communicates a high degree of creativity and imagination</p> <p>Coordination and staging are frequently evident</p> <p>Variety is evident to a frequent degree</p> <p>Integration of guard and band is evident to a frequent degree</p> <p>Musical interpretation with Visual program enhances in production frequently</p> <p>Demand of effort changes is frequently evident</p> <p>Expressive components are frequently successful</p>	<p>Communicates a superior degree of creativity and imagination</p> <p>Coordination and staging are frequently evident at a superior level</p> <p>Variety is evident at the highest degree</p> <p>Integration of guard and band is evident to a high degree</p> <p>Musical interpretation with Visual program is maximized</p> <p>Demand of effort changes is evident throughout program</p> <p>Expressive components are consistently evident</p>
<p><b>Accuracy &amp; Definition (How)</b></p>	<p><b>Lacks Readability</b></p>	<p>There are many interval problems during the performance</p> <p>Form Control is rarely evident throughout the performance</p> <p>Communication is rarely evident</p> <p>Recovery is rarely evident</p> <p>Performance seems mechanical and uninspired</p>	<p>There are a moderate amount of interval problems during the performance</p> <p>Form Control is sometimes evident throughout the performance</p> <p>All performers display a moderate level of communicating their understanding and visual intent</p> <p>Recovery is slow for most performers</p> <p>Audience is entertained, although the level of emotional involvement is diminished</p>	<p>There are few interval problems during the performance</p> <p>Form Control is frequently evident throughout the performance</p> <p>All performers display a frequent level of communicating their understanding and visual intent</p> <p>Recovery is frequently well done by performers</p> <p>Audience is frequently entertained, and often affective by the level of emotional involvement</p>	<p>There are no interval problems during the performance</p> <p>Form Control is evident throughout the performance consistently</p> <p>All performers display a high level of communicating their understanding and visual intent</p> <p>Recovery is consistently well done by performers</p> <p>Audience is consistently entertained and absorbed by the display of intensities of emotional involvement</p>