

CONSIDER and EVALUATE all of the instrumentation for qualities of musicianship and balance. Consider and evaluate percussion, as necessary, in both subcaptions.

MUSICIANSHIP/TONE/INTONATION

Quality of sound and tone production in a variety of ranges and dynamic levels
 Quality and consistency of sonority and timbre
 Quality and consistency of tuning
 Quality of sound and technique during any simultaneous or environmental challenges
 Melodic and harmonic intonation
 Quality of phrasing, expression, and style
 Refined approach to one or more musical styles or genres

Reward is achieved by weighing all factors of musicianship

SCORE 100

BALANCE/TIMING/TECHNIQUE

Overall clarity, focus, and uniformity
 Accuracy of rhythms, pulse, and technical skills
 Control during any and all musical, physical, and environmental challenges
 Consistent technique and/or a variety of techniques
 Control of any pulse center or location of pulse center
 Control of balance between and among all instrumental groups
 Vertical alignment of the full ensemble

Reward is achieved by weighing all performance factors

SCORE 100

TOTAL 200

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom (WEAK)	Rare (FAIR)			Sometimes (GOOD)			Frequent (EXCELLENT)			Consistent (SUPERIOR)		
42	46	49	52	57	64	71	77	84	91	95	97	99
40-44	45-47	48-50	51-54	55-60	61-67	68-74	75-80	81-87	88-94	95-96	97-98	99-100
SUB CAPTION SPREAD GUIDELINES												
Very Comparable			Minor Differences			Definitive Differences			Significant Differences			
1 to 2 tenths			3 to 4 tenths			5 to 9 tenths			10 or more tenths			

ENSEMBLE MUSIC

MUSICIANSHIP/TONE/INTONATION

Consider and evaluate the performers' ability to demonstrate the various dynamic and expressive qualities of the music.

Consider and evaluate the quality of sound produced by the various ensemble groupings.

Consider and evaluate the ability of the entire musical ensemble to produce in-tone, in-tune sound.

40 - 44 Quality musicianship, tone, and intonation are seldom achieved. Significant and ongoing challenges with the overall quality of sound are evident throughout the performance. While some performers are able to demonstrate occasional quality musicianship, most do not achieve this over time. Ensemble tuning and intonation are seldom represented by the ensemble. Techniques that would help enhance sound quality are not applied. Quality expression, consistent style, and other stylistic devices only seldom occur and not throughout the ensemble. Percussion seldom contributes to the successful achievement of musicianship, tone, and intonation.

45 - 54 Quality musicianship, tone, and intonation are rarely achieved. Occasional phrases may exist where suitable levels of quality musicianship, tone, and/or intonation are achieved. Such phrases don't include all of the musical production and may come from only some of the individual performers some of the time or from a few individuals for longer periods of time. Quality expression, consistent style, tuning, timbre, for example are rarely heard. Percussion rarely contributes to the successful achievement of musicianship, tone, and intonation.

55 - 74 Quality musicianship, tone, and intonation are sometimes achieved. There are periods of quality sound and an understanding of how to produce it demonstrated intermittently over the duration of the program. There may be periods of understandable expressive qualities and sometimes there are periods of a clear stylistic approach to the instruments and the overall sound. Expression may vary with musical elements such as extreme dynamic intensities. There is sometimes evident moderate achievement of a consistent approach to any chosen stylistic genre. Musicianship, tonal focus, and intonation are sometimes achieved at an acceptable level throughout the program. Percussion sometimes contributes to the successful achievement of musicianship, tone, and intonation.

75 - 94 Quality musicianship, tone, and intonation are frequently achieved. The performers demonstrate, with confidence, the qualities of musicianship, tone, and intonation that is expected from higher achieving ensembles. Inconsistencies in achieving such a standard becomes the exception. There is frequently clarity and transparency in the ensemble sound production. The ensemble is on the cusp of superior sound production, intonation and transparency. The entire ensemble, including the percussion, frequently achieves a very high level of musicianship, tone quality, and intonation throughout the program.

95 - 100 Quality musicianship, tone, and intonation are consistently achieved. There is a superior and consistent demonstration of musicianship, tone, and intonation throughout the performance. The performers may have rare moments of lapses in the various facets of musicianship, tone, and intonation, though recovery is consistently successful. There is consistent and superior achievement of musicianship, tone, and intonation in winds and percussion; ensembles in this scoring range approach or surpass the standards of WBA.

BALANCE AND TIMING

Consider and evaluate the ensemble's achievement of balance, timing, and technical control.

Consider and evaluate the ability of the performers to control the music under a variety of musical, physical, and environmental challenges.

Consider and evaluate the ensemble's vertical alignment among wind instruments and between winds and percussion.

40 - 44 The performers seldom achieve good balance, timing, and/or technique. The performers demonstrate a low level of achievement with the requirements of the musical literature. There are many challenges relating to balance and timing. Lapses in achieving technical control results in a lack of clarity and focus. Percussion may contribute to lapses in rhythmic control, dynamic expression, and timing or vertical cohesion. The understanding of, and/or placement of, the pulse center likely contributes to challenges in balance and timing.

45 - 54 The performers rarely achieve acceptable balance, timing, and/or technique. The performers may control timing in some phrases and also on occasion maintain technique control in some phrases. These moments occur rarely over the length of phrases or during the length of a production. Balance is rarely demonstrated at an acceptable level. Percussion may contribute to lapses in rhythmic control and timing or vertical cohesiveness due, perhaps, to environmental challenges. Challenges in accuracy and technique within the winds may supersede any issues that might exist in the percussion section.

55 - 74 The performers sometimes achieve good balance, timing, and/or technique. The performers sometimes demonstrate and achieve many phrases and/or productions with an average level of accuracy and technique. The ensemble sometimes performs with control of balance and timing. Issues of balance and timing may occur occasionally, though a generally acceptable level of achievement is sometimes recognized. There is an understanding of pulse control throughout much of the program. The contribution of the percussion section's rhythmic control, accuracy, and technique is clear and the results foster moderate achievement of vertical alignment.

75 - 94 The performers frequently achieve an excellent degree of balance, timing, and/or technique. The performers frequently demonstrate the qualities of balance and timing resulting in frequent ensemble clarity and control. Lapses of accuracy and technique become the exception. There is considerable control and confidence in balance, timing, and pulse control. The ensemble is on the cusp of superior control of balance and timing. Percussion and winds demonstrate secure and stable vertical alignment as well as frequently maintaining pulse control during environmental challenges.

95 - 100 The performers consistently achieve a superior level of balance, timing, and/or technique. There is consistent and superior demonstration of balance and timing resulting in exceptional ensemble clarity and control. Performers may have a rare lapse in balance and timing. Percussion and winds demonstrate consistent and exceptional vertical alignment as well as consistently maintaining pulse control during environmental challenges. Ensembles in this scoring range approach or surpass the standards of WBA

WBA classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.

MUSIC EFFECT

CONSIDER and EVALUATE the various aesthetic, intellectual, and emotional options for effect.

PROGRAM EFFECT

Production Value — Support of the concept through musical and visual approaches and writing

Coordination including musical coordination and audio to visual coordination

Effective staging, including all components, especially musical components

Pacing, shaping, contouring over time, including dynamic variations, impacts, resolutions, etc.

Continuity over time

Variety of effects, including various options, surprise, tension/release, etc.

Interpretation through expressive qualities, dynamics, instrumental colors, etc.

Emotional qualities that contribute to effective moment(s)

Always consider the DEPTH and BREADTH of effect

SCORE 100

PERFORMANCE EFFECT

The ability to communicate the concept with expression, emotion, and understanding of the music

Provide sustained mood over each production and the total program

Communicate understanding of any special roles or characters

Indicate a sustained understanding of the emotional and expressive qualities of the music

Bring sufficient excellence and precision to enhance the effectiveness of the program

Demonstrate artistic technique and musicianship in order to create a more effective musical production

Consider COMMUNICATION as the principal quality; precision and excellence can also influence the effectiveness of the program

SCORE 100

TOTAL 200

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom (WEAK)	Rare (FAIR)			Sometimes (GOOD)			Frequent (EXCELLENT)			Consistent (SUPERIOR)		
42	46	49	52	57	64	71	77	84	91	95	97	99
40-44	45-47	48-50	51-54	55-60	61-67	68-74	75-80	81-87	88-94	95-96	97-98	99-100
SUB CAPTION SPREAD GUIDELINES												
Very Comparable			Minor Differences			Definitive Differences			Significant Differences			
1 to 2 tenths			3 to 4 tenths			5 to 9 tenths			10 or more tenths			

MUSIC EFFECT

PROGRAM EFFECT

Consider and evaluate the effectiveness of the Music Program, including the creativity and originality of the program concept, imagination, depth, and pacing of the musical design.

Consider and evaluate the appeal, creativity, development of musical ideas, and use of time.

Consider and evaluate the coordination implies not only among musical elements but also including the visual elements.

Consider and evaluate the effective staging and presentation of all musical voices and the visual enhancement of the music.

40 - 44 The program seldom provides effect whether over time or in specific moments.

45 - 54 The program rarely provides effective moments, though there are opportunities and there may be specific moments of effect.

55 - 74 The program sometimes provides effective moments over time. At the lower end of this scoring range, there may be few moments of effect. The program concept is sometimes enhanced by the use of colors and costumes. Generally, coordination is not fully developed. In the middle of this scoring range, there are opportunities for effect, however, those moments don't always resolve or develop into an effective result or don't resolve effectively over time. The engagement or interest may only occur sometimes over the course of the program. In the top third of this scoring range, the ensemble intersperses the descriptions of sometimes with frequently, meaning that more often than not the ensemble provides engagement, support of concept, quality aspects of interpretation, shaping, contouring, pacing, good coordination, etc.

75 - 94 The program frequently provides excellent, engaging, and effective moments. Continuity and pacing are frequent at the entry level of this range and guides the audience through program development with good to excellent effect. Coordination exists but with varying quality and effect. Frequently, design is intellectually strong and presents moments of emotion through the design of the visual and the music. In the middle third, concepts are developed and creative. Mood is sustained and there is often excellent variety of musical and visual ideas that lead to effect. Visual interpretation of the music is noted through form, body, and equipment. Coordination frequently elevates the music through form/motion and color guard. Color guard and general staging create interest and variety in reflecting phrasing, and dynamics. At the top range of this category, continuity and pacing are frequently excellent. The ensemble is close to displaying superior emotion consistently. There are creative moments and the overall program frequently approaches a constant presentation of aesthetic, intellectual, and emotional effects through well-coordinated events within the music and across all areas of design.

95 - 100 The program consistently provides a superior degree of effect, combining many elements of creativity and variety. The emotional value is consistently superior over time. The criteria on this sheet are not only present but produced with the highest degrees of effect. The paradigms of this activity are matched and, indeed, new paradigms of effect may be set by groups achieving at this level. Coordination between and among musical elements as well as between the music and the visual are a superior presentation of effect.

PERFORMANCE EFFECT

Consider and evaluate the performers for their ability to bring the show to life through technical and artistic qualities.

Credit and evaluate all qualities of effect that are communicated throughout the performance.

Reward the emotion, expression, style, and communication of the performers.

Excellence is a quality of performance, but precision is only a part and not necessarily a dominant quality of Performance Effect.

40 - 44 The performers seldom achieve their overall responsibilities. Most of their efforts focus on maintaining technical and artistic qualities.

45 - 54 Performers rarely achieve some awareness of effect. The skills involved with the communication of the music and visual rarely engage the audience. Concentration wavers and fluctuates because of technique or other performance problems. The performance is mostly lifeless and mechanical. The performers lack an understanding and involvement of the emotional aspects that could communicate both the technical and artistic values.

55 - 74 Performers are sometimes aware of the skills involved in communication of the music and visual effect. In the lower area of this scoring range, lapses in concentration or technique can cause widely varying results. In the middle range, sometimes there are good levels of expression and emotional communication, while other times the performance effect is inconsistent and may lack audience engagement. In the upper range of this score range, there is an understanding, though excellence and precision may be the focus, of emotion but often it may seem more mechanical rather than a natural artistic connection with the audience.

75 - 94 Performers frequently display excellent awareness of, and sensitivity to, the skills involved in the communication of the music and the visual. In the lower parts of this range, there may be inconsistency in either the technical or emotional aspects of the performance. The performers understand their visual and musical responsibilities. In the upper range, there is a frequent and successful level of expressive and emotional communication. Style, theme, character, and emotion are well developed. Achievement is often excellent. The performers frequently connect with the audience in excellent ways.

95 - 100 There is consistently a superior understanding of the skills involved in the communication of the music and the visual. Expressive and emotional communication succeeds and communicates a consistently superior level of intensity of emotion. The performers are fulfilling the technical and artistic qualities of the music program in partnership with the visual program. There is consistent synergy on the part of the performers in delivering technical, emotional, visual, and musical qualities resulting in a high level of audience engagement. Ensembles in this category approach or surpass the standards of WBA.

WBA classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.

ENSEMBLE VISUAL

CREDIT the composition of all components over time. Reward the various physical, musical, and environment challenges that contribute to the depth and quality of the composition. **Ensemble speaks to the unified plan throughout rather than simply quantity.**

CREDIT the achievement compared to other ensembles in the appropriate tiers.

COMPOSITION

- Quality of Design Elements in Form, Body, and Equipment
- Depth and Breadth of Design and Orchestration
- Designed Placement of winds, percussion, and the color guard
- Reflection or Enhancement of the Audio, Including Dynamic Effort Qualities
- Detail and Nuance through form, body, and equipment
- Unity speaks to the unified plan over time

SCORE 100

ACHIEVEMENT

- Spacing, Line, Timing, and Orientation
- Dynamic Gradations and Effort Qualities
- Adherence to Style and Technique
- Training, including Concentration, Stamina, and Recovery

SCORE 100

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom Experiences (WEAK)	Rarely Discovers (FAIR)			Sometimes Knows (GOOD)			Frequently Understands (EXCELLENT)			Consistently Applies (SUPERIOR)		
42	46	49	52	57	64	71	77	84	91	95	97	99
40-44	45-47	48-50	51-54	55-60	61-67	68-74	75-80	81-87	88-94	95-96	97-98	99-100
SUB CAPTION SPREAD GUIDELINES												
Very Comparable			Minor Differences			Definitive Differences			Significant Differences			
1 to 2 tenths			3 to 4 tenths			5 to 9 tenths			10 or more tenths			

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ENSEMBLE VISUAL Scoring Ranges

COMPOSITION

Credit the quality and depth of the composing, the design and orchestration of staging, movement, equipment, any character development offering compositional qualities, any reflection of the audio, expressive qualities including how form might be expressive, & overall artistic qualities.

*Both physical and musical demands are part of the environmental and compositional challenges.
Importantly, unity speaks to the unified plan over time.*

COMPOSITION CRITERIA & RANGES

40 – 44 The composition generally lacks readability and/or the composition seldom displays the elements of design described above.

45 – 54 The arrangement rarely or infrequently displays an awareness of elements and principles of design in staging, body, and equipment. An incomplete program may be a major factor.

55 – 74 The composition sometimes displays a good knowledge of the fundamentals of design and logic. The program may vary over time, with some periods stronger than others.

75 – 94 The composition frequently displays an excellent degree of understanding design and logic. The use of design elements are frequently of excellent quality with perhaps some gaps.

95 – 100 The visual arrangement consistently displays a superior level of sophisticated design. There is superior use of the design elements and principles. This scoring range of will typically indicate a comparison to WBA paradigms or may indicate standard setting moments.

ACHIEVEMENT

Reward the performers for their technical and expressive achievement and the overall presentation with regard to style & clarity.

Both physical & musical demands with respect to the challenges for the visual are considerations for achievement

EXCELLENCE CRITERIA

40 – 44 Training and the understanding of technique, space, and form are seldom/weakly displayed.

45 – 54 The ensemble rarely/infrequently shows understanding of the principles and techniques involving the achievement of space, line, and time.

55 – 74 The ensemble sometimes offers a good demonstration of achievement involving space, line, and time. There are times when training and achievement are inconsistent or there may be small groups that struggle or a few individuals who struggle.

75 – 94 The ensemble frequently displays an excellent level of achievement involving space, line, and time. There is frequently a display of an understanding of responsibilities and an excellent achievement in all responsibilities. Breaks and flaws are infrequent and recovery is evident and quick.

95 – 100 The ensemble consistently maintains a superior achievement involving space, line, and time and other responsibilities. The ensemble displays consistently superior uniformity in responsibilities relative to form, staging, equipment, and orientation. Our understanding of achievement allows the adjudicator flexibility to understand that rare breaks in uniformity alone are within the bounds of superior achievement.



VISUAL EFFECT

CREDIT the various aesthetic, intellectual, and emotional options that create Program Effect.

CREDIT the performers' ability to communicate the qualities of the music.

CREDIT the synergy of the music with the visual when appropriate through coordination and staging.

CREDIT the uniqueness and cohesiveness of the program over time.

PROGRAM EFFECT

- Production Value — Support of the concept through costumes, flags, set designs, colors, etc.
- Coordination: visual to visual and audio to visual
- Effective staging of winds, percussion, color guard, set designs, etc.
- Pacing, shaping, contouring over time, impacts, resolutions, etc.
- Continuity
- Variety of effects, surprise, tension/release, etc.
- Interpretation through form and choreography of body and equipment
- Visual enhancement of the music

SCORE 100

PERFORMANCE EFFECT

- Communicate the concept with expression, emotion, and understanding
- Communicate and provide sustained mood
- Communicate understanding of roles or characters
- Communicate a sustained understanding of the emotional and expressive qualities
- Demonstrate sufficient excellence and precision to enhance the effectiveness of the program

SCORE 100

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom Experiences (WEAK)	Rarely Discovers (FAIR)			Sometimes Knows (GOOD)			Frequently Understands (EXCELLENT)			Consistently Applies (SUPERIOR)		
42	46	49	52	57	64	71	77	84	91	95	97	99
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SUB CAPTION SPREAD GUIDELINES												
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VISUAL EFFECT

*Credit the effectiveness of the Visual Program and the creativity and originality of the program concept.
Coordination implies not only coordination among visual elements but also between the music and the visual.
Reward the effective staging and presentation of all musical voices & visual enhancement of the music.*

40 – 44 The program seldom provides effect whether over time or in specific moments. Please use the roles of counselor and teacher here.

45 – 54 The program rarely provides effective moments, though there are opportunities and there could be specific moments of effect.

55 – 74 The program sometimes provides effective moments over time. The program concept sometimes gains support from colors and costumes. Generally, coordination is a weakness. In the middle of this scoring range, there seem to be opportunities for effect; however, those moments don't always resolve or build into an effective moment or resolve effectively over time. The engagement or interest from the audience may not be consistent over time. In the top third of this range, the ensemble demonstrates opportunities for greater engagement, support of concept, quality, etc.

75 – 94 The program frequently provides excellent, engaging, and effective moments. Good continuity and pacing are frequently clear. Coordination exists but with varying quality and effect. Frequently, design is intellectually strong and presents moments of emotion through the design of the visual and the music. Concepts are developing or developed and creative. Mood is sustained and there is a good variety of visual ideas that can lead to effect. Interpretation of the music is seen through form, body, and equipment. Coordination elevates the music through form and auxiliary sections. At the top of this category, continuity and pacing are excellent, the ensemble is close to displaying superior emotion consistently and the overall program is approaching a constant presentation of aesthetic, intellectual and emotional effects through well-coordinated events.

95 – 100 The program consistently demonstrates a superior degree of effect, combining many elements of creativity and variety. The emotional value is consistent and superior over time. Essentially, the program is delivered with effect. The paradigms of this activity are matched and, indeed, new paradigms of effect may be set. Coordination between visual moments and between the music and the visual are a powerful contribution to effect.

PERFORMANCE EFFECT

*Reward the performers for their ability to communicate the program through all of the positive qualities of a technical and artistic nature.
Reward the communication of emotion, expression, and style.
Precision is one quality of performance but not necessarily a dominant part of Performance Effect.*

40 – 44 The performers are seldom able to communicate the program. Please be the teacher and counselor for these performers.

45 – 54 Performers rarely display communication of the program. They will rarely connect to the audience. Concentration wavers and fluctuates because of technique problems and performers seem centered on technical issues. The performance lacks developed understanding and involvement of the emotional aspects that could communicate both the technical and artistic values.

55 – 74 Performers are sometimes aware of the communication of the music and the visual. In the lower area of this scoring range, lapses in concentration or technique can cause widely varying results. In the middle range, sometimes there are good levels of expression and emotional communication, while other times the performance effect is inconsistent and may lack involvement and seem a bit life-less. In the upper range of this category, there is an understanding of excellence and precision but the performers may seem more mechanical than a communicative.

75 – 94 Performers frequently display excellent awareness of, and sensitivity to, the skills needed to communicate the music and the visual. In the lower parts of this range, there may be inconsistency in either or both the technical and emotional performance; however, the performers understand their visual and musical efforts. In the upper range, there is a consistent and successful level of expressive and emotional communication. Style is developed. Training and maturity are often very good. The performers seem often/mostly reach out to the audience.

95 – 100 There is a consistently superior understanding of skills involved in the communication of the music and the visual. Expressive and emotional communication succeeds and communicates a superior display of intensities of emotion. The performers are fulfilling the technical and artistic qualities of the visual program in partnership with the emotional aspects of the music. There is consistent synergy in the delivery of technical, emotional, visual, and musical qualities to an audience engaged by the performers. The ensemble approaches or surpasses the standards of WBA.

March 30, 2023

PERCUSSION

CONSIDER and EVALUATE all Percussion for qualities of musicianship, artistry, and balance. With balance, consider the relationship between winds and percussion as necessary.

MUSICIANSHIP and ARTISTRY

Quality of technique characteristic to each of the percussion voices
 Quality of sound and tone production in a variety of pitch ranges, dynamic levels, and idioms
 Quality of idiomatic style, phrasing, and expression
 Quality of musicianship during any simultaneous or environmental challenges
 Depth and variety of percussion scoring and orchestration over time
 Full consideration of percussion contribution throughout the entirety of repertoire

Reward is achieved by weighing all factors of musicianship

SCORE 100

BALANCE and TIMING

Articulation and attacks/releases with clarity, precision, and uniformity
 Rhythm accuracy, pulse control, and technical skills demonstrated in each tempo
 Balance and timing control exhibited during any and all environmental challenges
 Balance and timing control exhibited with varying sound centers or instrument distributions
 Control of balance between winds and percussion
 Control of balance within percussion voices
 Vertical alignment throughout the entirety of repertoire and within all phrases

Reward is achieved by weighing all performance factors

SCORE 100

TOTAL 200

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom (WEAK)	Rare (FAIR)			Sometimes (GOOD)			Frequent (EXCELLENT)			Consistent (SUPERIOR)		
42	46	49	52	57	64	71	77	84	91	95	97	99
40-44	45-47	48-50	51-54	55-60	61-67	68-74	75-80	81-87	88-94	95-96	97-98	99-100

SUB CAPTION SPREAD GUIDELINES

Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 tenth	3 to 4 tenths	5 to 9 tenths	10 or more tenths

PERCUSSION

MUSICIANSHIP and ARTISTRY

Consider and credit the quality of sound produced by all percussion voices.

Consider and credit the consistent technique and how well the percussion displays musicianship in any and all idioms.

Consider and credit the performers' ability to understand the various dynamic and expressive qualities of the music

40 - 44 The performers seldom demonstrate the components of Musicianship and Artistry throughout the duration of the program. The percussion section seldom produces a quality sound and/or tone throughout time and instrumentation. Technique is seldom consistent and inhibits the performers ability to appropriately adapt to varying musical idioms and styles. The performers seldom display understanding of dynamic and expressive variation within a limited range of musical conventions. There is seldom depth and variety of percussion scoring or of percussion contribution over the program. Musicianship and Artistry are at a low level at this time.

45 - 54 The performers rarely present the components of Musicianship and Artistry throughout the duration of the program. The percussion section may produce a fair quality sound and/or tone for short phrases but quality sound is rarely sustained over time. Various techniques may be developing but are limited and are only rarely evident in varying musical idioms and styles. The performers may display short periods of understanding of dynamic and expressive variation within a minimal range of musical conventions. There is rarely depth and variety of percussion scoring or of percussion contribution over the length of the program. Musicianship and Artistry are rare at this time.

55 - 74 The performers sometimes demonstrate the components of Musicianship and Artistry throughout the duration of the program. The percussion section shows a moderate ability to produce a quality sound and/or tone over longer phrases with occasional lapses in musicianship. Technical capabilities are apparent yet inconsistent throughout and performers only sometimes or periodically demonstrate the ability to adjust to a variety of musical idioms and styles. The performers sometimes demonstrate good dynamic and expressive variation over a broader range of musical conventions. Sometimes there is depth and variety of percussion scoring or of percussion contribution. The percussion section demonstrates the components of Musicianship and Artistry at generally an average level.

75 - 94 The performers frequently demonstrate the components of Musicianship and Artistry throughout the duration of the program. The percussion section frequently presents excellent knowledge of sound quality and tone production during a significant portion of the program. Technical abilities are frequently apparent. Performers frequently present and convey a wide variety of musical idioms and styles. They frequently demonstrate their understanding of a wide range of dynamic and expression variations using extensive musical conventions. There is frequent depth and variety of excellent percussion scoring and contribution throughout the program.

95 - 100 The performers consistently demonstrate the components of Musicianship and Artistry throughout the duration of the program. The percussion section consistently presents superior sound production and tone for the duration of the program. Mastery of technique facilitates the performers ability to command a variety of musical idioms. A full range of dynamic and expressive qualities exist over time. There is consistent depth and variety of percussion scoring and contribution throughout the program. The percussion Musicianship, Artistry, scoring, and orchestration approach or surpass the standards of WBA. Musicianship and Artistry is displayed at the highest levels.

BALANCE AND TIMING

Consider and credit the ability of the performers to control balance and timing throughout the performance.

Consider and credit the challenges performers encounter and adapt to both in the environment and while moving.

Consider and credit balance in relation to vertical alignment among percussion instruments and between winds and percussion.

40 - 44 The performers seldom demonstrate either Balance or Timing or both. The percussion section is seldom able to provide a reliable tempo for the entire musical ensemble. Percussion sounds seldom modulate to and/or balance with the winds. Environmental conditions and/or staging inhibit the vertical alignment among percussionists and between winds and percussion, seldom creating a cohesive production.

45 - 54 The performers rarely demonstrate either Balance or Timing or both. The percussion section rarely provides a reliable tempo for the entire musical ensemble. Percussion sounds rarely modulate to and/or balance with the winds. Environmental conditions and/or staging restrict the vertical alignment among percussionists and between winds and percussion, rarely creating a cohesive production.

55 - 74 The performers sometimes demonstrate Balance and Timing throughout the program. The percussion section sometimes provides a reliable tempo for the full ensemble. The volume of percussion sounds sometimes modulate to and/or balance with the winds. Environmental conditions and/or staging sometimes compromises the vertical alignment among percussionists and between winds and percussion, hindering a fully cohesive production. While there may be times that Balance and Timing are improved, the general description of sometimes is most appropriate.

75 - 94 The performers frequently demonstrate a high degree of Balance and Timing. The percussion section frequently provides a reliable tempo for the full ensemble. The volume of percussion frequently modulates to and/or balance with the winds. Environmental conditions and/or staging challenges present little impact on the vertical alignment among percussionists and between winds and percussion, frequently creating a cohesive production.

95 - 100 The performers consistently demonstrate the highest level of Balance and Timing throughout the program. The percussion section consistently provides a reliable tempo for the full ensemble. The volume of percussion sounds consistently modulate to and/or balance with the winds. Performers consistently display control over various environmental conditions and/or staging challenges, consistently providing a cohesive production approaching or surpassing the standards of WBA.

WBA classifies its ensembles by size. All ensembles will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.



COLOR GUARD

CREDIT the composing process and the support and enhancement of the band program and music.

CREDIT the achievement of technical, expressive, and communication qualities.

COMPOSITION and CONTENT

- Production Value — Costume, Color, Props, Fulfillment of the Program Concept
- Musicality including Meter, Tempo, Phrasing, Dynamics, etc.
- Depth and Quality of Design of Body, Equipment, Staging
- Dynamic Qualities and Expressive variations
- Effect Generated in support of the Program

SCORE 100

ACHIEVEMENT

- Equipment, Form, and Body
- Spacing, Line, Timing, and Orientation, etc.
- Dynamic Gradations and Effort Variations
- Adherence to Style in Equipment, Movement or Motion
- Communication of Character or Roles

SCORE 100

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom Experiences (WEAK)	Rarely Discovers (FAIR)			Sometimes Knows (GOOD)			Frequently Understands (EXCELLENT)			Consistently Applies (SUPERIOR)		
42	46	49	52	57	64	71	77	84	91	95	97	99
40-44	45-47	48-50	51-54	55-60	61-67	68-74	75-80	81-87	88-94	95-96	97-98	99-100

SUB CAPTION SPREAD GUIDELINES			
Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 tenths	3 to 4 tenths	5 to 9 tenths	10 or more tenths

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WBA classifies its member and visiting bands by the size of the band. All bands will have an equitable opportunity to fulfill the descriptions within the delineated system utilized by WBA.

COMPOSITION

*Credit the quality and depth of the composition, design and orchestration of staging, movement, equipment, and character (if applicable).
Credit the effect generated by this section and the variety and depth of the equipment/movement vocabulary.
Credit the reflection of the audio, artistic qualities, and the successful enhancement of the band program.*

40 – 44 The Composition/Content is seldom readable and offers little enhancement of the band and music. Please be the counselor and teacher.

45 – 54 The guard is rarely designed to augment and support the band program. The depth and range of various facets of composition is limited. Any effects presented rarely enhance the music or rarely create aesthetic, intellectual, and emotional moments.

55 – 74 The guard is sometimes designed to augment and support the band program. Triad of effect options generated may sometimes be good, with some good coordination. Visual musicality is sometimes evident, generally following the melodic line. Sometimes there are dynamic expressive qualities. Equipment and choreography are sometimes successful in creating depth and effect. Content sometimes offers variety and versatility.

75 – 94 The guard frequently has excellent qualities to augment and enhance the band program. Visual musicality/coordination is seen frequently and may follow multiple musical cues/lines. Depth of equipment and choreography is successful in creating effect. The composing process in terms of horizontal planning through time and vertical layering frequently provides depth and range. Characteristics support the character, music, or personality of the program. Vocabulary frequently provides an excellent range of variety and versatility, while augmenting the band program.

95 – 100 The guard is consistently superior in its depth and support of the band program. The section consistently and successfully supports the band program. Effect options are well developed and successful. Visual musicality is typically superior. Equipment and choreography are consistently superior. The composing process in terms of horizontal planning through time and vertical layering is of high quality. Characteristics of the program are detailed, elevating the design quality through the reflection of the character, music, or personality of the program. Transitions or developmental areas are always correct within the full design of the band. Coordination is superior and evident within the guard and with the music.

EXCELLENCE

*Reward the performers for their technical, expressive, and effective communication.
Credit the communication skills that enhance the musical program of the band and its musical presentations.*

40 – 45 The guard seldom demonstrates understanding involving space, line, and/or time. Please be the counselor and the teacher in this range.

46 – 54 The guard rarely demonstrates understanding of space, line, and/or time. Individuals rarely reflect an understanding of moving through space. There are rare moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is rare uniformity in equipment/dance, timing, and technique. Breaks and flaws are frequent. Lack of confidence or lack of understanding of the music impairs the performers' ability to create the communication of roles or qualities of performance. Please counsel and encourage in this range.

55 – 74 The guard sometimes achieves understanding of space, line, and time. There is sometimes consistency as the performers move through space. Sometimes, there are periods when the guard achieves dynamic gradations. Uniformity sometimes exists in their responsibilities. Breaks and flaws occur but recovery is only sometimes demonstrated or successful. Concentration and stamina are sometimes visible. Sometimes the performers create effect through the communication of roles or skills of performance. Method and techniques sometimes reflect good training.

75 – 94 The guard frequently maintains and demonstrates excellent achievement in space, line, time, and communication. Performers frequently display an excellent understanding of effort qualities. There is a frequent level of consistency in all responsibilities of equipment, dance timing, and technique. Breaks and flaws are infrequent and recovery is evident. Achievement is sustained and ongoing. Performers frequently demonstrate excellent communication of roles and skills. Adherence to their style is frequently excellent and evident.

95 – 100 The guard maintains a consistently superior achievement of advanced principles involving space, line, and time. The ensemble moves through space with clarity and ease. A full range of effort qualities and dynamics is demonstrated with ease moving through gradations of space time, weight, and flow. The ensemble displays strong uniformity in responsibilities of equipment, choreography, timing, and technique. Breaks and flaws are few, and recovery is achieved well. High confidence always creates effect through the delivery of roles and qualities of performance. They deliver the music with understanding.