



EFFECT: MUSIC

PROGRAM EFFECT

Production Value — Support of the concept with musical and visual writing
 Coordination including musical coordination and audio to visual
 Effective staging, including all components, especially musical components
 Pacing, shaping, contouring, including dynamic variations, impacts, resolutions, etc.
 Continuity over time
 Variety of effects, including various options, surprise, tension/release, etc.
 Interpretation using expression, dynamics, vocal colors, etc.
 Emotional qualities that contribute to effective moment(s)

CREATIVITY & COORDINATION are important. Excellence influences 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.
 Sustained understanding of the emotional and expressive musical/visual qualities of the music.
 Bring sufficient excellence and precision to enhance the effectiveness of the program.
 Demonstrate artistic technique and musicianship to create a more effective musical production

COMMUNICATION is important; Excellence can influence effect.

SCORE 100

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			

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WBA classifies bands by their size. All bands have equal opportunity to fulfill the description in their class.

PROGRAM EFFECT is a reference to all facets that support an effective program, the "WHAT".

40 - 44 The effect is limited. The program seldom provides effect. Please assume the role of teacher and counselor. The performers may be novices and the resources for rehearsal and the staff may be limited for reasons beyond their control and our knowledge.

45 - 54 The program rarely provides effective moments, though there are opportunities and there may be specific moments of effect. Please assume the role of counselor and teacher to encourage them. Offer a few specific thoughts that they can consider.

(NB: The difference between "seldom" and "rarely" will depend on the assessment and determination of the adjudicator.)

55 - 74 The program sometimes provides effective moments. At the lower end of this scoring range, there may be few moments of effect. The program concept is sometimes enhanced by 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. The engagement may only occur sometimes during the program. In the top third of this scoring range, the ensemble often provides engagement, support of concept, quality interpretation, shaping, pacing, good coordination, etc.

75 - 94 The program frequently provides good, engaging, and effective moments. Continuity and pacing are present at the entry level of this range. Coordination exists but with varying quality and effect. In the middle third, concepts are developed and thoughtful. Mood is present and there is often variety of musical and visual ideas that lead to effect. Interpretation and coordination frequently elevate the effect. At the top range of this category, continuity and pacing are frequently excellent. The overall program frequently offers effects through well-coordinated events within and between the music and visual.

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, created by the visual and the music. 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 visual/musical elements as well as between the music and the visual are the basis of a superior presentation of effect.

PERFORMANCE EFFECT refers to all facets of communication and engagement, the "HOW".

40 - 44 The performers seldom achieve their overall responsibilities. It is possible that they are focused on articulating their musical and visual responsibilities. They may not understand the emotional aspects of the music and may lack ability to have a stage presence or the ability to engage the audience. Counsel them that skills may be needed first, but they should also work on building confidence and understanding to better reach the audience.

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. The performance is mostly mechanical. The performers lack understanding of the emotional aspects to better create effect. Assume the role of teacher/counselor and, if possible, offer commentary on how to build emotional understanding of their music and visual work even as they build skills.

(NB: The difference between "seldom" and "rarely" will depend on the assessment and determination of the adjudicator.)

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 may lack audience engagement. In the upper part of this score range, there is an understanding, of emotion but often it may seem more mechanical rather than natural.

75 - 94 Performers frequently display excellent awareness of, and sensitivity to, 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. The performers understand their visual and musical responsibilities. In the upper range, there is a frequent level of expressive and emotional communication. Style, character, concept, and emotion are well developed. The performers frequently engage the audience.

95 - 100 There is consistently a superior communication of the music and the visual. Expressive and emotional communication succeeds and there is a consistently superior level of engagement. The performers are fulfilling the technical and artistic qualities of the music program in partnership with the visual program. There is consistent stage presence and effect through the music and the visual. Ensembles in this category approach or surpass the standards of WBA.

WBA classifies its ensembles by size. All ensembles have an equal opportunity to fulfill the descriptions by class.



EFFECT: VISUAL

PROGRAM EFFECT

Production Value — Support the concept with costumes, flags, set designs, colors, etc.

Coordination including visual-to-visual and audio-to-visual

Effective staging, including: winds, percussion, color guard, set design, etc.

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

Continuity over time

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

Interpretation through form, body, and equipment, including expressive qualities.

Visual enhancement of the music through form, body, or equipment

COORDINATION and CREATIVITY are important. Excellence can influence effect.

SCORE 100

PERFORMANCE EFFECT

Communicate the concept with expression, emotion, and understanding.

Provide sustained mood over productions and over the total program.

Communicate understanding of any special roles or characters.

Sustained understanding of the emotional and expressive visual/musical qualities.

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

COMMUNICATION is important; Excellence can influence effect.

SCORE 100

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SUB CAPTION SPREAD GUIDELINES

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PERFORMANCE EFFECT refers to all facets of communication and engagement, the "HOW".

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ENSEMBLE MUSIC

CONSIDER and EVALUATE all the instrumentation for qualities of musicianship and balance. CONSIDER and EVALUATE percussion, as necessary, in both categories below.

MUSICIANSHIP/INTONATION

<p>Quality of sound and tone production in a variety of ranges and dynamic levels</p> <p>Quality and consistency of sonority and timbre</p> <p>Quality and consistency of tuning</p> <p>Quality of sound and technique during any simultaneous or environmental challenges</p> <p>Melodic and harmonic intonation</p> <p>Quality of phrasing, expression, and style</p> <p>Refined approach to one or more musical styles or genres</p>	SCORE 100
<p>Reward is achieved by weighing all factors of musicianship.</p>	

BALANCE/TIMING/TECHNIQUE

<p>Overall clarity, focus, and uniformity</p> <p>Accuracy of rhythms, pulse, and technical skills</p> <p>Control during all musical, physical, and environmental challenges</p> <p>Consistent technique and/or a variety of techniques</p> <p>Control of any pulse center or location of pulse center</p> <p>Control of balance between and among all instrumental groups</p> <p>Vertical alignment of the full ensemble</p>	SCORE 100
<p>Reward is achieved by weighing all performance factors.</p>	

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MUSICIANSHIP AND INTONATION refer to all the facets listed, the "WHAT".

40 - 44 Quality musicianship and intonation are seldom achieved. There are significant and ongoing issues with the overall quality of sound. There are problems with various techniques that would enhance better sound quality. Expression, consistent style, etc., are very seldom heard.

45 - 54 Quality musicianship and intonation are rarely achieved. There may be some phrases during which there is quality musicianship and/or intonation. Such phrases do not encompass all the musical production or may come from individual performers some of the time, or, from a few individuals for longer periods of time.

(NB: The difference between "seldom" and "rarely will depend on the assessment and determination of the adjudicator.)

55 - 74 The performers sometimes achieve accuracy and/or quality technique. The performers demonstrate good accuracy and technique. While occasional issues with accuracy and lapses in technique sometimes occur, there is generally a good level of achievement throughout much of the program. This is a wide scoring range. It depends on the comparison process and the adjudicators assessment of how whether the unit is closer to seldom/rarely or frequently.

75 – 94 The performers frequently provide an excellent degree of accuracy and quality technique. They demonstrate excellent achievement of the qualities of accuracy and technique throughout the program. Lapses of accuracy and technique may become the exception. At the high end of this range, there is frequently a high level of accuracy, technique, clarity, and definition. The performers are on the cusp of superior control.

95 – 100 The performers consistently achieve a superior level of accuracy and/or technique. The performers demonstrate superior achievement. Performers in this category encounter rare moments of inconsistency in accuracy and technique. Over the duration of the program, performers demonstrate the highest achievement of accuracy and technique. Ensembles in this scoring range approach or surpass the standards of WBA.

ACCURACY AND TECHNIQUE refer to all facets listed, the "HOW".

40 - 44 The performers seldom achieve accuracy or quality technique. The performers are challenged to a considerable extent with the requirements of the musical literature. There are many issues achieving an acceptable level of accuracy. Assume the role of teacher and counselor. Perhaps offer one or two suggestions for their improvement.

45 - 54 The performers rarely achieve accuracy and/or quality intonation. The performers rarely demonstrate control over the components of accuracy through most phrases. Moments of clarity and accuracy rarely occur and rarely occur. Assume the role of teacher and counselor. Perhaps offer one or two suggestions for their improvement.

(NB: The difference between "seldom" and "rarely will depend on the assessment and determination of the adjudicator.)

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ENSEMBLE VISUAL

CONSIDER and EVALUATE the composition over time, including all components of the ensemble – winds, percussion, and color guard.

CONSIDER and EVALUATE the achievement compared to other ensembles in the appropriate classes and relative to the paradigms of our WBA activity.

COMPOSITION

Quality of Design Elements in Form, Body, and Equipment over time	
Depth and Breadth of Design and Orchestration over time and in layered events	
Designed Placement of Musical Voices, percussion, and color guard	
Reflection or Enhancement of the audio, including Dynamic Effort Qualities	
Characteristics, Detail, and Nuance through form, body, and equipment	
Considering all components, whose design was best composed?	SCORE 100

EXCELLENCE

Achievement of Spacing, Line, Timing, and Orientation, in form, etc.	
Achievement of Dynamic Gradations and Effort Qualities	
Adherence to Style and Technique in Equipment, Movement, or Motion	
Training, including Concentration, Stamina, and Recovery	
Considering all responsibilities, whose Excellence was best achieved?	SCORE 100

BOX 1	BOX 2			BOX 3			BOX 4			BOX 5		
Seldom (WEAK)	Rare (FAIR)			Sometimes (GOOD)			Frequent (EXCELLENT)			Consistent (SUPERIOR)		
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SUB CAPTION SPREAD GUIDELINES			
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Composition is a reference to all the elements of design and their use, the "WHAT".

40 - 44: The Composition seldom achieves readability and/or the composition seldom displays the elements of design with quality over the length of the program. In this limited scoring range. Refer to the teacher and counselor portion of our responsibilities.

45 - 54: The Composition rarely displays an awareness of elements and principles of design in form/staging, body, equipment as outlined above. An incomplete program may be a major factor. Developmental sequences (transitions) may disrupt the UNITY of the program and those transitions may be awkwardly developed.

(N.B. The question often arises, "How does one tell the difference between SELDOM and RARELY?" The difference between them is based on an analysis and comparison among the percussion sections in the contest. It is a decision that rests on the assessment of the adjudicator in the contest.)

55 - 74: The Composition sometimes displays an average knowledge of the fundamentals of design and logic in equipment, movement, and drill/staging. The use of the elements of design does not offer a range and depth in the lower third of this scoring range. The program may vary in quality over time. In the middle third of this scoring range, there will be areas of good quality composition and range of the use of the elements of design and good placement of instrumentation and personnel. In the upper third of this box, there are likely some areas where transitions and lesser quality prevent elevation to the next scoring range.

75 - 94: The Composition frequently displays an excellent degree of an understanding of design and logic. The use of design elements is frequently of excellent quality with perhaps some gaps, leading to the lower third of this scoring range with occasional flaws, perhaps in transition or unity. The middle and upper ranges of this scoring range find brief issues in composition and the elements of design and placement. In the upper third, the comparison process could well be decisive in scoring.

95 - 100: The Composition consistently displays a superior level of sophisticated design. There is superior use of the elements of design. Unity is a significant strength. This area of the scoring range will typically indicate a comparison to the paradigms of WBA or will indicate a standard setting moment. The depth and breadth of the program, likely utilizing all or most of the elements of design as necessary, present creative, thoughtful ideas and superior placement of musicians and guard of the unit.

Excellence is a reference to all facets of achievement by the performers, the "HOW".

40 - 44: Training and the understanding of technique, space, and form are seldom or weakly displayed. Provide encouragement as a teacher or counselor. There may be many novices and/or the opportunity for training and rehearsal time may be very limited.

45 - 54: The performers rarely understand the techniques involving the achievement of space, line, and time. Many performers may be new to the activity and the resources of the school may limit the opportunities for training and understanding.

(N.B. The question often arises, "How does one tell the difference between SELDOM and RARELY?" The difference between them is based on an analysis and comparison among the percussion sections in the contest. The decision rests with the adjudicator.)

55 - 74: The performers sometimes offer 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. There are periods of time when the ensemble has good achievement and shows various expression gradations. Good or very good (at the higher end of this range) uniformity exists in ensemble responsibilities, though complete uniformity may not always be present. Breaks and flaws may occur, but recovery is or may be evident. In the upper portion of this scoring, the comparison process may be decisive in scoring.

75 - 94: The performers frequently display good to excellent achievement of space, line, and time. There is frequently a display of an understanding of responsibilities and excellent achievement in many/most areas. Flaws are infrequent. Recovery is evident.

95 - 100: The ensemble consistently maintains a superior achievement level in all responsibilities. Derived achievement allows some flexibility to understand that rare breaks in uniformity may be within the bounds of superior achievement. These performers match or surpass the standards of WBA.



COLOR GUARD

EVALUATE the orchestration of the design, the effective support of the program and the achievement of all facets of the technical, expressive, and communication qualities of performance. Consider Derived Achievement.

COMPOSITION

Production Value — Costume, Color, Props, Fulfillment of the Program Concept through the Color Guard
 Musicality including Meter, Tempo, Phrasing, Dynamics, and Expressive Effort Qualities
 Depth and Quality of Design of Body and Equipment
 Depth and Quality of Staging; Characteristics, Detailed Nuance
 Dynamic Qualities and Effort Changes
 Effect Generated in support of the Program

Which Color Guard better enhanced the full ensemble?

SCORE 100

EXCELLENCE

Excellence / Achievement in Equipment and Body
 Achievement of Spacing, Line, Timing, Orientation and Effort Qualities
 Adherence to Style in Equipment, Movement, or Motion
 Training, including Concentration, Stamina, and Recovery
 Overall Look with Respect to Style and Clarity
 Communication of Character and Musical Qualities

Which Color Guard better demonstrated training and excellence?

SCORE 100

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****Please base your considerations on the MERITS of the color guard. The number of members may not matter. A small number in the guard does not necessarily reflect on their scoring range. If there is no color guard, please use the bottom of Box 1.**

COMPOSITION is the reference to all facets of the components listed -- "The WHAT".

40 - 44 The Composition seldom reflects the components listed on the reverse. Please assume the role of teacher and counselor for such a unit. Performers may be new, the program may be new, and their facilities may limit their opportunities to rehearse.

45 - 54 The Composition rarely reflects the components listed on the reverse. There may be rare or occasional use of the guard to provide support to the program. Assume the role of teacher and counselor. Performers may be inexperienced and perhaps the Composition is limited for good reasons beyond control of staff or performers.

(N.B. The question often arises, "How does one tell the difference between SELDOM and RARELY?" The difference between them is based on an analysis and comparison among the other color guards in the contest. The decision rests with the adjudicator.)

55 - 74 The Composition is sometimes staged appropriately to augment and support the program. In the lower third of this scoring range, there are times of support of the program and some emergence of a few bulleted items. In the middle third of this range, many of the items are present with varying quality of design. In the upper range, most of the bulleted items are present though the support of the program and their quality continues to be intermittent over time,

75 - 94 The color guard frequently has excellent qualities to augment and enhance the program, with ongoing coordinated success. Musicality is reflected frequently and may follow multiple musical lines. There are frequently expressive qualities. Equipment and choreography are frequently successful in supporting the program. The composing process frequently provides depth and range. Character support may be present. Transitions or developmental areas frequently demonstrate unity and quality.

95 - 100 The color guard is consistently superior in its support of the program and in the qualities of Composition. The section consistently supports and enhances the design of the program. Effect generated is well developed and successful. Musicality is typically superior. Equipment and choreography are consistently superior. The composing process consistently yields success. Characteristics are detailed, supporting the program through the reflection of the character, music, or personality of the program.

EXCELLENCE is a reference to the "HOW" of the color guard performers. Derived Achievement is a consideration.

40 - 44 The color guard seldom demonstrates understanding involving space, line, and/or time. There is seldom uniformity in responsibilities of form, body, or equipment. Skills are seldom achieved. Recovery and adherence to style are seldom demonstrated. They seldom communicate. Please assume the role of counselor and teacher.

45 - 54 The color guard rarely demonstrates understanding of space, line, and/or time. Individuals rarely reflect an understanding of moving through space. There are rare moments of expressive gradations. There is rarely uniformity in equipment/dance timing and technique. Breaks and flaws are frequent. Recovery is rare. Stamina and demonstration of skills is sporadic. Lack of understanding of the music impairs support of the program. Adherence to style is rarely demonstrated.

(N.B. The question often arises, "How does one tell the difference between SELDOM and RARELY?" The difference is based on an analysis and comparison among/with the other color guards. It is a decision that rests on the assessment of the adjudicator.)

55 - 74 The color guard sometimes achieves understanding of space, line, and time. There is sometimes a lower level of consistency in the training of the performers. There are some periods of achievement with dynamic gradations. Uniformity and technique with equipment and movement is sometimes evident. Breaks and flaws still occur, recovery is only sometimes demonstrated or successful. Concentration, confidence, method, and techniques sometimes reflect training and mental focus. Consistent style is sometimes evident, and communication is attempted.

75 - 94 The color guard frequently maintains and demonstrates excellent achievement in space, line, time, and an excellent understanding of effort qualities. There is frequently consistency in all responsibilities of equipment, dance timing, and technique. Breaks and flaws are infrequent, and recovery is evident. Concentration and stamina are frequently displayed. Achievement is ongoing. Performers frequently demonstrate excellent communication of roles and skills. Methods and techniques are excellent.

95 - 100 The color guard maintains a consistently superior achievement of principles involving space, line, and time. They move through space with clarity and ease. A range of qualities and dynamics is consistently demonstrated. They display strong uniformity in responsibilities of equipment, dance, timing, and technique. They consistently have stage presence and communicate well.

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PERCUSSION

CONTENT

Musical and Technical Vocabulary, including creativity

Range of content: Purposeful use of musical and technical vocabulary

Variety: Instrumentation, color, texture, timbre, etc., within the total program

Clarity of Intent: The presentation is clear and accessible.

Simultaneous responsibilities: Musical, environmental, and physical

Reward is achieved by weighing all factors in content.

SCORE 100

ACHIEVEMENT:

Articulation and attacks/releases with clarity and precision

Uniformity of technique, phrasing, expression, interpretation, blend, balance

Rhythm accuracy, pulse control, and technical skills demonstrated at any tempo

Control of balance between winds and percussion and within percussion voices

Vertical and horizontal alignment throughout the entirety of content, within all phrases

Reward is achieved by weighing all performance factors.

SCORE 100

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WBA classifies its bands by size. All bands have an equal opportunity to fulfill the descriptions in their class.

CONTENT is a reference to all facets of the "WHAT" in percussion.

40-44 The composition SELDOM presents range, variety, and depth of the components listed in Content. There may be brief or rare phrases that demonstrate some range, variety, and depth of one or more of the components; however, those brief moments, over time, only SELDOM occur.

45-54 The composition RARELY presents range, depth, and variety of the components of Content. In comparison with SELDOM, there may not be a significant difference. In comparison, this scoring range demonstrates occasional range, depth, and variety of the components rather than brief and rare moments.

(N.B. The question often arises, "How does one tell the difference between SELDOM and RARELY?" The difference between them is based on an analysis and comparison among the percussion sections in the contest. It is a decision that rests on the assessment of the adjudicator in the contest.)

55-74 The composition SOMETIMES presents an average level of range, variety, and depth of the components. In comparison, the content is deeper and has more variety than the content offered in the prior scoring ranges. There is SOMETIMES good material; sometimes weaker material; SOMETIMES good expression; SOMETIMES there is weaker expression, etc. By comparison, the composition cannot be described using FREQUENTLY.

75-94 The composition FREQUENTLY presents an above-average level of the components on CONTENT. Likely, most of the components occur several times throughout the program and possibly in every production. By comparison, prior descriptors do not fit. From experience and by comparison, the Content does not yet meet the descriptor in the next higher level of scoring.

95-100 The composition CONSISTENTLY presents superior level of range, variety, and depth. Likely, the components are presented at the highest level throughout the program, within each production. The composition meets the highest standards and paradigms of WBA. Our organization is confident that the Content in this scoring level meets, or is very close to, percussion standards at the highest levels of the band activity.

ACHIEVEMENT is a reference to all facets of the "HOW" of percussionists.

40-44 The performers SELDOM demonstrate articulation, balance, alignment, etc. They are SELDOM able to provide a reliable tempo for the musical ensemble. There is SELDOM balance with the winds. Environmental conditions and/or staging restrict the vertical and/or horizontal alignment among percussionists or between percussionists and winds; therefore, SELDOM creating a cohesive production.

45-54 The percussionists RARELY demonstrate articulation, balance, alignment, etc. They are RARELY able to provide a reliable tempo for the ensemble. Percussive sound RARELY modulates or balances the winds. Environmental and/or staging conditions restrict the vertical and/or horizontal alignment within the percussion and between the winds and percussionists, RARELY creating a cohesive production, though moments may exist.

(N.B. As above, "How does one tell the difference between SELDOM and RARELY?" The difference between them is based on analysis and comparison. The decision rests on the assessment of the adjudicator in the contest.)

55-74 The performers SOMETIMES demonstrate articulation, balance, alignment, etc. The performers SOMETIMES provide reliable tempo for the ensemble. Percussion SOMETIMES modulates and/or balances with the winds. External or staging issues SOMETIMES compromise vertical/horizontal alignment hindering a full, cohesive production within the percussion or with the winds. There may be times when achievement improves or is at an average level.

75-94 The performers FREQUENTLY demonstrate articulation, balance, etc. They FREQUENTLY provide a reliable tempo and FREQUENTLY modulate/balance with the winds. Various external or staging issues have little impact on alignment, FREQUENTLY creating a cohesive production within the percussion and between the percussion and winds.

95-100 The performers CONSISTENTLY demonstrate the highest level of achievement throughout the program. They CONSISTENTLY provide reliable tempo, balance, and modulation with the winds. Performers CONSISTENTLY display control over external factors and challenges, providing a cohesive production consistent with any superior percussion sections, while equating or surpassing the standards of the Western Band Association.