



**2017**  
**Contest Rules**  
**And Policy**  
**Manual**

*Revised 6-6-2017*

## 2017 Marching Band Open Series, MBOS

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### **MBOS Mission Statement**

Marching Band Open Series (MBOS) exists as a division of the Winter Guard Association of Southern California (WGASC). The purpose is to cultivate personal growth through educationally competitive marching band performances in an organized forum that promotes student teamwork and self-esteem. To this end, MBOS will provide high quality performance venues, apply consistent rules and policies, and employ the finest music educators and pageantry professionals to adjudicate its performances. With an emphasis on music education, MBOS will also respect and recognize visual creativity, artistic freedom, and in doing so, reward the students, music educators, staff, and marching band fans who take part in the MBOS experience.

### **MBOS Contact Information**

Mailing address: MBOS/WGASC  
16027 Brookhurst Street, Suite G  
Fountain Valley, CA 92708-1551

Telephone: 762-49-WGASC

Marching Band Open Series (MBOS) is a subsidiary of the Winter Guard Association of Southern California (WGASC) and all revenues from MBOS are incorporated into the general operating budget of WGASC to support the activities of the membership.

## **Eligibility**

All performers at an MBOS event will be required to wear protective footwear while outside the performance area.

- 1.1 Bands composed of performers up through 12<sup>th</sup> grade shall be permitted to compete in contests governed by MBOS. Each Band appearing in an MBOS contest shall be prepared to show proof of members' age.
- 1.2 Bands whose total membership comes from the same school or schools that feed into that school and abide by the MBOS age rule may compete in the divisions provided by MBOS. Each high school band appearing in an MBOS contest shall be prepared to show proof of enrollment in sponsoring schools.
- 1.3 MBOS classifications of competition are based on the total number of musicians. All brass, woodwinds, front ensemble and battery percussion make up the total number of musicians. MBOS offers four classifications:

Marble – No more than 60 total musicians in performance

Black Opal – 55 total musicians and no more than 100 total musicians

Onyx – 95 total musicians and no more than 140 total musicians

Sapphire – 135 total musicians and no maximum number of total musicians

The overlap in the divisions allows for additional educational and competitive freedom.

**PENALTY:** Disqualification – Any Band violating any requirement in the ELIGIBILITY section shall be disqualified.

## **COMPETITION AREA**

- 2.1 For the purpose of interpretation, the competition area shall measure a minimum of one hundred sixty feet by three hundred sixty feet (160' x 360') and does not include entry ramps, track, bleachers or seating area. Bands are permitted to utilize the entire competition area for their performance. Depending on the performance venue, MBOS will authorize additional competition area space whenever possible. While the competition area will be increased whenever possible, all Bands must be prepared to perform within the minimum one hundred sixty feet by three hundred sixty feet (160' x 360') area. The field will be marked and lined every five (5) yards. Hash marks will exist, however depending on the venue may vary from stadium to stadium. MBOS will publish any sites using a field which differs from standard high school markings. Exceptions include but not limited to, conducting podiums may be placed on the track, sound mixing boards may be set up on the track, a student running a mixing board is exempt from boundary regulations.

- 2.2 For MBOS contests, a diagram (field plan) shall be made available to all competing Bands to identify the “competition area”. Once performance timing begins, no performers may leave the “competition area”. There can be no equipment choreography outside the designated “competition area”.

<b>PENALTY:</b> One-tenth (0.1) of a point penalty shall be assessed for each member for each boundary offense or violation of the “competition area”.
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## **SCORING**

- 3.1 All adjudicators with the exception of the Visual Proficiency and Music Proficiency will be located in the press box.
- 3.2 Each MBOS score sheet consists of two sub-captions each worth 100 points. Therefore, a single score sheet is worth a maximum of 200 points.

Below lists information on the intent of each caption, the judge location when evaluating that caption and the point value allotted.

### **1. Effect Visual (200)**

This Effect Visual sheet is adjudicated from the press box level and accounts for 20% of the total score. A digital recorder and a judging sheet are used to record comments. The effect Visual judge uses two sub-captions consisting of “Effectiveness of the Repertoire” and the “Effectiveness of the Performers”.

The intent of this sheet is to:

*Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.*

### **2. Effect Music (200)**

This Effect Music sheet is adjudicated from the press box level and accounts for 20% of the total score. A digital recorder and a judging sheet are used to record comments. The effect Visual judge uses two sub-captions consisting of “Effectiveness of the Repertoire” and the “Effectiveness of the Performers”.

The intent of this sheet is to:

*Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.*

## **SCORING (Continued)**

### **3. Effect Music (200)**

This Effect Music sheet is adjudicated from the press box level and accounts for 20% of the total score. A digital recorder and a judging sheet are used to record comments. The effect Visual judge uses two sub-captions consisting of “Effectiveness of the Repertoire” and the “Effectiveness of the Performers”.

The intent of this sheet is to:

*Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.*

### **4. Visual Analysis (200)**

The Visual Analysis sheet is adjudicated from the press box level and accounts for 10% of the total score. A digital recorder and a judging sheet are used to record comments. The Visual Analysis judge uses two sub-captions consisting of “Composition” and “Achievement”.

The intent of this sheet is to:

*Evaluate the skill of the writing team through the composition process. Evaluate the overall skill of the performers through the ACHIEVEMENT of their visual and simultaneous responsibilities.*

### **5. Visual Proficiency (200 points)**

The Visual Proficiency sheet is adjudicated from the field level and accounts for 10% of the total score. A digital recorder and a judge sheet are used to record comments. The Visual Proficiency Judge uses two sub-captions consisting of “Vocabulary: Form, Body & Equipment” and “Excellence of Form, Body & Equipment”.

The intent of this sheet is to:

*Evaluate the total vocabulary and reward the overall achievement of the members through their visual and simultaneous responsibilities.*

### **6. Music Analysis (200)**

The Music Analysis sheet is adjudicated from the press box level and accounts for 10% of the total score. A digital recorder and a judging sheet are used to record comments. The Music Analysis judge uses two sub-captions of “Musicianship” and “Sound/Tuning/Technique”.

**SCORING (Continued)**

The intent of this sheet is to:

*Evaluate the musical ensemble including winds and percussion. Recognize the complexity of what is being performed and acknowledge how well it is performed.*

**7. Music Proficiency (200)**

The Music Proficiency sheet is adjudicated from the field level and accounts for 10% of the total score. A digital recorder and a judging sheet are used to record comments. The Music Proficiency judge uses two sub-captions consisting of "Achievement of Musicianship" and "Method and Timing".

The intent of this caption is to:

*Evaluate the achievement of the instrumentalists. In musicianship, recognize the complexity of what is being performed and acknowledge how it is achieved.*

Our software recap program will implement the following weighting factors. The Music captions will carry 60% of the total band score and the Visual captions will carry the additional 40%.

The factoring breakdown is as follows:

<b>Music</b>	Effect	40%	<b>Visual</b>	Effect	20%
	Analysis	10%		Analysis	10%
	Proficiency	10%		Proficiency	10%
<b>Total</b>		<b>60%</b>			<b>40%</b>

**EQUIPMENT**

- 4.1 All equipment tips on rifles, flagpoles, and sabers must be padded or taped. The bottom of all props, flats and scenery made of wood, metal or PVC type plastic must be padded or taped so as not to damage the field surface.
- 4.2 Props and/or authorized equipment may be utilized or placed in the competition area by Band members at any time during the "performance time" (see Timing for clarification) or may be placed in the competition area by non-performing members prior to the start of competition. Authorized equipment may be placed on or in front of the front sidelines. No adult activity during the performance may contribute directly to the musical or visual program.
- 4.3 Definitions of authorized equipment:  
Electronics may be used at your bands own risk. MBOS takes no responsibility for supplying power. MBOS sites can provide, when available, one (1) dedicated and grounded electrical outlet providing 110 volts, with at least 15 amperes of current to be

## **EQUIPMENT (Continued)**

within fifty (50) feet of the sideline 50 yard line of the performance field for sound reinforcement systems. MBOS will allow participants to test their electronic equipment during scheduled breaks. A Director/staff badge will be required for early field entry.

- 4.3.1 Bands may manipulate their soundboard by using a remote-controlled wireless device through a self-supplied network. MBOS will provide an area near the Press Box judging area for one designated staff member to adjust the mix using wireless technology. The soundboard must remain in the competition area. MBOS does allow for a staff member or Director to run the sound board.
- 4.4 All music from traditional wind and percussion instruments, human voice or electronic instruments, must be performed by a student(s) live and in real time. The use of sampled sound (“prerecorded/sequenced”) of human voices, woodwind, brass wind, and percussion instruments are permitted. Sounds other than music such as narration or sound effects, maybe prerecorded and used without penalty. (Please see the Copyright Compliance section regarding prerecorded material.)

<b>PENALTY:</b> Five tenths of a point (0.5) penalty for each infraction.
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- 4.5 Definitions of prohibited equipment:
  - 4.5.1 No pyrotechnics, discharge of arms, pressurized canisters, dangerous materials, flammable liquids or animals will be permitted in or around the competition area. Smoke machines will not be allowed. Battery operated devices using “common use” batteries (AA, AAA, AAAA, C, D, N, 9V and button cells) are allowed.
  - 4.5.2 The use of powder, dirt or any other airborne substance that does not dissipate before the maximum interval time is strictly prohibited.
  - 4.5.3 At no time can equipment/props intentionally leave the performance area where spectator safety is at risk.

<b>PENALTY:</b> Five tenths of a point (0.5) penalty for each infraction up to Disqualification.
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## **TIMING**

- 5.1 A Band is allowed a performance time of at least seven (7) minutes and no more than eleven (11) minutes. Bands are scheduled in thirteen (13) minute intervals, with appropriate judges' breaks. Show time stops at the obvious conclusion of the bands performance.
  - 5.1.1 The end of the maximum performance time is at the obvious conclusion of the show, the last sound, or last body or equipment movement. Interval time will stop once all personnel, equipment and/or props have exited the competition area.
- 5.2 Any Band creating a delay in the schedule will be subject to penalty. The time schedule may be expanded at the option of the Contest Director, but not lessened.
  - 5.2.1 Bands competing at MBOS Contests cannot be required to perform before the time set in the latest contest schedule distributed by the MBOS/WGASC Office.

<p><b>PENALTY:</b> One-tenth (0.1) of one (1.0) point for each thirty (30) seconds, or infraction thereof, for delay of contest.</p>
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## **ENTRY**

- 6.1 All performers must enter the competition area through the designated entry gate, tunnel or ramp. Prior to the actual start of the performance time, the Band may utilize the entire stadium for set up and pre-show preparations. A thirteen (13) minute interval time is used for scheduling performances. MBOS does allow fifteen (15) minutes from the band entrance to the end of the show. In an effort to assist with the flow of the show, the line-up is scheduled with thirteen (13) minute intervals. Each band is still allowed fifteen (15) total minutes if needed. The fifteen (15) minute timing begins once the entire band is in the performance area.

**PENALTY:** Five tenths (0.5) of one (1.0) point penalty per performer for failing to use designated entry gate, tunnel or ramp.

- 6.2 Props and equipment must enter through the band entrance gate. Props may not be assembled near the Performance area in order to minimize distraction from the preceding band's performance. Following the end of the band's performance, all props and equipment must proceed in continuous movement until removed from the stadium. No gasoline powered vehicles are allowed past the band entrance gate.
- 6.3 The Band will line up at the stadium Performance Entrance gate as designated by the Contest Director to enter the competition area. Interval time will start when the Band first enters the stadium with an announcement of, "Now entering the stadium, please welcome, from (City, State) the (name of high school)." will be made. The Band may place itself anywhere in the competition area (not judged). All performers must start and remain in the competition area. At thirty (00:30) seconds of the interval time or at any specific time noted to the stadium announcer by the Band representative, the announcer will be cued to say, "Ladies and Gentlemen, please welcome our next band, from (City, State), (Name of high school and/or Band name). Performing their program (Name of Show). The Marching Band Open Series is proud to present (Name of high school/Band name)". At this time your Drum Major or Band Director may salute/acknowledge upon which performance timing will begin.
- 6.4 Once the performance begins, performers must remain in the designated competition area for the minimum performance time as designated in Rule 5.1. Performers may not re-enter the competition area during the performance time once they have exited until after the performance has concluded.

**PENALTY:** Five tenths (0.5) of one (1.0) point penalty for each performer failing to remain in the competition area for designated time or returning after they have exited before the conclusion of the performance.

## EXIT

- 7.1 All personnel, equipment and/or props must clear the competition area by the conclusion of the interval time.
- 7.2 For purposes of timing, equipment and props are considered “removed” when they cross the front competition boundary line. After the equipment/props have crossed this line, they must continue to make forward progress out of the competition area. Failure to make forward progress may result in a penalty for creating a delay in the schedule.

<b>PENALTY:</b> Disqualification.
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- 7.3 **Bands who damage the stadium field turf or track WILL BE held liable for the repair and/or replacement of damaged property. The WGASC and MBOS strongly suggest that all Bands regularly inspect their equipment for wear and follow these guidelines.**

## **COPYRIGHT**

### 8.1 Copyright:

To establish a set of rights and protections for original works of authorship or creation, the law Copyright was created. The protection of Copyright extends to musical, literary, and dramatic works to name a few. Today, any creative work that is fixed in a manner that can be perceived by human eyes or ears is able to be protected by Copyright. Protected are (1) the right to reproduce the work, (2) the right to perform the work publicly, (3) the right to display the work publicly, (4) the right to create new works based on or derived from the work and (5) the right to initially distribute the work.

### 8.2 Compliance

MBOS requires all enrolled bands to comply with all Copyright laws in regards to performance and/or arrangements of copyrighted music, visual images, spoken text, and other materials. Any prerecorded sounds used that are copyrighted must have permission obtained for their use. MBOS will request evidence of such authority.

### 8.3 No Copyright, No Performance

No band will be permitted to perform if it is not in compliance with the copyright laws of the United States. Participants must take the necessary steps to obtain and provide MBOS with evidence that it has purchased or obtained permission/license to use and arrange music performed by it, as well as any visual and/or audio images presented. MBOS will provide "Permission to Arrange" forms and compiled lists of various publishers and musical pieces to assist you in the compliance process. All bands must provide evince of written permission for custom musical arrangements from the copyright holder before they will be allowed to perform. MBOS recommends that directors begin the process of obtaining permission at least three (3) months in advance and before beginning any custom arrangements. Use of visual images in the form of artwork, props, signage, and other media also require permission/license in advance of performance. Similarly, the use of copyrighted, printed materials, spoken word and sounds require permission and license. Participating bands are required to provide MBOS with evidence of the grant of such permission. Bands should contact publishers and copyright holders directly concerning these matters.

<b>PENALTY:</b> Disqualification.
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### 8.4 MBOS Copyright Assistance

MBOS encourages you to contact the MBOS/WGASC Office when you have questions or are otherwise in doubt. If you are using a stock arrangement, please fill out a Music Copyright Compliance form. Above forms are available on the WGASC/MBOS website.

## **PENALTIES**

- 9.1 Contest Director(s) will assess all penalties. A Band has a right to challenge any penalty in consultation with the Chief Judge. Final decisions regarding penalties will remain with the Contest Director.
- 9.2 Any Band violating any rule or part of a rule, breaches standard contest etiquette or fails to comply with directions from contest personnel for which no specific penalty is provided, shall be penalized for each such violation, not less than one-tenth (0.1) of a point up to Disqualification at the discretion of the Contest Director, Lead Contest Director or Chief Judge.

## **RESOURCES**

The following documents are included in the MBOS Contest Rules Resource Section for informational purposes only:

MBOS Judge Sheets

## **Classifications**

MBOS classifications of competition are based on the total number of musicians. All brass, woodwinds, front ensemble and battery percussion make up the total number of musicians. MBOS offers four classifications:

Marble – No more than 60 total musicians in performance

Black Opal – 55 total musicians and no more than 100 total musicians

Onyx – 95 total musicians and no more than 140 total musicians

Sapphire – 135 total musicians and no maximum number of total musicians

The overlap in the divisions allows for additional educational and competitive freedom.

## **Declaring Classification**

Initial Classification shall be determined by the total number of musicians. These criteria should be used to determine classification

- All brass, woodwinds, front ensemble and battery percussion
- The caliber and potential of the unit
- The placement of the unit at the previous year's competitions

The unit will be considered ratified in its initially declared classification unless notified by the WGASC Office within three (3) days of their first show. After this time all class changes must be processed by the MBOS Administrative team. The procedures used to determine a unit's correct classification following its first show are set forth in the Procedure Manual.

All requests for class change must be submitted to MBOS/WGASC office prior to the beginning of the ensembles next competitive event.

## **Participant Application**

All monies must be paid in full to the MBOS/WGASC or as directed on the on-line registration page prior to a unit's participation in any MBOS event. All participant forms must be completed on-line via the MBOS website at [www.mbos.org](http://www.mbos.org). If you are a new band to MBOS you must request Log In credentials to register prior to the opening of MBOS Registration for the current season.

Participation fees are as follow:

**Single Performance event - \$325**

**Regional event - \$350**

**MBOS Championships - \$375**

The deadline for entry into any contest is fourteen (14) days prior to the contest. This must be done through the Director of Operations.

The MBOS will post general information on the website; including the show schedule and performance order fourteen (14) days prior to the contest. All schedules are tentative until 72 hours prior to the show.

***IF A UNIT MUST WITHDRAW FROM A CONTEST MORE THAN FOURTEEN (14) DAYS PRIOR TO THE CONTEST DATE, THE UNIT MUST DO SO VIA THE MBOS WEBSITE AND MAY INCUR AN ADMINISTRATIVE FEE. IF A UNIT WITHDRAWS LESS THAN FOURTEEN (14) DAYS PRIOR TO THE EVENT OR IS A NO SHOW TO THE EVENT A UNIT FOREFITS ALL CONTEST FEES.***

### **Staff Badges**

Each paid unit will receive 2 Director Badges for the season at the first MBOS contest you attend for the season. At Unit Check In at each show you attend you will receive 10 Complimentary wristbands for staff or unit volunteers.

### **Marching Members**

A unit director checks in his or her unit, the director will be required to give the total number of marching members. These members must be present at check in to receive the performer wristbands. The number present at check in will be compared to the number of performers that participate for accuracy. If the number of performers is different than what is given at check in the contest director will speak with the unit director. The unit will be billed the price of admission for all wristbands that exceed the number of performers. This bill must be paid before a unit can perform at their next show.

### **Regular Contests**

All contests shall be under the supervision and governed by the MBOS Contest Rules and by-laws adopted by the WGASC and MBOS. Contest shall be required to have qualified adjudication.

It is the responsibility of the MBOS Administrative team to establish the performance order for all MBOS sponsored contests and MBOS Championships.

### **Championship Contest**

Beginning in 2008, MBOS will host an annual championship contest. All monies must be paid in full to the WGASC or as directed on the on-line registration page prior to a unit's participation in any MBOS event. The deadline for entry into MBOS Championships competitions is fourteen (14) days prior to the contest. This must be done through the MBOS on line registration process.

Finalists will be announced in performance order at the preliminary awards ceremony. The Finals schedule is determined by placing bands in reverse order of score and then randomly scrambled based off the number of performing units. Eight units scrambled four and four. Ten units scrambled five and five. Twelve units scrambled four, four, and four. Fifteen units scrambled five, five, and five.

The Finals award ceremony invites all performers to participate in a full retreat. Following the retreat, the 1<sup>st</sup> place band in Finals may do a repeat performance of their show or a victory concert if they choose.



### **Preliminary and Single Format Awards:**

The following accomplishments will earn an MBOS achievement award in each classification:

- Placing 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup>
- High Music\* (Music Analysis/Music Proficiency)
- High Effect\* (Effect Music/Effect Visual)
- High Visual\* (Visual Analysis/Visual Proficiency)
- High Color Guard\* (At selected events only)
- High Percussion\* (At selected events only)

\*Minimum of two (2) units per class required to receive achievement awards. The totals used to calculate caption awards are derived from the weighted totals.

### **Finals Awards**

At each MBOS Prelims/Finals event, the following accomplishments will earn an MBOS achievement award in Finals competition:

- Placing 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup>
- High Music\* (Music Analysis/Music Proficiency)
- High Effect\* (Effect Music/Effect Visual)
- High Visual\* (Visual Analysis/Visual Proficiency)
- High Color Guard\* (At selected events only)
- High Percussion\* (At selected events only)

\*The totals used to calculate caption awards are derived from the weighted totals.

## **Affiliations**

***A JUDGE WILL NOT ADJUDICATE AT A SHOW IN WHICH A COMPETING UNIT COMPETES AND IS ONE WHICH HE/SHE HAS A FORMAL AFFILIATION AS DEFINED BELOW:***

Designers – Individuals responsible for the program concepts, written drill, movement or equipment design.

Instructors – Individuals responsible for the unit's technique or artistic instruction.

Management – Individuals responsible for the operation of the unit including travel, show booking, meeting representation or any other decision-making role relative to the unit.

Provider – Individuals who provide a product or service (costumes, supplies, etc.) to the unit.

Secondary affiliation – Family and personal relationships with any of the above-described persons could be construed as a secondary affiliation and should render that individual ineligible to judge the unit. Unit affiliation with a corps or band producing an independent unit will carry unit affiliation to the Unit as well.

All judges are required to report all affiliations to the Director of Operations and the Director of Personnel prior to the competitive season.

Timing and Penalties Judges are exempt from the affiliation requirements. If needed, the Director of Personnel has the authority to waive the secondary affiliation in order to provide a full slate of judges for a show.

Anyone receiving money from any Unit related organization is considered affiliated to that unit.

## **Consultation**

A current judge is not permitted to give any consultation to any MBOS participating unit. A consultation is defined as the attendance at, and active participation in, a unit's rehearsal, active participation in design meetings, or receiving compensation for guidance of any kind in the direction of the program.

## **Conduct**

No judge may display interest or preference toward any competing unit he/she may judge.

Wearing a unit's insignia is forbidden. Judges are encouraged to dress in a professional manner when adjudicating a contest.

## **Show Hosting**

The earliest permissible time for requests of contest dates by sponsoring persons or organizations or the next season shall be November 1<sup>st</sup>. Requests will be accepted through the MBOS/WGASC office. A sponsor must be a participant of the MBOS and must have previously competed in an MBOS sanctioned event. If there are other units that desire that weekend date, then a drawing of all interested will determine the sponsor. Any unit sponsoring an MBOS sanctioned contest is required to have all information concerning the contest in the possession of the MBOS/WGASC office by January 15<sup>th</sup>. Failure to do so may result in the cancellation of the sanctioned sponsored contest or the reassignment of the contest to another sponsor. Contest sponsors are responsible for providing a room or quiet area for the judges' usage; provide the units with dressing room facilities and restrooms (for both sexes) and a suitable stadium location.

All contest venues must have a GE front and a GE back sideline clearance of at least fifteen (15) feet, GE left and right clearances of at least fifteen (15) feet. If the requirements are not met, the show will not fulfill MBOS requirements.

Warm up schedules for units at the contest site are at the discretion of the contest host. All inquiries should be made directly to the WGASC Office. Awards, trophies, etc. are presented by class (Minimum of 2 Units per class required for Caption Awards).

The contest host is responsible for attending to all details in running the contest. The WGASC assigned Contest Director is available for assistance. The MBOS publishes a booklet titled "MBOS Show Host Handbook". The "MBOS Show Host Handbook" is available through the WGASC Office.

A list of all available show dates for the next season will be available each November.

# EMBOSS

## EFFECT VISUAL

1

EVALUATE THE EFFECTIVENESS OF THE PROGRAM AND THE PERFORMERS. THE ABILITY TO MAINTAIN A CONNECTION WITH THE AUDIENCE THROUGH A COMBINATION OF COMPONENTS CONTRIBUTES TO EFFECT. THE PERFORMERS ARE MEASURED IN PART THROUGH EXCELLENCE BUT, MORE SIGNIFICANTLY, IN THEIR ABILITY TO COMMUNICATE THE PRODUCT TO THE AUDIENCE.

### EFFECTIVENESS OF THE REPERTOIRE

- COORDINATION OF AUDIO AND VISUAL
- PACING, CONCEPT, CONTINUITY
- INTERPRETATION OF THE MUSIC
- VARIETY OF EFFECTS
- CREATIVITY AND ORIGINALITY

### EFFECTIVENESS OF THE PERFORMERS

- COMMUNICATION
- EMOTIONAL INTENSITY
- PERFORMERS ENGAGE THE AUDIENCE
- EXPRESSIVE EFFECT
- PRECISION AS EFFECT

Box 1 <b>RARELY</b> 1-29 1.....9.....19.....29	Box 2 <b>INFREQUENTLY</b> 30-49 30.....35.....43.....49	Box 3 <b>SOMETIMES</b> 50-69 50.....55.....63.....69	Box 4 <b>USUALLY</b> 70-89 70.....75.....83.....89	Box 5 <b>ALWAYS</b> 90-100 90.....92.....97.....100
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# 1

# EFFECT VISUAL



Box 1 1-29 1 ..... 9 ..... 19 ..... 29	Box 2 30-49 30 ..... 35 ..... 43 ..... 49	Box 3 50-69 50 ..... 55 ..... 63 ..... 69	Box 4 70-89 70 ..... 75 ..... 83 ..... 89	Box 5 90-100 90 ..... 92 ..... 97 ..... 100
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## THE REPERTOIRE

- DEMONSTRATES EFFECTIVE **COORDINATION** OF AUDIO AND VISUAL
- DEMONSTRATES THE **CONCEPT** CLEARLY
- INTERPRETS THROUGH **BODY AND/OR FORM** AND/OR **EQUIPMENT**
- SHOWS **CREATIVITY** AND **ORIGINALITY** IN THE USE OF THE COMPONENTS
- OFFERS CONSISTENT **PACING** THAT ENGAGES THE AUDIENCE
- DEMONSTRATES EFFECTIVE **STAGING**
- UTILIZES **AESTHETIC, INTELLECTUAL & EMOTIONAL** ENTERTAINMENT
- CREATES AN OPPORTUNITY FOR AN **EMOTIONAL RESPONSE**
- DELIVERS A **VARIETY** OF EFFECTS

THE LEVEL OF REWARD IS ACHIEVED BY WEIGHING ALL OF THE REPERTOIRE FACTORS

## THE PERFORMERS

- CREATE EFFECTIVE **COMMUNICATION** WITH THE AUDIENCE
- OFFER STRENGTH OF **ROLE(S)** AND **IDENTITY(IES)**
- HAVE A **VARIETY** OF RESPONSIBILITIES
- DEMONSTRATE AN **EMOTIONAL INTENSITY**
- DELIVER A HIGH LEVEL OF **EXCELLENCE** TO CONTRIBUTE TO THE EFFECT
- OFFER A SIGNIFICANT **UNDERSTANDING OF THEIR RESPONSIBILITIES**
- **ENGAGE** THE AUDIENCE
- DELIVER **DETAIL AND NUANCE**

THE LEVEL OF REWARD IS ACHIEVED BY WEIGHING ALL OF THE PERFORMANCE FACTORS

# EMBOSS

## EFFECT MUSIC

2

EVALUATE THE EFFECTIVENESS OF THE PROGRAM AND THE PERFORMERS. THE ABILITY TO MAINTAIN A CONNECTION WITH THE AUDIENCE THROUGH A COMBINATION OF COMPONENTS CONTRIBUTES TO EFFECT. THE PERFORMERS ARE MEASURED IN PART THROUGH EXCELLENCE BUT, MORE SIGNIFICANTLY, IN THEIR ABILITY TO COMMUNICATE THE PRODUCT TO THE AUDIENCE.

### EFFECTIVENESS OF THE REPERTOIRE

- COORDINATION OF AUDIO AND VISUAL
- PACING, CONCEPT, CONTINUITY
- INTERPRETATION OF THE MUSIC
- VARIETY OF EFFECTS
- CREATIVITY AND ORIGINALITY

### EFFECTIVENESS OF THE PERFORMERS

- COMMUNICATION
- EMOTIONAL INTENSITY
- PERFORMERS ENGAGE THE AUDIENCE
- EXPRESSIVE EFFECT
- PRECISION AS EFFECT

Box 1 <b>RARELY</b> 1-29 1.....9.....19.....29	Box 2 <b>INFREQUENTLY</b> 30-49 30.....35.....43.....49	Box 3 <b>SOMETIMES</b> 50-69 50.....55.....63.....69	Box 4 <b>USUALLY</b> 70-89 70.....75.....83.....89	Box 5 <b>ALWAYS</b> 90-100 90.....92.....97.....100
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# 2

# EFFECT MUSIC



Box 1 1-29	Box 2 30-49	Box 3 50-69	Box 4 70-89	Box 5 90-100
1 ..... 9 ..... 19 ..... 29	30 ..... 35 ..... 43 ..... 49	50 ..... 55 ..... 63 ..... 69	70 ..... 75 ..... 83 ..... 89	90 ..... 92 ..... 97 ..... 100

## THE REPERTOIRE

- DEMONSTRATES EFFECTIVE **COORDINATION** OF AUDIO AND VISUAL
- DEMONSTRATES THE **CONCEPT** CLEARLY
- SHOWS **CREATIVITY** AND **ORIGINALITY** IN THE USE OF THE COMPONENTS
- OFFERS CONSISTENT **PACING** THAT ENGAGES THE AUDIENCE
- DEMONSTRATES EFFECTIVE **STAGING**
- UTILIZES **AESTHETIC, INTELLECTUAL & EMOTIONAL** ENTERTAINMENT
- CREATES AN OPPORTUNITY FOR AN **EMOTIONAL RESPONSE**
- DELIVERS A **VARIETY** OF EFFECTS

THE LEVEL OF REWARD IS ACHIEVED BY WEIGHING ALL OF THE REPERTOIRE FACTORS

## THE PERFORMERS

- CREATE EFFECTIVE **COMMUNICATION** WITH THE AUDIENCE
- OFFER A **VARIETY** OF MUSICAL RESPONSIBILITIES
- DEMONSTRATE AN **EMOTIONAL INTENSITY**
- DELIVER A HIGH LEVEL OF **EXCELLENCE** TO CONTRIBUTE TO THE EFFECT
- OFFER A SIGNIFICANT **UNDERSTANDING OF THEIR RESPONSIBILITIES**
- **ENGAGE** THE AUDIENCE
- DELIVER **DETAIL AND NUANCE**

THE LEVEL OF REWARD IS ACHIEVED BY WEIGHING ALL OF THE PERFORMANCE FACTORS

# EMBOSS

## EFFECT MUSIC

3

EVALUATE THE EFFECTIVENESS OF THE PROGRAM AND THE PERFORMERS. THE ABILITY TO MAINTAIN A CONNECTION WITH THE AUDIENCE THROUGH A COMBINATION OF COMPONENTS CONTRIBUTES TO EFFECT. THE PERFORMERS ARE MEASURED IN PART THROUGH EXCELLENCE BUT, MORE SIGNIFICANTLY, IN THEIR ABILITY TO COMMUNICATE THE PRODUCT TO THE AUDIENCE.

### EFFECTIVENESS OF THE REPERTOIRE

- COORDINATION OF AUDIO AND VISUAL
- PACING, CONCEPT, CONTINUITY
- INTERPRETATION OF THE MUSIC
- VARIETY OF EFFECTS
- CREATIVITY AND ORIGINALITY

### EFFECTIVENESS OF THE PERFORMERS

- COMMUNICATION
- EMOTIONAL INTENSITY
- PERFORMERS ENGAGE THE AUDIENCE
- EXPRESSIVE EFFECT
- PRECISION AS EFFECT

Box 1 <b>RARELY</b> 1-29 1.....9.....19.....29	Box 2 <b>INFREQUENTLY</b> 30-49 30.....35.....43.....49	Box 3 <b>SOMETIMES</b> 50-69 50.....55.....63.....69	Box 4 <b>USUALLY</b> 70-89 70.....75.....83.....89	Box 5 <b>ALWAYS</b> 90-100 90.....92.....97.....100
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# 3

# EFFECT MUSIC



Box 1 1-29	Box 2 30-49	Box 3 50-69	Box 4 70-89	Box 5 90-100
1 ..... 9 ..... 19 ..... 29	30 ..... 35 ..... 43 ..... 49	50 ..... 55 ..... 63 ..... 69	70 ..... 75 ..... 83 ..... 89	90 ..... 92 ..... 97 ..... 100

## THE REPERTOIRE

- DEMONSTRATES EFFECTIVE **COORDINATION** OF AUDIO AND VISUAL
- DEMONSTRATES THE **CONCEPT** CLEARLY
- SHOWS **CREATIVITY** AND **ORIGINALITY** IN THE USE OF THE COMPONENTS
- OFFERS CONSISTENT **PACING** THAT ENGAGES THE AUDIENCE
- DEMONSTRATES EFFECTIVE **STAGING**
- UTILIZES **AESTHETIC, INTELLECTUAL & EMOTIONAL** ENTERTAINMENT
- CREATES AN OPPORTUNITY FOR AN **EMOTIONAL RESPONSE**
- DELIVERS A **VARIETY** OF EFFECTS

## THE PERFORMERS

- CREATE EFFECTIVE **COMMUNICATION** WITH THE AUDIENCE
- OFFER A **VARIETY** OF MUSICAL RESPONSIBILITIES
- DEMONSTRATE AN **EMOTIONAL INTENSITY**
- DELIVER A HIGH LEVEL OF **EXCELLENCE** TO CONTRIBUTE TO THE EFFECT
- OFFER A SIGNIFICANT **UNDERSTANDING OF THEIR RESPONSIBILITIES**
- **ENGAGE** THE AUDIENCE
- DELIVER **DETAIL AND NUANCE**

THE LEVEL OF REWARD IS ACHIEVED BY WEIGHING ALL OF THE REPERTOIRE FACTORS

THE LEVEL OF REWARD IS ACHIEVED BY WEIGHING ALL OF THE PERFORMANCE FACTORS

# EMBOS

4

## VISUAL ANALYSIS

EVALUATE THE SKILL OF THE WRITING TEAM THROUGH THE COMPOSING PROCESS. EVALUATE THE OVERALL SKILL OF THE PERFORMERS THROUGH THE ACHIEVEMENT OF THEIR VISUAL AND SIMULTANEOUS RESPONSIBILITIES.

### COMPOSITION

- LOGICAL DEVELOPMENT OVER TIME
- DEPTH AND LAYERING OVER TIME
- UNITY OF DESIGN
- QUALITY AND VARIETY OF THE ORCHESTRATION
- ENHANCEMENT OF THE MUSICAL STRUCTURE

### ACHIEVEMENT

- DEMONSTRATION OF ENSEMBLE TRAINING
- CLARITY OF FORM, BODY & EQUIPMENT
- CONSISTENCY AND PRECISION THROUGHOUT THE ENSEMBLE
- VARIETY OF RESPONSIBILITIES

Box 1 <b>RARELY</b> 1-29	Box 2 <b>INFREQUENTLY</b> 30-49	Box 3 <b>SOMETIMES</b> 50-69	Box 4 <b>USUALLY</b> 70-89	Box 5 <b>ALWAYS</b> 90-100
1.....9.....19.....29	30.....35.....43.....49	50.....55.....63.....69	70.....75.....83.....89	90.....92.....97.....100

# 4

# VISUAL ANALYSIS



Box 1 1-29 1.....9.....19.....29	Box 2 30-49 30.....35.....43.....49	Box 3 50-69 50.....55.....63.....69	Box 4 70-89 70.....75.....83.....89	Box 5 90-100 90.....92.....97.....100
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## COMPOSITION

- DISPLAYS AN **INTEGRATED AND UNIFIED** DEVELOPMENT
- DISPLAYS **QUALITY OF COMPOSITION** IN BODY / FORM / EQUIPMENT
- DISPLAYS **PHRASING AND THE MUSICAL STRUCTURE**
- CREATES A DISPLAY OF THE **ELEMENTS OF DESIGN**
- SHOWS **CREATIVITY, ORIGINALITY AND VARIETY**
- OFFERS **DETAIL AND NUANCE** THROUGH EXPRESSION AND DESIGN
- DISPLAYS **EMPHASIS AND/OR TOTALLY**
- DISPLAYS A **COMPLIMENTARY AND INTEGRATED** AUXILIARY

## ACHIEVEMENT

- DISPLAYS **ACHIEVEMENT IN BODY / FORM / EQUIPMENT**
- OFFERS A VARIETY OF **CHALLENGES**
- DISPLAYS **COMPATIBILITY BETWEEN CHALLENGES AND ACHIEVEMENT**
- DELIVERS **ACHIEVEMENT OF EXPRESSIVE OPPORTUNITIES**
- OFFERS AN UNDERSTANDING THAT PERFORMERS ARE **WELL-TRAINED**
- DISPLAYS **CONSISTENCY AND PRECISION**
- SHOWS **ACHIEVEMENT OF A RANGE OF SKILLS**

THE LEVEL OF REWARD IS ACHIEVED BY  
WEIGHING ALL OF THE ELEMENTS OF  
THE VISUAL COMPOSITION

THE LEVEL OF REWARD IS ACHIEVED BY  
WEIGHING ALL OF THE PERFORMANCE FACTORS

# MEMBOS

## VISUAL

5

### PROFICIENCY

EVALUATE THE TOTAL VOCABULARY AND REWARD THE OVERALL ACHIEVEMENT OF THE MEMBERS THROUGH THEIR VISUAL AND SIMULTANEOUS RESPONSIBILITIES.

#### VOCABULARY: FORM, BODY & EQUIPMENT

- VARIETY OF FORM, BODY & EQUIPMENT
- SIMULTANEOUS RESPONSIBILITIES
- USE OF EXPRESSIVE COMPONENTS
- VARIATIONS IN LINE, SPACE, ORIENTATION, ETC.
- ENVIRONMENTAL CHALLENGES
- CHANGES OF METER, PULSE AND TEMPO

#### ACHIEVEMENT: FORM, BODY & EQUIPMENT

- DEMONSTRATION OF TRAINING AND RECOVERY
- HANDLING SIMULTANEOUS RESPONSIBILITIES
- CONTROL OF FORM, BODY & EQUIPMENT
- CONTROL OF EXPRESSION, STYLE & TECHNIQUE
- PRECISION WITH RESPECT TO THE CHALLENGE
- METER, PULSE & TEMPO CONTROL

Box 1 <b>RARELY</b> 1-29	Box 2 <b>INFREQUENTLY</b> 30-49	Box 3 <b>SOMETIMES</b> 50-69	Box 4 <b>USUALLY</b> 70-89	Box 5 <b>ALWAYS</b> 90-100
1.....9.....19.....29	30.....35.....43.....49	50.....55.....63.....69	70.....75.....83.....89	90.....92.....97.....100



# VISUAL PROFICIENCY



Box 1 1-29	Box 2 30-49	Box 3 50-69	Box 4 70-89	Box 5 90-100
1.....9.....19.....29	30.....35.....43.....49	50.....55.....63.....69	70.....75.....83.....89	90.....92.....97.....100

## VOCABULARY

- DISPLAYS THE **DEPTH AND RANGE** OF FORM, BODY & EQUIPMENT
- DISPLAYS **SIMULTANEOUS RESPONSIBILITIES**
- OFFERS A **VARIETY OF EXPRESSIVE QUALITIES**
- OFFERS VARIATIONS IN **SPACE, LINE, ORIENTATION, ETC.**
- SHOWS CHALLENGE WITH REGARD TO **ENVIRONMENTAL ISSUES**
- OFFERS **VARIETY** IN FORM, BODY & EQUIPMENT
- DISPLAYS **DEPTH** OF CHANGES IN **MUSIC, METER & PULSE**

## ACHIEVEMENT

- DISPLAYS **TRAINING**
- ACHIEVES **SIMULTANEOUS RESPONSIBILITIES**
- DISPLAYS ACHIEVEMENT IN **CONTROL AND RECOVERY**
- DISPLAYS ACHIEVEMENT OF **CHANGES IN STYLE AND TECHNIQUES**
- ACHIEVES **EXPRESSIVE RESPONSIBILITIES**
- DEMONSTRATES **CONTROL OF METER, PULSE & TEMPO**

THE LEVEL OF REWARD IS ACHIEVED BY WEIGHING ALL OF THE INDIVIDUAL FACTORS

THE LEVEL OF REWARD IS ACHIEVED BY WEIGHING ALL OF THE PERFORMANCE FACTORS

# EMBOSS

## MUSIC

6

## ANALYSIS

EVALUATE THE MUSICAL ENSEMBLE INCLUDING WINDS AND PERCUSSION. RECOGNIZE THE COMPLEXITY OF WHAT IS BEING PERFORMED AND ACKNOWLEDGE HOW WELL IT IS PERFORMED.

### MUSICIANSHIP

- CONSIDERS SHAPING AND INFLECTION
- CONSIDERS QUALITY PHRASING AND EXPRESSION
- CONSIDERS IDIOMATIC INTERPRETATION
- CONSIDERS DEPTH OF THE MUSICAL CHALLENGE
- CONSIDERS THE ENVIRONMENTAL CHALLENGES

### SOUND, TUNING & TECHNIQUE

- OFFERS CONSISTENCY OF TIMBRE, SONORITY AND TUNING
- CONSIDERS BREATH SUPPORT AND EMBOUCHURE
- CONSIDERS BALANCE OF WINDS AND PERCUSSION
- OFFERS COHESIVENESS WITH RESPECT TO ARTICULATION AND TEMPO
- SUCCEEDS IN CONSIDERING THEIR ENVIRONMENTAL CHALLENGES

Box 1 <b>RARELY</b> 1-29	Box 2 <b>INFREQUENTLY</b> 30-49	Box 3 <b>SOMETIMES</b> 50-69	Box 4 <b>USUALLY</b> 70-89	Box 5 <b>ALWAYS</b> 90-100
1.....9.....19.....29	30.....35.....43.....49	50.....55.....63.....69	70.....75.....83.....89	90.....92.....97.....100

# 6

# MUSIC ANALYSIS



Box 1 1-29	Box 2 30-49	Box 3 50-69	Box 4 70-89	Box 5 90-100
1...9...19...29	30...35...43...49	50...55...63...69	70...75...83...89	90...92...97...100

## MUSICIANSHIP

- CONSIDERS FOCUSED PHRASING IN WINDS AND PERCUSSION
- CONSIDERS QUALITY ACCENTUATION IN WINDS AND PERCUSSION
- CONSIDERS UNIFORM ACCENTUATION IN WINDS AND PERCUSSION
- CONSIDERS UNIFORM DYNAMICS IN WINDS AND PERCUSSION
- CONSIDERS APPROPRIATE STYLE FOR ANY CHOSEN IDIOM
- CONSIDERS RANGE OF MUSICAL DEMANDS
- SUCCEEDS WITH ENVIRONMENTAL CHALLENGES

## SOUND, TUNING & TECHNIQUE

- OFFERS FOCUSED PHRASING AND CENTERED PITCH
- DEMONSTRATES CHARACTERISTIC TONE IN WINDS AND PERCUSSION
- DEMONSTRATES PROPER TUNING AND CONTROL OF TONE
- DEMONSTRATES PROPER BALANCE
- DEMONSTRATES CONTROL OF PRECISION AND TEMPO
- CONSIDERS RHYTHMIC INTERPRETATION
- SUCCEEDS CONSIDERING ENVIRONMENTAL CHALLENGES

THE LEVEL OF REWARD IS ACHIEVED BY  
WEIGHING ALL OF THE FACTORS  
OF MUSICIANSHIP

THE LEVEL OF REWARD IS ACHIEVED BY  
WEIGHING ALL OF THE PERFORMANCE FACTORS

# EMBOSS

## MUSIC

### PROFICIENCY

7

EVALUATE THE ACHIEVEMENT OF THE INSTRUMENTALISTS. IN MUSICIANSHIP, RECOGNIZE THE COMPLEXITY OF WHAT IS BEING PERFORMED AND ACKNOWLEDGE HOW IT IS ACHIEVED.

#### MUSICIANSHIP

- CONSIDERS SHAPING AND INFLECTION
- CONSIDERS PHRASING AND EXPRESSION
- CONSIDERS IDIOMATIC INTERPRETATION
- CONSIDERS DEPTH OF THE MUSICAL CHALLENGE
- CONSIDERS THE ENVIRONMENTAL CHALLENGES

#### ACHIEVEMENT

- DEMONSTRATES NOTE ACCURACY AND TUNING
- DEMONSTRATES ATTACKS AND RELEASES
- DEMONSTRATES UNIFORMITY OF ARTICULATION AND ENUNCIATION
- DEMONSTRATES CONTROL OF TEMPO AND PULSE
- SUCCEEDS CONSIDERING THE ENVIRONMENTAL CHALLENGES
- ARM AND WRIST TECHNIQUES FOR PERCUSSIONISTS

Box 1 <b>RARELY</b> 1-29	Box 2 <b>INFREQUENTLY</b> 30-49	Box 3 <b>SOMETIMES</b> 50-69	Box 4 <b>USUALLY</b> 70-89	Box 5 <b>ALWAYS</b> 90-100
1.....9.....19.....29	30.....35.....43.....49	50.....55.....63.....69	70.....75.....83.....89	90.....92.....97.....100



# 7

# MUSIC PROFICIENCY



Box 1 1-29	Box 2 30-49	Box 3 50-69	Box 4 70-89	Box 5 90-100
1 . . . . . 9 . . . . . 19 . . . . . 29	30 . . . . . 35 . . . . . 43 . . . . . 49	50 . . . . . 55 . . . . . 63 . . . . . 69	70 . . . . . 75 . . . . . 83 . . . . . 89	90 . . . . . 92 . . . . . 97 . . . . . 100

## MUSICIANSHIP

- CONSIDERS QUALITY **PHRASING AND EXPRESSION**
- CONSIDERS A VARIETY OF **DYNAMICS** WITH QUALITY AND CONTROL
- CONSIDERS **UNIFORM IDIOMATIC INTERPRETATION**
- CONSIDERS THE **SUBTLETIES AND NUANCES** OF THE MUSIC
- CONSIDERS **MUSICAL CHALLENGES** WITHIN THE ENVIRONMENT
- CONSIDERS A **RANGE** OF MUSICAL DEMANDS
- CONSIDERS PHRASES **UNIFORMLY** WITH EXPRESSION
- CONSIDERS SUCCESS WITH THE **MUSICAL CHALLENGES**

## ACHIEVEMENT

- DEMONSTRATE PROPER **ARTICULATION**
- DEMONSTRATE A CONTROL OF **RHYTHM AND TEMPO**
- DEMONSTRATE ACHIEVEMENT IN **ATTACKS AND RELEASES**
- DEMONSTRATE QUALITY AND CONTROL OF **AIR FLOW**
- DEMONSTRATE **PITCH** THAT IS **FOCUSED AND CENTERED**
- DEMONSTRATE **CHARACTERISTIC TONE**
- DEMONSTRATE SUCCESS WITH **ENVIRONMENTAL CHALLENGES**
- DEMONSTRATES MASTERY OF **MUSICAL/PHYSICAL SKILLS** INHERENT IN THE PROGRAM

THE LEVEL OF REWARD IS ACHIEVED BY WEIGHING ALL OF THE FACTORS OF MUSICIANSHIP

THE LEVEL OF REWARD IS ACHIEVED BY WEIGHING ALL OF THE PERFORMANCE FACTORS