

TO: Area E Marching Contest Participants
FROM: Rick Varela, Contest Coordinator
DATE: October, 2017
SUBJECT: **CONTEST INFORMATION**

The following information is provided for the upcoming UIL Area E Marching Contest to be held at Cuero High School Gobbler Stadium on Saturday, October 28, 2017. You will be responsible for all information and local ground rules included in this packet, so please read carefully. If you have any questions or concerns you can email me at rvarela@cueroisd.org.

1. All UIL rules will be in effect, so please read and be familiar with the UIL Constitution and Contest Rules, as well as the ground rules included in this information packet. Do not risk disqualification. Copies of the adjudication procedures, terms, and score sheets, along with other valuable resource material, are available on the music pages of the State UIL website at <http://www.uil texas.org/music/marching-band>.
2. Twenty-six (26) 3A bands qualified for the Prelims this year, ten (10) will advance to Finals, and five (5) will be certified to the State Marching Band Contest. In addition, eleven (11) 2A bands qualified for the 2A portion of Area E. The first 3A band will perform in the Prelims at 8:30 AM, followed by the 2A Contest at 4:45 PM, and concluding with the 3A Finals beginning at 8:00 PM. See the Contest Schedule for full details.
3. Arrive at Cuero High School 30 minutes prior to your scheduled warm-up time. Have your buses unload students in the parking lot designated for BUS PARKING on visitor side of Gobbler Stadium. **Your equipment trucks will park in the parking lot on East side of the stadium.** A monitor will meet you and stay with you until you have left the field and returned to your buses. **INFORM YOUR SPOUSE, BAND STAFF, SUPERINTENDENT, AND PRINCIPALS** that they may **NOT** park in the bus or truck parking lots. Spectator parking will be in the West Side Stadium lot as well as the Intermediate and Junior High Campuses.
4. Warm-up **"AREA A"** will be located in front of the HIGH SCHOOL. **"AREA B"** will be located in front of the HIGH SCHOOL. (See Map). **BOTH ARE OUTSIDE WARM UPS. NO PIT WARMUPS OR SOUNDS ARE ALLOWED IN THE TRUCK PARKING AREA OR ANY AREA OTHER THAN "OFFICIAL" BAND WARM UP.**
5. The contest will operate on satellite (cell phone) time. Warm-up time is 30 minutes. Your time includes entering and exiting the warm up room. At the **25 minute mark**, you will need to start moving your band out of the warm up area. There will be no tuners, chairs, or stands in percussion areas. Percussion warm-up time will be identical to that of their respective bands.
6. Our Stadium has artificial turf with painted standard markings. Any pit or prop equipment pushed or pulled on the field surface **must have large inflatable tires or tires with a minimum of 8 inch wheels** (pneumatic wheels/never flat). Any equipment with smaller wheels must be **lifted** and placed into position!!! We will have some tarps available to place them on **(Not for your entire Front Ensemble)**.

Anything that leaves a residue on the turf will not be permitted (i.e. Glitter, confetti, and powder). Also, no water or drinks of any kind on the turf field.

CUERO GOBBLER STADIUM TURF FIELD RULES

No one is allowed on the sidelines without the approval of stadium management.

All equipment on wheels must not be moved across the field, unless they are Pneumatic/Never flat tires. Please move other equipment around the outside boundaries of the field, stay on track when moving equipment.

The use of high heels or track spikes over 1/4 inch are prohibited.

Pointed objects or objects with sharp and uneven edges are prohibited on the track and field. This includes any props used by cheerleaders, band, or drill team.

Spectators are not allowed on the field before or after the event.

Sport drinks or soft drinks are not allowed on the field or track.

No open flames, space heaters, dry ice, nitrous oxide, flaming batons or pyrotechnics are allowed on the synthetic field surface.

GENERATORS MUST HAVE A BARRIER IF UTILIZED ON TURF.

No metal stakes are allowed on the field.

No live animals are permitted on the track or turf field.

There is an 8-lane artificial surface track around the football field which may be used to move equipment and personnel. All gasoline-powered vehicles must have protection under the chassis, and be free of leaks. Electric vehicles need no such protection.

7. Bands will enter the stadium from the Visitor Side (see Stadium Map) and wait near the starting line while the preceding band is performing. The front line (ensemble/props) will enter on the Visitor Side (see Stadium Map). An extended goal line is used as starting point. As the preceding band clears the field, your band will be moved to the starting line (goal line) to enter the field. When the monitor instructs you to move your band on to the field you will have 5 minutes to move into your starting position. As the 5:00 set-up period begins, the Stadium Announcer will say “**(Name of School) High School, you may now enter the field to prepare for your performance.**” Bands may use these 5 minutes in any way deemed appropriate to assume the starting position and prepare to begin the show. Activities may include warm-up and/or cadence. The show will **OFFICIALLY** begin when all 5:00 of the set-up time has expired.
8. **SCOREBOARD TIMING:** Timing for the 5-minute set-up period and the 8-minute show will be kept on the scoreboard clock. When the band is instructed to enter the field to begin its set up period, the clock will begin counting down from 5 minutes. When the clock reaches 0:45, the band on the field will be introduced. When the clock reaches 0:20, the drum majors will be introduced **AND** the scoreboard clock will be reset to 8:00 in preparation for the beginning of the show. The remainder of the 5:00 set-up period will be kept by stop watch in the press box. When the clock moves from 8:00 to 7:59 judging of the band will begin. At the conclusion of the contest show the band will then have 2 minutes to exit the field and clear all equipment. **REVIEW THE ANNOUNCER SCRIPT THAT WAS EMAILED TO ALL HEAD DIRECTORS FOR DETAILS ON THE 5:00 TIMING PROCEDURES.** (NOTE: Should the stadium clock malfunction, official time will be kept on a stop watch in the Press Box.)
9. **EXIT FROM THE FIELD:** After the show is concluded, each band has TWO minutes to exit the field. While exiting the field, the band may play, march-off to a drum cadence, etc. It must be, however, evident the band is exiting the field. It is the intent of the timing rule that a marching band’s contest routine be completed within the 8 minute time limit. The end of the performance should be clearly evident in the show design (final set, end of the wind music, drum major bow, etc.). Continued playing and marching after that point not for the sole purpose of clearing the field will be interpreted as a continuation of the performance and **SHALL RESULT IN DISQUALIFICATION**. At the end of the designated 2 minutes there should be no more sound being generated by instruments or verbal cadence. **See Stadium Map for exit directions.**
10. There will be water available for the students at WARM UP, HOLDING AND EXIT stations. We encourage all directors to allow their students to remove coats and hats after they perform and to possibly provide additional water for their students.
11. All band members are to remain off the field except during their performance. Band directors are asked to strictly enforce this. Directors will be held responsible for the behavior of their students.
12. **VERIFICATION MEETING** for the directors immediately following the 3A Prelims will take place in the **HOSPITALITY ROOM (CAFETERIA of the high school)**, and in the **PRESS BOX** immediately following the **3A FINALS**. Verification for 2A will be at 9:00 PM in the Hospitality Room (High School Cafeteria).
13. Be aware there are rules prohibiting balloons and noisemakers (such as air horns, cow bells) in the stadium. **It is YOUR responsibility to inform your parents and supporters that items such as these will not be allowed in the stadium.**

14. Admission for the general public is \$5.00 per person. Children age 5 and under enter free of charge. The Ticket booth on the home side (south end of the Stadium) will open at approximately 7:30 AM. All seating is general admission, and is on a first-come first-served basis. "Seat saving" will not be tolerated. Security personnel will enforce this if necessary. Please ask your fans to cooperate.
15. Please inform parents that all umbrellas and any other type of shading devices must be fully closed and lowered while bands are performing so that all audience members can have full view of the shows.
16. Band students and band sponsors will be allowed free admission to the visitor's stands. Students must wear some type of band uniform, or have a band director present to identify them as band members, to be allowed admission to the visitor's stands. Any band student or band sponsor who wishes to view the contest from the home side must pay the \$5.00 admission fee.
17. There will be NO changing rooms. Restrooms are also located in close proximity to the warm up rooms, and on both sides of the stadium.
18. **VIDEO RESTRICTIONS:** The **ONLY** video recording that will be allowed in the Stadium will be by bands which have signed the Video Consent agreement with UIL. At check-in, those schools will receive a video pass which will allow them access to record **ONLY** their band from the designated video area at the Press Box (see map of Recording Area). Designated video operators will have the same 5 minute set up time as the band's set up time and the same 2 minutes following the band's performance to vacate the designated recording area. Please inform your parents there will be **NO OTHER RECORDING EQUIPMENT ALLOWED IN THE STADIUM.**
19. Passes for school personnel, i.e. bus drivers, assistant directors, other school administrators, etc., will be available at check-in. Gate passes are **NOT** for parents; parents who are accompanying your band are expected to sit on the Visitor side of the stadium with the students. Parents who wish to sit on the home side must pay the \$5.00 admission fee.
20. Access in and out of the seating area will be restricted during each band's performance. **Please inform your fans and students of this courtesy rule, and advise them to show up at least 30 minutes before YOUR band performs.**
21. Concession stand will be provided on South side of the stadium, as well as mobile drink stations underneath the stadium, courtesy of The Cuero Gobbler Band Boosters. **PLEASE FREQUENT THEM OFTEN!**
22. T-shirts and other souvenir items will be available at the contest.
23. There will be an awards ceremony on the track following the last band performance of the 3A Prelims and another combined ceremony for the 2A Contest and 3A Finals following the 3A Finals. All drum majors should report to the track during the last band to prior to each ceremony.

NO OUTSIDE FOOD DELIVERIES TO THE STADIUM OR SCHOOL WILL BE ALLOWED. THE BOOSTERS HAVE GREAT CONCESSIONS AVAILABLE FOR YOUR STUDENTS.

Please keep in mind that operating a contest of this magnitude requires tremendous planning. Our volunteers will do their best to make this a great experience for you and your band; however, you can help by making sure that your students, staff members, and parents adhere to the rules. We have had great experiences in the past, and we hope to continue that tradition.

Enclosed are maps of our campus, our buildings, and the general area. If you have any questions, please call my cell at 361-228-5124 at any time. On behalf of the Cuero Gobbler Band and staff, we want to wish you and your band the best of luck.

Rick Varela, Director of Bands
Cuero ISD
361-228-5124
rvarela@cueroisd.org

UIL 2A/3A AREA E MARCHING CONTEST SCHEDULE

Saturday, October 28, 2017 - Cuero High School - Cuero, Texas

REGION	SCHOOL	WARM-UP SITE	WARM-UP BEGINS	WARM-UP VACATED	PERFORMANCE TIME
	CONFERENCE 3A PRELIMS				
28	Lyford HS	A	7:45	8:15	8:30
14	San Diego HS	B	8:00	8:30	8:45
14	Odem HS	A	8:15	8:45	9:00
13	Edna HS	B	8:30	9:00	9:15
14	Goliad HS	A	8:45	9:15	9:30
11	Cotulla HS	B	9:00	9:30	9:45
12	Poth HS	A	9:15	9:45	10:00
13	Industrial HS	B	9:30	10:00	10:15
	BREAK				
			9:45	10:15	10:30
12	Blanco HS	A	10:00	10:30	10:45
14	George West HS	B	10:15	10:45	11:00
12	Marion HS	A	10:30	11:00	11:15
14	Falfurrias HS	B	10:45	11:15	11:30
14	Taft HS	A	11:00	11:30	11:45
11	Jourdanton HS	B	11:15	11:45	12:00
28	Santa Rosa HS	A	11:30	12:00	12:15
13	Hitchcock HS	B	11:45	12:15	12:30
13	Palacios HS	A	12:00	12:30	12:45
	BREAK				
			12:15	12:45	1:00
	BREAK				
			12:30	1:00	1:15
14	Mathis HS	B	12:45	1:15	1:30
14	London HS	A	1:00	1:30	1:45
14	Skidmore-Tynan HS	B	1:15	1:45	2:00
12	Randolph HS	A	1:30	2:00	2:15
12	Luling HS	B	1:45	2:15	2:30
14	Santa Gertrudis HS	A	2:00	2:30	2:45
11	Natalia HS	B	2:15	2:45	3:00
13	East Bernard HS	A	2:30	3:00	3:15
12	Yoakum HS	B	2:45	3:15	3:30
	PRELIM VERIFICATON				
			3:00	3:30	3:45
	RESULTS				
			3:15	3:45	4:00
			3:30	4:00	4:15
	CONFERENCE 2A PRELIM/FINALS				
			3:45	4:15	4:30
28	La Villa HS	A	4:00	4:30	4:45
13	Louise HS	B	4:15	4:45	5:00
14	Three Rivers HS	A	4:30	5:00	5:15
11	Sabinal HS	B	4:45	5:15	5:30
12	Falls City HS	A	5:00	5:30	5:45
			5:15	5:45	6:00
13	Ganado HS	B	5:30	6:00	6:15
28	Santa Maria HS	A	5:45	6:15	6:30
14	Ben Bolt HS	B	6:00	6:30	6:45
11	Charlotte HS	A	6:15	6:45	7:00
12	Kenedy HS	B	6:30	7:00	7:15
14	Premont HS	A	6:45	7:15	7:30
	CONFERENCE 3A FINALS				
			7:00	7:30	7:45
	FINALIST # 1	B	7:15	7:45	8:00
	FINALIST # 2	A	7:30	8:00	8:15
	FINALIST # 3	B	7:45	8:15	8:30
	FINALIST # 4	A	8:00	8:30	8:45
	FINALIST # 5	B	8:15	8:45	9:00
	FINALIST # 6	A	8:30	9:00	9:15
	FINALIST # 7	B	8:45	9:15	9:30
	FINALIST # 8	A	9:00	9:30	9:45
	FINALIST # 9	B	9:15	9:45	10:00
	FINALIST # 10	A	9:30	10:00	10:15
	FINALS VERIFICATION				
	RESULTS				



CUERO INDEPENDENT SCHOOL DISTRICT

960 East Broadway
Cuero, Texas 77954
Phone (361) 275-1914
FAX (361) 275-2981

Micah Dyer, Ed.D.
Superintendent of Schools
mdyer@cueroisd.org

Kathy Stanfill
Secretary to the Superintendent
kstanfill@cueroisd.org

10/12/2017

Welcome Directors and Bands,

We welcome you and are honored to host the 2017 UIL Area E Marching Contest at Cuero ISD's, Gobbler Stadium. This is a culminating day of the many hours of hard work, perseverance, dedication you have put in since the hot summer months till now. Be proud of all your achievements up to this point and give it your best when you take the field. If we can be of service to you or you need anything, do not hesitate to ask a contest official or one of our CISD employees. We hope you enjoy our facilities as much as we do. Once again welcome to Cuero ISD; Good Luck, Do Your Best, and Perform Like Champions!!!

For The Children,

Dr. Micah A. Dyer
Superintendent
Cuero ISD

Cuero I.S.D. School Board

B.J. Drehr – President Courtney Moore - Vice President Gerard Gonzales - Secretary
Donnie Garrison Bill Hamilton Beverly Kuecker Mary Sheppard

Dedicated to Education Committed to Excellence

Cuero I.S.D. does not discriminate on the basis of race, color, age, sex, religion, disability or national origin.

University Interscholastic League
Area Marching Band Contest

Official Entry Form

School: _____

Address: _____

City: _____ Zip: _____

Director: _____ E-mail: _____

School Phone: _____ Fax: _____

Conference: _____ Region: _____ Area: _____

Certification: I hereby certify that the students competing in the University Interscholastic League Area Marching Band Contest are eligible under Subchapter M of the *Constitution and Contest Rules*.

Signature of Principal

Date

Number of Students Participating in Competing Band _____

Amount of fees attached or paid prior to competition. \$ 250.00

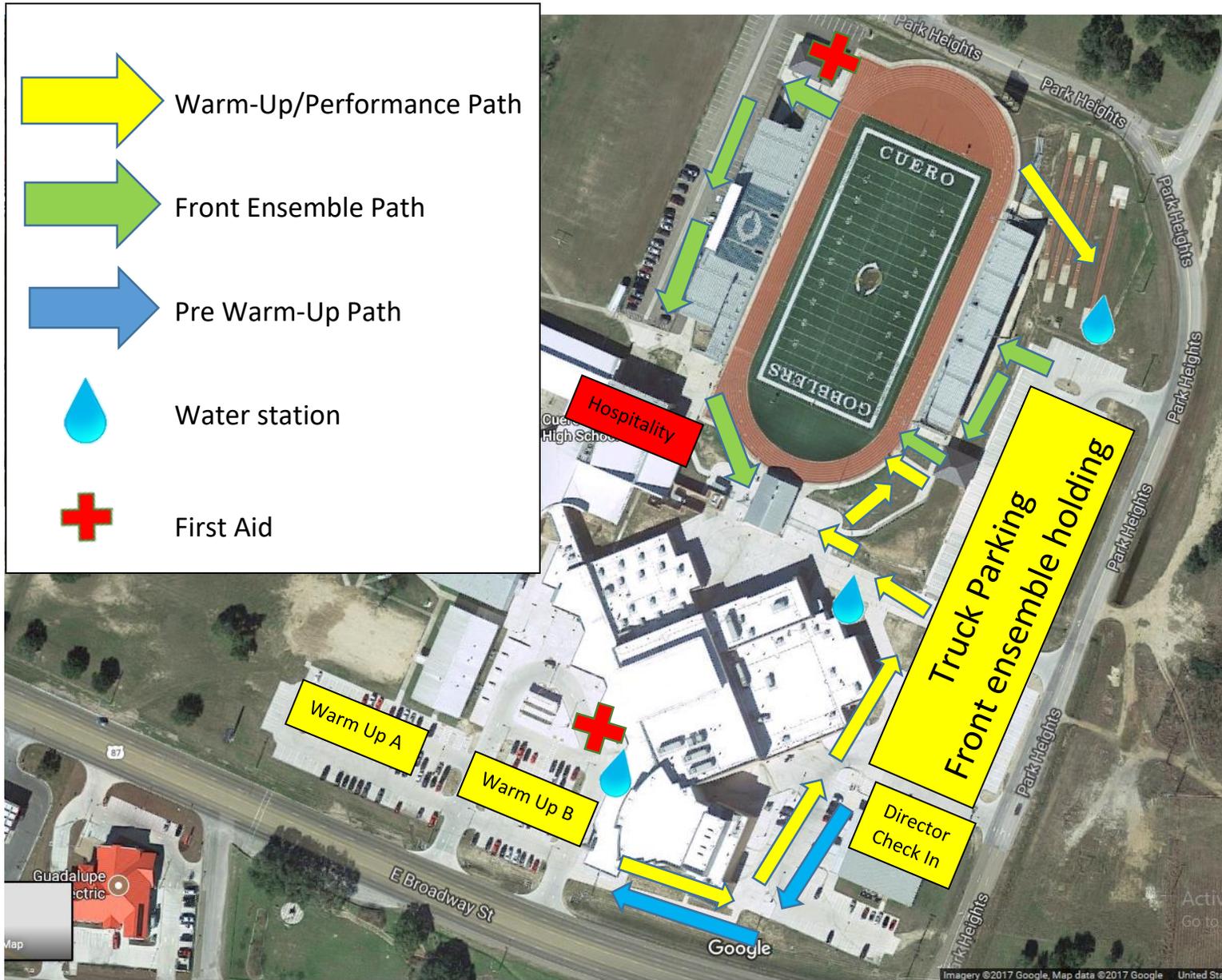
Make checks payable to **UIL Area Marching Contest**

NOTE: Turn in this form and entry fee check when you check-in at the contest site.

UIL Area Marching Contest
Bill Cason, Executive Secretary
P.O. Box 23031
Corpus Christi, TX 78403
Cell: 361-946-6432
UILMusicRegion14@gmail.com

Cuero High School

Warm Up/Performance Walking Path Map



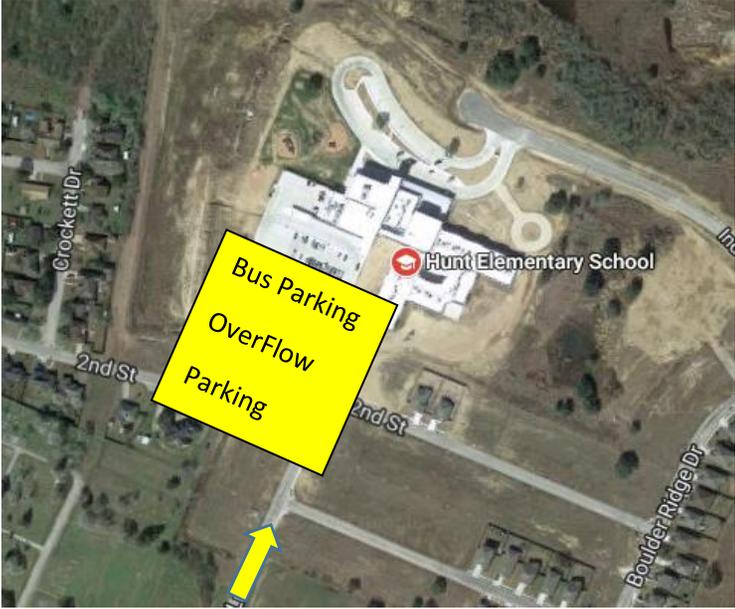
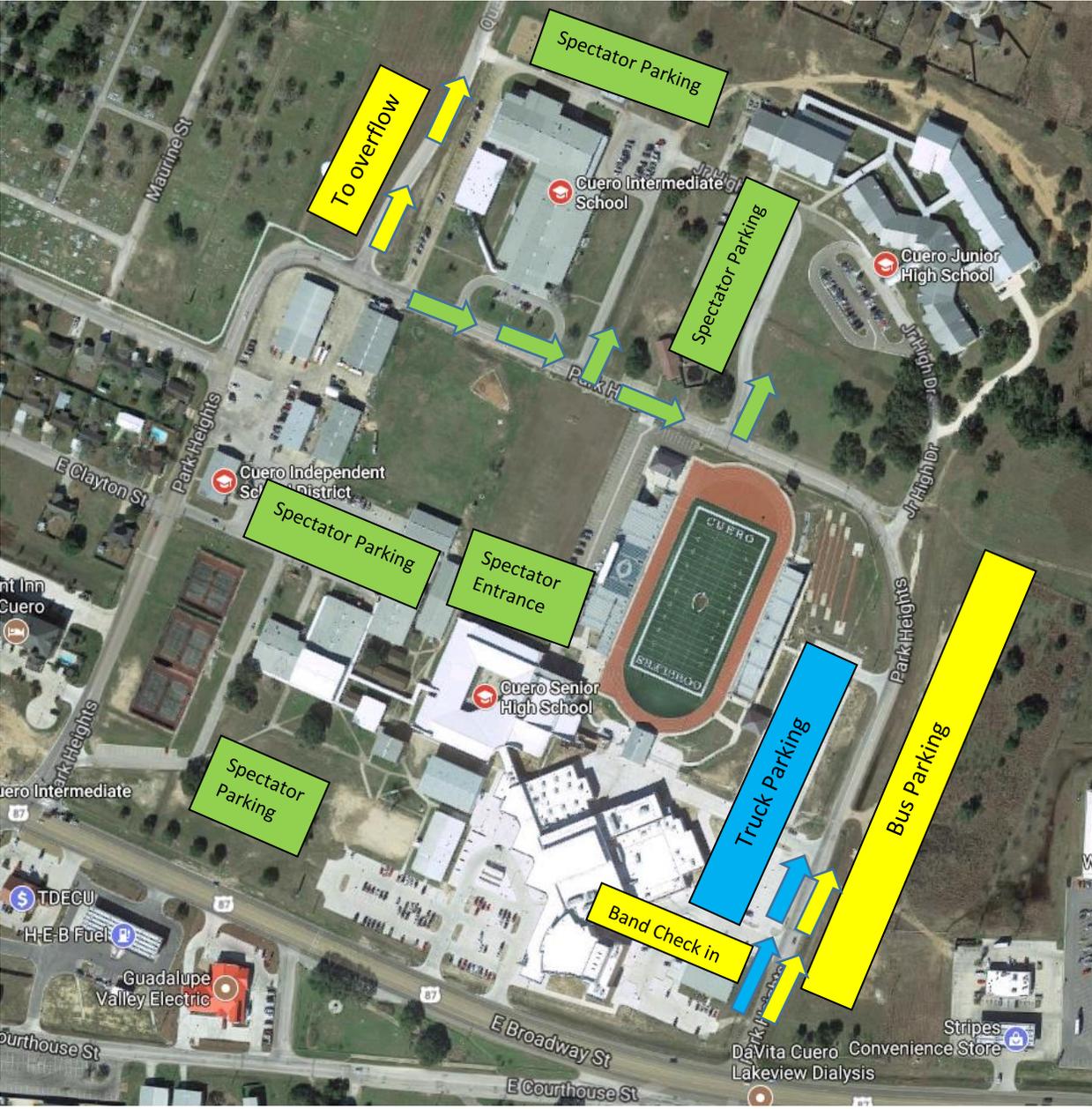
Cuero High School

Area E Marching Contest

October 28, 2017

Parking Maps

We will utilize over flow parking if needed. We will provide transportation to and from overflow for drivers.



Cuero Gobbler Stadium

Entrance and Exit Map



Cuero Gobbler Stadium

Area e Marching Contest October 28, 2017

Video Recording Area

Pathway will follow behind press box on walkway to recording area and exit behind press box on walkway to bleachers.





UIL AREA MARCHING CONTEST

Bill Cason, Executive Secretary
P.O. Box 23031
Corpus Christi, TX 78403
E-Mail: UILMusicRegion14@gmail.com

Cell: 361-946-6432
Home: 361-334-4167

2A/3A AREA E JUDGES 2017

PRELIMINARIES		
JUDGE	AREA	CAPTION
Jeff DuBose, Mabank	B	Music
Perry Morris, Giddings	D	Music
Raul Rodriguez, San Antonio	D	Music
John Stuckey, Friendswood	E	Marching
Darrington White, Waxahachie	D	Marching
FINALS		
Perry Morris, Giddings	D	Music
John Stuckey, Friendswood	E	Music
Darrington White, Waxahachie	D	Music
Jeff DuBose, Mabank	B	Marching
Raul Rodriguez, San Antonio	D	Marching

**UNIVERSITY INTERSCHOLASTIC LEAGUE
AREA/STATE MARCHING BAND CONTEST
MARCHING COMMENT SHEET**

School _____ City _____

Director _____ Date _____ Conf. _____

Attention: Judges may use “+” and “-” adjacent to each descriptor to indicate profile of performance.

Judging Scale	Good	Excellent	Superior	Exemplary	
Individual Marching	0	100	200	300	400
Carriage and Stride + - Carriage, Stationary & Moving + - Instruments/Equipment + - Uniformity of Foot Placement + - In Step + - Uniformity of Body Movement Execution of Fundamentals + - Pivots, Turns, Facings + - Step Offs/Halts + - Mark Time + - Manipulation of Instruments/ Equipment + - Other Body Motion + - Recovery from Error					Score 0-400 <input style="width: 50px; height: 20px;" type="text"/>

Ensemble Marching					Score 0-400 <input style="width: 50px; height: 20px;" type="text"/>
+ - Ranks + - Files + - Diagonals + - Arcs + - Arrival at Set + - Intervals, Stationary & Marching					

Judging Scale	Good	Excellent	Superior	Exemplary	
Drill	0	25	50	75	100
+ - Compatibility of Marching Style with Drill + - Suitability and Demand of Drill + - Frequency of Movement while Playing + - Continuity and Flow					Score 0-100 <input style="width: 50px; height: 20px;" type="text"/>

Integration of Marching Components					Score 0-100 <input style="width: 50px; height: 20px;" type="text"/>
+ - Visual Reinforcement of Music + - Effective Use of Auxiliary Units (when present) + - General Appearance					

Total Score

Signature of Official _____

**UNIVERSITY INTERSCHOLASTIC LEAGUE
AREA/STATE MARCHING BAND CONTEST
MUSIC COMMENT SHEET**

School _____ City _____

Director _____ Date _____ Conf. _____

Attention: Judges may use "+" and "-" adjacent to each descriptor to indicate profile of performance.

Judging Scale	Good	Excellent	Superior	Exemplary	
	0	50	100	150	200
Brass Performance					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Tone Quality					
+ - Intonation					
+ - Balance/Blend					
+ - Technique					
+ - Effective Use					
Woodwind Performance					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Tone Quality					
+ - Intonation					
+ - Balance/Blend					
+ - Technique					
+ - Effective Use					
Percussion Performance					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Tone Quality					
+ - Intonation					
+ - Balance/Blend					
+ - Technique					
+ - Effective Use					
Ensemble Performance					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Ensemble Balance/Blend					
+ - Rhythmic Precision					
+ - Intonation					
+ - Articulation					
+ - Suitability and Demand of Music					
Musicianship					Score 0-200 <input style="width: 50px; height: 20px;" type="text"/>
+ - Phrasing					
+ - Dynamic Contrast					
+ - Musical Style					
+ - Tempo					

Signature of Official

Total Score

AREA/ STATE MUSIC COMMENT SHEET

Brass, Woodwind, Percussion Performance

GOOD 0 - 50	EXCELLENT 51 - 100	SUPERIOR 101 - 150	EXEMPLARY 151-200
<ul style="list-style-type: none"> •For this classification, student performers demonstrate <u>average</u> characteristic tone qualities for their instrument and musical style of performance, however, <u>they lose control often</u>. •Student performers demonstrate <u>little awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within their section. •Student performers demonstrate an <u>adequate</u> concept of balanced musical lines and blend of sounds within their section but <u>there are many inconsistencies</u>. •Student performers demonstrate an <u>average</u> mastery of technical demands of the music performed. •Brass, woodwinds, and percussion are <u>not used in a satisfactory manner</u>, and the importance of all instrumental groupings is <u>not evident throughout most of the performance</u>. 	<ul style="list-style-type: none"> •For this classification, student performers demonstrate excellent characteristic tone qualities for their instrument and musical style of performance, however, <u>they lose control at times</u>. •Student performers demonstrate an awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section, but <u>there are several flaws</u>. •<u>For the most part</u> student performers demonstrate an above average concept of balanced musical lines and blend of sounds within their section to produce an appropriate sonority of music performed. •Student performers demonstrate an excellent mastery of technical demands of the music performed, but <u>there are some flaws in technique</u>. •Brass, woodwinds, and percussion are used in an excellent manner, but <u>the importance of all instrumental groupings is not evident throughout the entire performance</u>. 	<ul style="list-style-type: none"> •For this classification, student performers demonstrate highly developed characteristic tone qualities for their instrument and musical style of performance, however, <u>there are some minor lapses</u>. •Student performers demonstrate an <u>elevated awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within their section, but <u>there are some flaws</u>. •Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of sounds within their section to produce a desirable and appropriate sonority of music performed, but <u>there are some minor lapses</u>. •Student performers demonstrate a superior mastery of technical demands of the music performed. •Brass, woodwinds, and percussion are used in a noteworthy manner, however, <u>the importance of all instrumental groupings is not always clear throughout the performance</u>. 	<ul style="list-style-type: none"> •For this classification, student performers exhibit the <u>best possible</u> characteristic tone qualities for their instrument and musical style of performance. •Student performers demonstrate the <u>most highly developed</u> awareness of tuning tendencies of instruments and sensitivity to uniform intonation within their section. <u>Minor flaws are quickly corrected</u>. •Student performers demonstrate <u>outstanding</u> concepts of balanced musical lines and blend of sounds within their section to produce a desirable and appropriate sonority of music performed. •Student performers demonstrate a <u>superlative</u> mastery of technical demands of music performed. •Brass, woodwinds, and percussion are used to <u>optimum effect</u>, both individually and collectively, to validate the importance of all instrumental groupings throughout the majority of the performance.

Ensemble Performance

GOOD 0 - 50	EXCELLENT 51 - 100	SUPERIOR 101 - 150	EXEMPLARY 151-200
<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates <u>average</u> concepts of balance and blend of sounds, and <u>does not</u> produce a desirable and appropriate sonority of the music performed. •The ensemble exhibits <u>average</u> control of all aspects of rhythm, tempo, and pulse, and <u>there are many lapses</u>. •The ensemble demonstrates <u>little awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation within the ensemble. •The ensemble exhibits an <u>average</u> approach to styles of articulation for the music performed. •The compatibility of the music is <u>adequate</u> for the maturity level of the ensemble. 	<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates excellent concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed <u>throughout most of the performance, but there are inconsistencies</u>. •The ensemble exhibits excellent control of all aspects of rhythm, tempo, and pulse <u>with some lapses</u>. •The ensemble demonstrates an awareness of tuning tendencies of instruments and sensitivity to uniform intonation, but <u>there are many flaws</u>. •The ensemble exhibits an excellent approach to styles of articulation for the music performed <u>with some flaws</u>. •The compatibility of music is excellent for the maturity level of the ensemble. 	<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates <u>thoroughly developed</u> concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed throughout <u>a majority of the performance</u>. •The ensemble <u>effectively</u> exhibits control of all aspects of rhythm, tempo, and pulse <u>with minor lapses</u>. •The ensemble demonstrates a <u>sufficient</u> awareness of tuning tendencies of instruments and sensitivity to uniform intonation, but <u>there are some flaws</u>. •The ensemble exhibits a <u>desirable</u> approach to styles of articulation for the music performed <u>with minor lapses</u>. •The compatibility of the music is superior for the maturity level of the ensemble. 	<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates the <u>most highly developed</u> concepts of balanced musical lines and blend of sounds to produce a desirable and appropriate sonority of the music performed. •The ensemble exhibits <u>supreme</u> control of all aspects of rhythm, tempo, and pulse. •The ensemble demonstrates a <u>highly developed awareness</u> of tuning tendencies of instruments and sensitivity to uniform intonation. <u>Minor flaws are immediately corrected</u>. •The ensemble exhibits an <u>outstanding</u> approach to styles of articulation for the music performed. •The music is <u>challenging</u> and compatibility is <u>optimum</u> for the maturity level of the ensemble.

Musicianship

GOOD 0 - 50	EXCELLENT 51 - 100	SUPERIOR 101 - 150	EXEMPLARY 151-200
<ul style="list-style-type: none"> •For this classification, <u>little evidence</u> of clear, meaningful and expressive shaping of musical passages exists within and between sections of the ensemble. •An <u>average</u> use of dynamics proves musically ineffective and <u>results in little contrast for music performed</u>. •Most of the time, the music is <u>not performed</u> artistically in a uniform and appropriate style. •Tempo is <u>average</u> for music performed, is not consistent, and <u>has very little variety</u>. 	<ul style="list-style-type: none"> •For this classification, clear, meaningful and expressive shaping of musical passages is <u>somewhat</u> evident within and between sections of the ensemble, but <u>is not consistent</u>. •<u>At times</u>, an excellent use of dynamics provides musically effective and appropriate contrast for music performed. •Music is performed artistically in a uniform and appropriate style <u>most of the time</u>. •Tempo is appropriate for music performed, but is not consistent and has <u>little variety</u>. 	<ul style="list-style-type: none"> •For this classification, clear, meaningful and expressive shaping of musical passages is <u>often achieved</u> within and between sections of the ensemble, but there are inconsistencies. •<u>Throughout most of the performance</u>, an exceptional use of dynamics provides musically effective and appropriate contrast for music performed. •Music is performed artistically in a uniform and <u>appropriate</u> style. •Control of tempo is exceptional for music performed, but <u>lacks variety</u>. 	<ul style="list-style-type: none"> •For this classification, the students display the <u>highest artistic aspects</u> of the performance through clear, meaningful and expressive shaping of musical passages within and between sections of the ensemble. •Throughout the performance, the ensemble <u>maximizes the use of dynamics</u> to provide musically effective and appropriate contrast for music performed. •Music is performed artistically and stylistically in the highest manner. •Control of tempo is <u>outstanding</u> for music performed.

AREA/ STATE MARCHING COMMENT SHEET

INDIVIDUAL MARCHING: Carriage & Stride/ Execution of Fundamentals

GOOD 0 - 100	EXCELLENT 101 - 200	SUPERIOR 201 - 300	EXEMPLARY 301-400
<ul style="list-style-type: none"> •For this classification, student performers demonstrate average posture and body carriage, but <u>fail to maintain consistent carriage of equipment</u>. •Students demonstrate adequate foot placement for length of step and style of stride being utilized, however, <u>there are many inconsistencies</u>. •There is <u>inconsistency</u> in marching in step and recovery from errors is sluggish. •Execution of pivots, turns, facings, starts and stops is average <u>with many deviations</u>. •Students demonstrate average consistency in style of mark time, and <u>there are many deviations</u>. •Equipment is utilized in an average manner, and there are <u>many inconsistencies</u> with the style of presentation. •Individual movements of the upper/lower body are executed in an average manner by performers. •Recovery from errors in spacing and <u>alignment is rare</u>. 	<ul style="list-style-type: none"> •For this classification, student performers demonstrate above average uniformity of posture and body carriage, and maintain carriage of equipment, <u>with some lapses</u>. •Students demonstrate excellent foot placement for length of step and style of stride being utilized, however, <u>there are inconsistencies</u>. •There is <u>inconsistency</u> in marching in step and <u>recovery from errors is slow</u>. •Execution of pivots, turns, facings, starts and stops is above average <u>with some inconsistencies</u>. •Students demonstrate above average consistency in style of mark time, but <u>there are some deviations</u>. •Equipment is utilized in an excellent manner, and there are some <u>inconsistencies</u> with the style of presentation. •Individual movements of the upper/lower body are executed in an excellent manner by performers. •Students recover <u>slowly</u> from errors in spacing and alignment. 	<ul style="list-style-type: none"> •For this classification, student performers demonstrate a high degree of uniformity of posture and body carriage, and maintain appropriate carriage of all equipment <u>with some minor lapses</u>. •Students proficiently demonstrate foot placement for length of step and style of stride being utilized, but <u>there are inconsistencies</u>. •Students demonstrate a high level of consistency in marching in step but <u>recovery from errors is not always immediate</u>. •Execution of pivots, turns, facings, starts and stops are performed well <u>with a few deviations</u>. •There is an elevated consistency in style of mark time with <u>a few deviations</u>. •Equipment is utilized at a high level, but there are <u>inconsistencies with the style of presentation</u>. •Individual movements of the upper/lower body are executed at a <u>high level</u> by all performers. •Recovery from errors in spacing and alignment is <u>generally done in a quick and efficient manner</u>. 	<ul style="list-style-type: none"> •For this classification, student performers <u>demonstrate the highest degree</u> of uniformity of posture and body carriage, and maintain appropriate, effective carriage of all equipment. •Students demonstrate <u>outstanding</u> foot placement for length of step and style of stride being utilized. •Students demonstrate <u>the best possible consistency</u> in marching in step with quick recovery from errors. •Students execute pivots, turns, facings, starts and stops in the <u>highest possible manner</u>. •Students demonstrate exemplary consistency in style of mark time. •Equipment is utilized in a <u>superlative</u> manner consistent with the style of presentation. •Individual movements of the upper/lower body are executed at the <u>highest level of achievement</u> by all performers. •Students recover <u>immediately</u> from errors in spacing and alignment.

ENSEMBLE MARCHING

GOOD 0 - 100	EXCELLENT 101 - 200	SUPERIOR 201 - 300	EXEMPLARY 301-400
<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates average alignment in linear forms (ranks, files, diagonals, etc.) <u>with many flaws</u>. •Curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are <u>inconsistent and lack definition</u>. •Students demonstrate average application in timing, spacing and halts required to define all forms present in the design of the drill. •Members of the ensemble exhibit <u>many</u> spacing problems while standing fast, marking time in a set, or marching. •Recovery from errors is <u>minimal</u>. 	<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates excellent alignment in linear forms (ranks, files, diagonals, etc.), but <u>there are several flaws</u>. •Curvilinear forms (arcs, circles, other nonlinear shapes, etc.) are <u>inconsistent and lack visual precision</u>. •Students demonstrate excellent application in timing, spacing and halts required to define all forms present in the design of the drill, however, <u>there are errors</u>. •Members of the ensemble exhibit <u>inconsistent</u> spacing while standing fast, marking time in a set, or while marching. •Students recover from errors <u>slowly</u>. 	<ul style="list-style-type: none"> •For this classification, the ensemble demonstrates a <u>high level of achievement</u> in linear forms (ranks, files, diagonals, etc.) <u>with some minor flaws</u>. •The ensemble demonstrates visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.), but <u>there are some lapses</u>. •Students demonstrate a high level of achievement in timing, spacing and halts required to define all forms present in the design of the drill <u>with some flaws</u>. •Members of the ensemble exhibit <u>consistency</u> and visually appropriate spacing while standing fast, marking time in a set, or marching. •Recovery from errors is <u>generally fast</u>. 	<ul style="list-style-type: none"> •For this classification, alignment in linear forms (ranks, files, diagonals, etc.) <u>is accomplished at the highest level</u> by the ensemble. •The ensemble demonstrates visually precise curvilinear forms (arcs, circles, other nonlinear shapes, etc.). •Students exhibit the <u>best possible application</u> in timing, spacing and halts required to define all forms present in the design of the drill. •Members of the ensemble exhibit <u>outstanding consistency</u> and visually appropriate spacing while standing fast, marking time in a set, or marching. •Recovery from errors is <u>immediate</u>.

DRILL

GOOD 0 - 25	EXCELLENT 26 - 50	SUPERIOR 51 - 75	EXEMPLARY 76-100
<ul style="list-style-type: none"> •For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are <u>adequate</u> for the drill design of the presentation. •The visual program demonstrates average technical demand and <u>little exposure to error</u>. •Stand fast time is integrated in an adequate manner, and the <u>continuity of the presentation is interrupted</u>. •The ensemble combines the visual program with the musical elements in an average manner. •Flow and continuity of presentation is <u>sporadic</u>. 	<ul style="list-style-type: none"> •For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are <u>above average</u> for the drill design of the presentation. •The visual program demonstrates excellent technical demand, but <u>there is little exposure to error</u>. •Stand fast time is integrated in an excellent manner as a part of the flow of the show, but <u>the continuity of the presentation is affected</u>. •The ensemble combines the visual program with the musical elements in an excellent manner, but <u>flow and continuity of presentation are affected</u>. 	<ul style="list-style-type: none"> •For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are at a <u>high level</u> for the drill design of the presentation. •The visual program demonstrates a <u>high degree</u> of technical demand and <u>some exposure to error</u>. •Stand fast time is integrated successfully as a part of the flow of the show, however, <u>the continuity of the presentation is sometimes affected</u>. •The ensemble combines the visual program with the musical elements in a convincing manner, but <u>flow and continuity of presentation are somewhat affected</u>. 	<ul style="list-style-type: none"> •For this classification, the marching style and competencies demonstrated by both the ensemble and its individual performers are at the <u>highest level visually</u> for the drill design of the presentation. •The visual program demonstrates the <u>highest degree</u> of technical demand and exposure to error. •Stand fast time is integrated in an <u>exceptional</u> manner as a part of the flow and continuity of the presentation. •The ensemble combines the visual program with the musical elements in an <u>outstanding</u> manner to maximize flow and continuity of presentation.

INTEGRATION OF MARCHING COMPONENTS

GOOD 0 - 25	EXCELLENT 26 - 50	SUPERIOR 51 - 75	EXEMPLARY 76-100
<ul style="list-style-type: none"> •For this classification, the visual enhancement of the musical presentation by the ensemble through staging and choreography of the written program is <u>adequate</u>. •Non-playing members of the organization are <u>not integrated effectively</u>, and technical and artistic contributions are <u>not noted most of the time</u>. •The ensemble projects <u>little</u> uniformity of apparel and attention to detail. 	<ul style="list-style-type: none"> •For this classification, the ensemble visually enhances the musical presentation through staging and choreography of the written program in an excellent manner, but <u>there are inconsistencies</u>. •The ensemble integrates the technical and artistic contributions of non-playing members of the organization <u>most of the time</u>. •The ensemble projects <u>some</u> uniformity of apparel and attention to detail. 	<ul style="list-style-type: none"> •For this classification, the ensemble visually enhances the musical presentation through staging and choreography of the written program for a <u>majority</u> of the performance. •The ensemble integrates the technical and artistic contributions of non-playing members of the organization a <u>majority</u> of the time. •The ensemble projects uniformity of apparel with an attention to detail. 	<ul style="list-style-type: none"> •For this classification, the ensemble visually enhances the musical presentation through staging and choreography of the written program in a <u>superlative</u> manner. •The ensemble <u>successfully</u> integrates the technical and artistic contributions of all non-playing members of the organization. •The ensemble projects uniformity of apparel with <u>exceptional</u> attention to detail.

Area E Marching Contest

Cuero High School

Meal Pre Order Form

October 28, 2017

\$6.00 Burger, Chips and Drink

School Name: _____

Director Name: _____

Director Contact #: _____

Time meal is needed: _____ PM

of Meals: _____ x \$6.00 = Total _____

Please make checks payable to:

Cuero Band Boosters

Thank you for your business!

Cuero Area Restaurants for High Capacity Meals

1. Sonic Drive In (318) 343-7904
2. Whataburger (361) 275-3457
3. Bush's Chicken (361) 524-5295
4. Pizza Hut (361) 275-3434
5. Subway (361) 275-8990
6. Santi's Restaurant (361) 210-5119

Victoria Area Restaurants for High Capacity (29 mile drive)

1. Victoria Mall (361) 237-1113
2. Peter Piper Pizza (361) 576-9079
3. Golden Coral (361) 578-8176
4. Chick Fil A (361) 576-5072
5. Buffalo Wild Wings (361) 575-9464
6. Chili's (361) 576-4700
7. Texas Roadhouse (361) 570-7427