
Pharr-San Juan-Alamo Independent School District

Fine Arts Department

601 E. Kelly, Pharr, Texas 78577 * 956-354-2000, ext. 1167

Directors,

PSJA ISD is very excited to host the UIL 5A Area G Marching Contest! I hope the following information will be helpful in ensuring that you have a great day! Please feel free to contact me at any time if you have questions or concerns. Good luck!

Jon Taylor office - 956-354-2000, ext. 1169 cell - 956-827-3541 email - jon.taylor@psjaisd.us

Buses

Traveling from Business 83 or from Expressway 83:

- Turn south on Veteran's Boulevard ("I" Road).
- Turn right on E. Kelly St.
- Turn left on S. Ironwood St.
- Turn left into the bus parking area.
- To unload your trucks, walk west on Jones St. to S. Gumwood St.
- If you wish to take your students to the stadium to use the restrooms prior to your warmup, walk north on S. Ironwood St. and west on E. Kelly St. This is the closest path to the stadium. **We are attempting to minimize traffic on Jones St. to make it easier to move bands to the stadium.**
- It is recommended that students carry instruments on the bus if possible (it will make the unloading of your trucks easier).

Trucks

Traveling from Business 83 or from Expressway 83:

- Turn south on Veteran's Boulevard ("I" Road).
- Turn right on E. Kelly St.
- Turn left on S. Gumwood St.
- Security officers will direct trucks to a parking spot on the street.
- After your performance, you can load your trucks; you **MAY** be asked to move to the bus parking area.

Contest Check-In

- When you arrive at the Contest Site, the Head Director should report to the check-in tent on the corner of S. Ironwood St. and Jones St.
- Each Director will turn in the Contest Entry Form and the entry fee check (\$250, payable to UIL Area Marching Contest).
- Directors who have completed the online Video Consent Agreement 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.**

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Front Line Percussion Warmup

- Front line percussion will warmup in parking areas on S. Gumwood St. close to the entry gate.
- Please do **not** use any electronics (including metronomes) that might be heard in the stadium. Equipment must be ready to move five minutes prior to the band's scheduled moving time.

Props

- Props may be moved to the area south of the end zone prior to your performance as long as it does not interfere with another band. There are several breaks in the schedule when this can be done.
- After your performance, props (**only props**) may leave the field through the southwest gate and be stored in the southwest corner parking area (**this is not required**).

Winds/Battery/Color Guard Warmup

- Witten Park Baseball Fields on S. Ironwood St.
- **PLEASE MAKE SURE YOUR STUDENTS ARE HYDRATED PRIOR TO THE WARMUP. WE WILL ONLY PROVIDE WATER AFTER THE PERFORMANCE.**
- Restrooms are available in the park once your band has moved into the baseball field area. These restrooms are **SMALL** and should be used only for emergencies during the warm up phase.
- Please keep your students north of the baseball fields until thirty minutes before your warmup time.
- Once the band scheduled before you in warmup enters the warmup field you will be permitted to enter the park from the east side and sit in the bleachers. At that time, you will have access to the restrooms and water fountains. Again, the restrooms are **SMALL**; the stadium restrooms are very large.
- Bands will be **REQUIRED** to use the south end of the assigned baseball field warmup areas to prevent sound from reaching the stadium.
- Directional instruments **MUST** face away from the stadium.
- Monitors will prompt you regarding time.
- A guide will be assigned to lead you from the baseball field to the stadium gate.
- A guide will lead you from the band exit gate back to your buses via E. Kelly St. or to your trucks via S. Gumwood St. It will really help if the marchers/instruments go to the buses and the sideline equipment goes to the trucks. Remember, you **MAY** be asked to move your trucks to the bus parking area.

Stadium Entry and Exit

- All students and equipment (including props) will enter the stadium at the southeast corner (visitor side).
- All students and equipment will exit the stadium at the northeast corner (visitor side); exception, if you wish to leave your props in the southwest parking area you may do so.
- Bottles of water will be provided when the band exits the stadium.

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Field Entry and Exit

- Bands will line up on the southeast visitor side goal line.
- Side line equipment will line up on the southwest home side goal line.
- After the performance, bands and equipment will turn right and walk around the track to exit at the northeast corner of the stadium (visitor side); exception, if you wish to leave your props (**only props**) in the southwest corner parking area you must travel south on the track.

Band Seating

- Band students must be in uniform to enter the stadium and must sit on the visitor side.
- A chaperone must sit with the band at all times.

Information for Parents

- The information for parents included in this packet will also be posted separately at:
www.psjaisd.us/areamarching

UIL 5A Area G Marching Contest

Spectator Information

Dear Band Fans,

You are cordially invited to the UIL 5A Area G Marching Contest at PSJA ISD Stadium! The following information will help you have a great day:

- Location: PSJA ISD Stadium, 703 E. Sam Houston St., Pharr
- Admission - \$5. Wristbands must be worn at all times. Free re-entry will only be permitted with a wristband.
- There are no reserved seats.
- Children 5 years of age and under are free.
- Spectators may enter the stadium at either the north home gate or the south home gate.
- UIL contest rules apply. **Balloons and coolers are prohibited in the stadium.**
- Umbrellas must be **CLOSED** while bands are performing.
- Spectators are not permitted to bring food or drink into the stadium.
- Concession stands are available.
- Handicapped seating is available in the top row of the stadium which is accessible by elevator.
- Once a band is announced no one will be permitted to enter the stands until after that band completes its performance.
- Video recording and live streaming is not permitted due to copyright restrictions, therefore recording equipment will not be allowed in the Stadium.

Parking information:

- Please plan to arrive early so as not to miss your band's performance.
- Free parking is available in multiple locations near the stadium.
- The following parking areas are within easy walking distance of the ticket offices:
 - **A Parking Lot** - Southside stadium parking – 703 E. Sam Houston St., Pharr
 - **B Parking Lot** - Northside stadium parking - E. Kelly St, Pharr 78577
 - **C Parking Lot** - PSJA ISD Central Administration Building - 601 E. Kelly St., Pharr 78577
 - **D Parking Lot** - PSJA Thomas Jefferson T-STEM ECHS - 714 E. Bus. Hwy. 83, Pharr, 78577
- Security guards will be posted in all of the above designated parking areas.

5A UIL AREA G
MARCHING CONTEST SCHEDULE
 Saturday, October 28, 2017
 PSJA ISD Stadium
 Pharr, Texas

POSITION	WARM-UP SITE	WARM-UP TIME STARTS	WARM-UP AREA CLEARED	PERFORMANCE TIME	SCHOOL	REGION
1	A	9:15	9:45	10:00	Cigarroa HS	14
2	B	9:30	10:00	10:15	Calallen HS	14
3	A	9:45	10:15	10:30	Martin HS	14
4	B	10:00	10:30	10:45	Sharyland Pioneer HS	15
5	A	10:15	10:45	11:00	Nixon HS	14
6	B	10:30	11:00	11:15	Donna North HS	28
7	A	10:45	11:15	11:30	Lopez HS	28
8	B	11:00	11:30	11:45	Flour Bluff HS	14
		11:15	11:45	12:00	Break	
		11:30	12:00	12:15	Break	
9	A	11:45	12:15	12:30	Donna HS	28
10	B	12:00	12:30	12:45	Mercedes HS	28
11	A	12:15	12:45	1:00	Rio Grande City HS	15
12	B	12:30	1:00	1:15	PSJA Southwest HS	15
13	A	12:45	1:15	1:30	Victoria East HS	14
14	B	1:00	1:30	1:45	Brownsville Veterans Memorial HS	28
15	A	1:15	1:45	2:00	Alice HS	14
16	B	1:30	2:00	2:15	Sharyland HS	15
17	A	1:45	2:15	2:30	Richard King HS	14
		2:00	2:30	2:45	Break	
18	B	2:15	2:45	3:00	Gladys Porter HS	28
19	A	2:30	3:00	3:15	Gregory-Portland HS	14
20	B	2:45	3:15	3:30	Roma HS	15
21	A	3:00	3:30	3:45	Victoria West HS	14
22	B	3:15	3:45	4:00	Tuloso-Midway HS	14
23	A	3:30	4:00	4:15	Valley View HS	15
24	B	3:45	4:15	4:30	Edcouch-Elsa HS	28
25	A	4:00	4:30	4:45	Pace HS	28
	B	4:15	4:45	5:00	TAMU-Kingsville (Exhibition)	
					Verification Period	
					Prelim Results	
					Finals Begin @ 7:30	
	B	6:45	7:15	7:30	Finalist # 1	
	A	7:00	7:30	7:45	Finalist # 2	
	B	7:15	7:45	8:00	Finalist # 3	
	A	7:30	8:00	8:15	Finalist # 4	
	B	7:45	8:15	8:30	Finalist # 5	
	A	8:00	8:30	8:45	Finalist # 6	
	B	8:15	8:45	9:00	Finalist # 7	
	A	8:30	9:00	9:15	Finalist # 8	
	B	8:45	9:15	9:30	Finalist # 9	
	A	9:00	9:30	9:45	Finalist # 10	
					Verification Period	
					Finals Results	

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

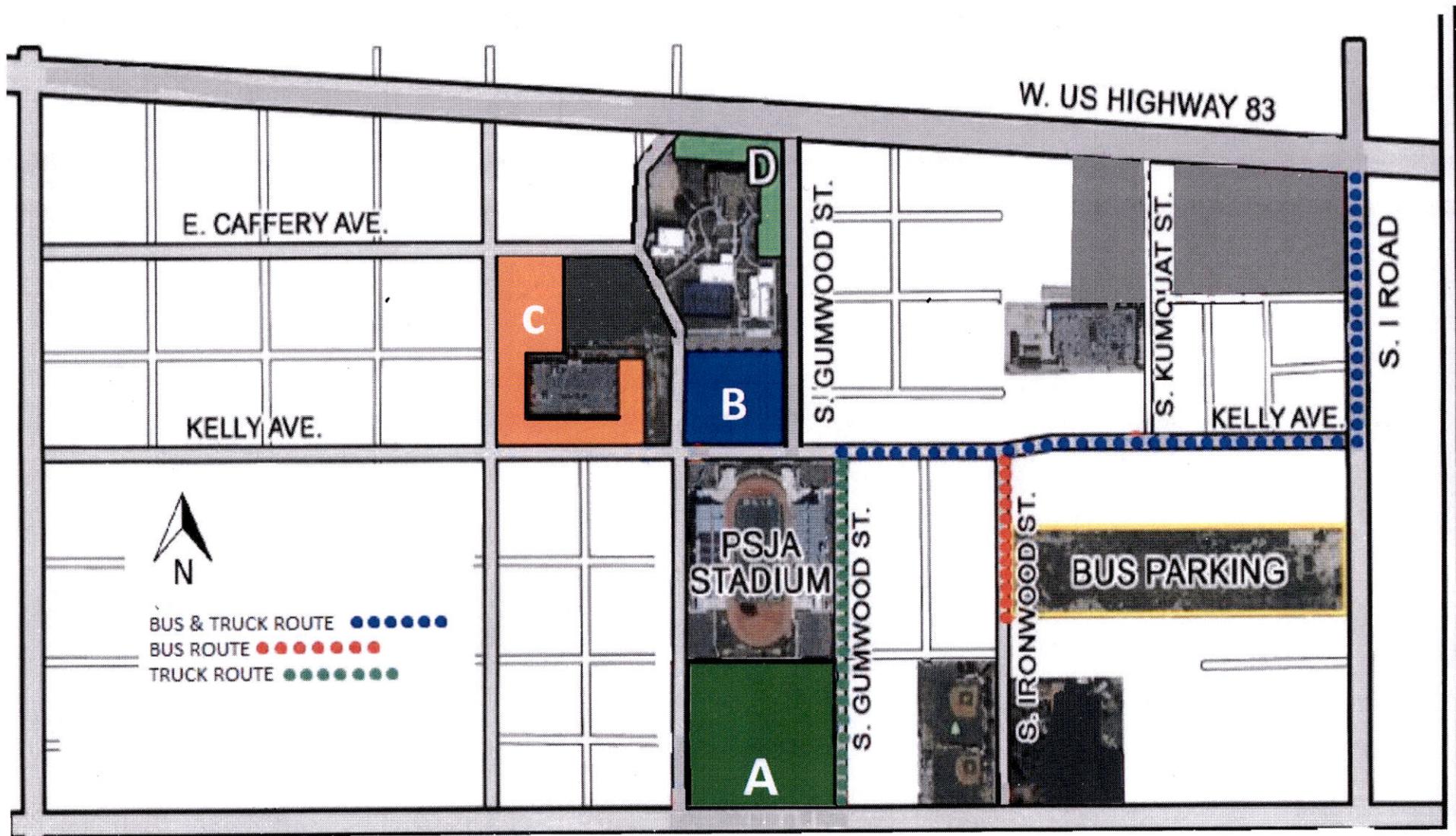
Number of Students Participating in Competing Band _____

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



W. US HIGHWAY 83

E. CAFFERY AVE.

KELLY AVE.



- BUS & TRUCK ROUTE (blue dotted line)
- BUS ROUTE (red dotted line)
- TRUCK ROUTE (green dotted line)

A

PSJA STADIUM

S. GUMWOOD ST.

S. IRONWOOD ST.

BUS PARKING

B

S. GUMWOOD ST.

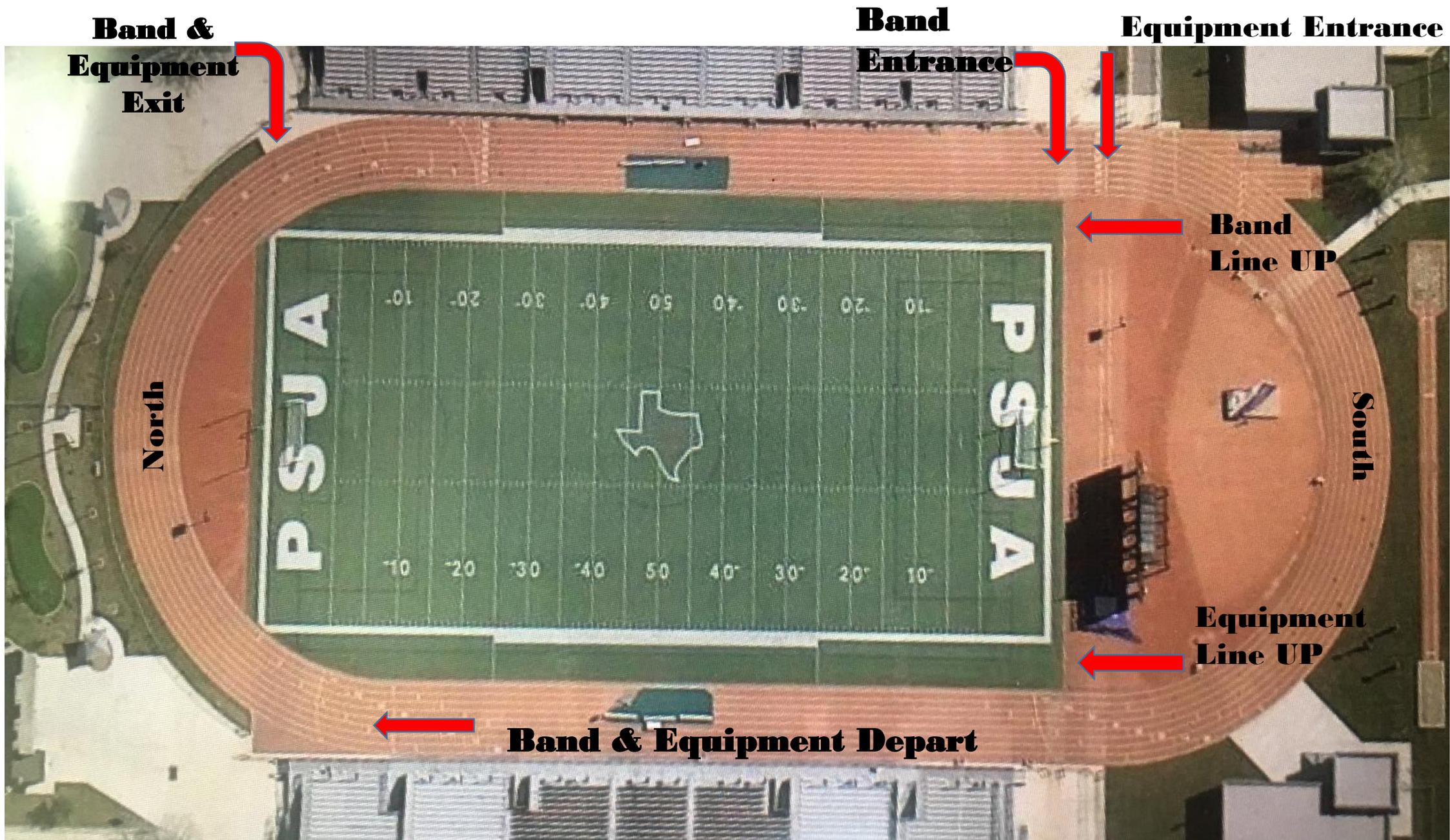
S. KUMQUAT ST.

KELLY AVE.

C

D

S. I ROAD



**Band &
Equipment
Exit**

**Band
Entrance**

Equipment Entrance

North

PSJA

PSJA

**Band
Line UP**

South

**Equipment
Line UP**

Band & Equipment Depart



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

5A AREA G JUDGES 2017

PRELIMINARIES		
JUDGE	AREA	CAPTION
Bruce Beach, El Paso	A	Music
Frank Foster, San Antonio	D	Music
Gary Monroe, Powderly	C	Music
Daniel Lugo, San Antonio	D	Marching
James Marioneaux, Baytown	E	Marching
FINALS		
Daniel Lugo, San Antonio	D	Music
James Marioneaux, Baytown	E	Music
Gary Monroe, Powderly	C	Music
Bruce Beach, El Paso	A	Marching
Frank Foster, 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					

Total Score

Signature of Official

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.