



P 0

## Parade Summary Sheet

<<Show Title>>

Member: *Northern California Band Association*

<b>Unit Name:</b>	
<b>Classification:</b>	<b>Date:</b>

Music Judge P1\_\_\_\_\_

Music Judge P2\_\_\_\_\_

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**Music Average Score (500):**

Showmanship Judge P3\_\_\_\_\_

Showmanship Judge P4\_\_\_\_\_

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**Showmanship Average Score (300):**

Marching Judge P5\_\_\_\_\_

Marching Judge P6\_\_\_\_\_

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**Marching Average Score (200):**

**NCBA Link for Parade Recap:**

[https://www.ncbaonline.net/?page\\_id=2682](https://www.ncbaonline.net/?page_id=2682)

**Sub-Total Multiplied X .1**

**Minus Penalties**

**Total Score:**

**Drum Major <<P8 DM Equipment>>:**

Colorguard Individual Analysis:

Colorguard Ensemble Analysis:

**Colorguard Average:**

**Percussion:**



### <<Show Title>>

Member: *Northern California Band Association*

<b>Unit Name:</b>		
<b>Classification:</b>	<b>Date:</b>	
✓ = Improvement Needed      + = Superior Performance		
<b>Musicianship:</b> Expression / Interpretation      Control Ensemble      Tone Quality Dynamics      Intonation Phrasing / Nuance		1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59  (100)
<b>Blend and Balance:</b> Woodwinds Brass Percussion		1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59  (100)
<b>Technical Aspects:</b> Facility      Precision – notes/tempo Technique      Articulation		1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59  (100)
<b>Accuracy:</b> Articulation      Rhythmic Accuracy Attacks      Note Accuracy Releases		1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59  (100)
<b>Musical Content:</b> Exposure to Error      Rhythmic Demand Appropriate Literature      Suitability for Group Key Difficulty		1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59  (100)
<b>Comments:</b>		<b>TOTAL SCORE</b> (500)

[<<PL Audio Recording Link>>](#)

Box 5 - Discovers			Box 4 - Develops			Box 3 - Knows			Box 2 - Understands			Box 1 - Applies		
0-59			60-69			70-79			80-89			90-100		
0-20	21-39	40-59	60-62	63-66	67-69	70-73	74-76	77-79	80-82	83-86	87-89	90-92	93-96	97-100
Limited Absent Minimal			Growing Basic Introductory Limited Occasional			Good Evolving Expanding Developing Growing			Excellent Clearly Definable Improved Fairly Consistent			Superior Fully Developed Clearly Defined Consistent Complex		
Sub Caption Spread Guideline														
0 to 1 point			2 to 3 points			4 to 6 points			7 or more points					
Insignificant Differences			Slight Differences			Moderate Differences			Significant Differences					

**Adjudicator:**



**<<Show Title>>**

Member: *Northern California Band Association*

<b>Unit Name:</b>		
<b>Classification:</b>	<b>Date:</b>	
✓ = Improvement Needed      + = Superior Performance		
<b>Musicianship:</b> Expression / Interpretation      Control Ensemble      Tone Quality Dynamics      Intonation Phrasing / Nuance		1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59  (100)
<b>Blend and Balance:</b> Woodwinds Brass Percussion		1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59  (100)
<b>Technical Aspects:</b> Facility      Precision – notes/tempo Technique      Articulation		1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59  (100)
<b>Accuracy:</b> Articulation      Rhythmic Accuracy Attacks      Note Accuracy Releases		1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59  (100)
<b>Musical Content:</b> Exposure to Error      Rhythmic Demand Appropriate Literature      Suitability for Group Key Difficulty		1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59  (100)
<b>Comments:</b>		<b>TOTAL SCORE</b> (500)

[<<P2 Audio Recording Link>>](#)

Box 5 - Discovers			Box 4 - Develops			Box 3 - Knows			Box 2 - Understands			Box 1 - Applies		
0-59			60-69			70-79			80-89			90-100		
0-20	21-39	40-59	60-62	63-66	67-69	70-73	74-76	77-79	80-82	83-86	87-89	90-92	93-96	97-100
Limited Absent Minimal			Growing Basic Introductory Limited Occasional			Good Evolving Expanding Developing Growing			Excellent Clearly Definable Improved Fairly Consistent			Superior Fully Developed Clearly Defined Consistent Complex		
Sub Caption Spread Guideline														
0 to 1 point			2 to 3 points			4 to 6 points			7 or more points					
Insignificant Differences			Slight Differences			Moderate Differences			Significant Differences					

**Adjudicator:**



# Showmanship

<<Show Title>>

Member: Northern California Band Association

<b>Unit Name:</b>	
<b>Classification:</b>	<b>Date:</b>

The goal of the **Showmanship Sheet** is to:  
measure and reward all elements of the entire ensemble's artistic performance as it pertains to  
**Musical Effect, Visual Effect and Coordination of the Musical & Visual Elements.**

√ = Improvement Needed      + = Superior Performance		
<b>Musical Effect</b> <ul style="list-style-type: none"> <li>Phrasing &amp; Expression</li> <li>Interpretation &amp; Musicality</li> </ul>	1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59	(100)
<b>Visual Effect</b> <ul style="list-style-type: none"> <li>Communication &amp; Expression</li> <li>Entertainment Value &amp; Appeal</li> <li>Use of Color and Theme</li> <li>Professionalism &amp; Attention to Detail</li> </ul>	1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59	(100)
<b>Coordination of Elements</b> <ul style="list-style-type: none"> <li>Musical &amp; Style Projection</li> <li>Audio &amp; Visual Blend</li> <li>Staging &amp; Continuity</li> <li>Drum Major, Colorguard &amp;/or Attached Units Contribution</li> </ul>	1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59	(100)
<b>Comments:</b>	<b>TOTAL SCORE</b>	(300)
<a href="#">&lt;&lt;P3 Audio Recording Link&gt;&gt;</a>		

Box 5 - Discovers			Box 4 - Develops			Box 3 - Knows			Box 2 - Understands			Box 1 - Applies		
0-59			60-69			70-79			80-89			90-100		
0-20	21-39	40-59	60-62	63-66	67-69	70-73	74-76	77-79	80-82	83-86	87-89	90-92	93-96	97-100
Limited	Absent	Minimal	Growing	Basic	Introductory	Good	Evolving	Expanding	Excellent	Clearly Definable	Improved	Fairly Consistent	Superior	Fully Developed
					Limited			Developing						Clearly Defined
					Occasional			Growing						Consistent
														Complex
Sub Caption Spread Guideline														
0 to 1 point			2 to 3 points			4 to 6 points			7 or more points					
Insignificant Differences			Slight Differences			Moderate Differences			Significant Differences					

**Adjudicator:**



# Showmanship

<<Show Title>>

Member: Northern California Band Association

<b>Unit Name:</b>	
<b>Classification:</b>	<b>Date:</b>

The goal of the **Showmanship Sheet** is to:  
measure and reward all elements of the entire ensemble's artistic performance as it pertains to  
**Musical Effect, Visual Effect and Coordination of the Musical & Visual Elements.**

√= Improvement Needed      + = Superior Performance		
<b>Musical Effect</b> <ul style="list-style-type: none"> <li>Phrasing &amp; Expression</li> <li>Interpretation &amp; Musicality</li> </ul>	1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59	(100)
<b>Visual Effect</b> <ul style="list-style-type: none"> <li>Communication &amp; Expression</li> <li>Entertainment Value &amp; Appeal</li> <li>Use of Color and Theme</li> <li>Professionalism &amp; Attention to Detail</li> </ul>	1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59	(100)
<b>Coordination of Elements</b> <ul style="list-style-type: none"> <li>Musical &amp; Style Projection</li> <li>Audio &amp; Visual Blend</li> <li>Staging &amp; Continuity</li> <li>Drum Major, Colorguard &amp;/or Attached Units Contribution</li> </ul>	1 = 90-100 2 = 80-89 3 = 70-79 4 = 60-69 5 = 00-59	(100)
<b>Comments:</b>	<b>TOTAL SCORE</b>	(300)

<<P4 Audio Recording Link>>

Box 5 - Discovers			Box 4 - Develops			Box 3 - Knows			Box 2 - Understands			Box 1 - Applies		
0-59			60-69			70-79			80-89			90-100		
0-20	21-39	40-59	60-62	63-66	67-69	70-73	74-76	77-79	80-82	83-86	87-89	90-92	93-96	97-100
Limited Absent Minimal			Growing Basic Introductory Limited Occasional			Good Evolving Expanding Developing Growing			Excellent Clearly Definable Improved Fairly Consistent			Superior Fully Developed Clearly Defined Consistent Complex		
Sub Caption Spread Guideline														
0 to 1 point			2 to 3 points			4 to 6 points			7 or more points					
Insignificant Differences			Slight Differences			Moderate Differences			Significant Differences					

**Adjudicator:**



# P 5 Marching

<<Show Title>>

Member: Northern California Band Association

<b>Unit Name:</b>		
<b>Classification:</b>	<b>Date:</b>	
√ = Improvement Needed      + = Superior Performance		
<b>Ensemble Marching Technique</b> Ranks & Columns Diagonals Distance & Intervals Step Style & Step Size	1 = 68-75 2 = 60-67 3 = 52-59 4 = 45-51 5 = 00-44	(75)
<b>Individual Marching Technique</b> Posture/Carriage Discipline Pride and Bearing Individual Alignment Instrument & Equipment Angle Out of Phase/Out of Step	1 = 68-75 2 = 60-67 3 = 52-59 4 = 45-51 5 = 00-44	(75)
<b>Exposure to Error</b> Size of Intervals Size of Distance Configuration of Block Difficulty of Auxiliary Marching Routine	1 = 45-50 2 = 40-44 3 = 35-39 4 = 30-34 5 = 00-29	(50)
<b>Comments:</b>  <a href="#">&lt;&lt;P5 Audio Recording Link&gt;&gt;</a>	<b>TOTAL SCORE</b>	(200)

	Box 5 - Discovers			Box 4 - Develops			Box 3 - Knows			Box 2 - Understands			Box 1 - Applies		
	Limited Absent Minimal			Growing Basic Introductory Limited Occasional			Good Evolving Expanding Developing Growing			Excellent Clearly Identifiable Improved Fairly Consistent			Superior Fully Developed Clearly Defined Consistent Complex		
Ensemble/Individual Marching Technique	0-44			45-51			52-59			60-67			68-75		
	0-15	16-30	31-44	45-46	47-48	49-51	52-53	54-55	56-59	60-62	63-64	65-67	68-69	70-72	73-75
Exposure to Error	0-29			30-34			35-39			40-44			45-50		
	0-10	11-19	20-29	30	31-32	33-34	35	36-37	38-39	40	41-42	43-44	45-46	47-48	49-50
Sub Caption Spread Guideline															
0 to 1 point				2 to 3 points				4 to 6 points				7 or more points			
Insignificant Differences				Slight Differences				Moderate Differences				Significant Differences			

**Adjudicator:**



# P 6 Marching

<<Show Title>>

Member: Northern California Band Association

<b>Unit Name:</b>		
<b>Classification:</b>	<b>Date:</b>	
√ = Improvement Needed      + = Superior Performance		
<b>Ensemble Marching Technique</b> Ranks & Columns Diagonals Distance & Intervals Step Style & Step Size	1 = 68-75 2 = 60-67 3 = 52-59 4 = 45-51 5 = 00-44	(75)
<b>Individual Marching Technique</b> Posture/Carriage Discipline Pride and Bearing Individual Alignment Instrument & Equipment Angle Out of Phase/Out of Step	1 = 68-75 2 = 60-67 3 = 52-59 4 = 45-51 5 = 00-44	(75)
<b>Exposure to Error</b> Size of Intervals Size of Distance Configuration of Block Difficulty of Auxiliary Marching Routine	1 = 45-50 2 = 40-44 3 = 35-39 4 = 30-34 5 = 00-29	(50)
<b>Comments:</b>  <a href="#">&lt;&lt;P6 Audio Recording Link&gt;&gt;</a>	<b>TOTAL SCORE</b>	(200)

	Box 5 - Discovers			Box 4 - Develops			Box 3 - Knows			Box 2 - Understands			Box 1 - Applies		
	Limited Absent Minimal			Growing Basic Introductory Limited Occasional			Good Evolving Expanding Developing Growing			Excellent Clearly Identifiable Improved Fairly Consistent			Superior Fully Developed Clearly Defined Consistent Complex		
<b>Ensemble/Individual Marching Technique</b>	<b>0-44</b>			<b>45-51</b>			<b>52-59</b>			<b>60-67</b>			<b>68-75</b>		
	0-15	16-30	31-44	45-46	47-48	49-51	0-15	16-30	31-44	45-46	47-48	65-67	0-15	16-30	31-44
<b>Exposure to Error</b>	<b>0-29</b>			<b>30-34</b>			<b>35-39</b>			<b>40-44</b>			<b>45-50</b>		
	0-10	11-19	20-29	30	31-32	33-34	0-10	11-19	20-29	30	31-32	43-44	0-10	11-19	20-29
<b>Sub Caption Spread Guideline</b>															
<b>0 to 1 point</b>				<b>2 to 3 points</b>				<b>4 to 6 points</b>				<b>7 or more points</b>			
Insignificant Differences				Slight Differences				Moderate Differences				Significant Differences			

**Adjudicator:**



# P 7 Penalty Sheet

<<Show Title>>

Member: *Northern California Band Association*

<b>Unit Name:</b>	
<b>Classification:</b>	<b>Date:</b>

Infraction	Possible Penalty	Awarded Penalty
Use of Non-Registered Students	DQ	
<b>Violation of Inspection and/or Judges Assigned Area</b> (Support Personnel) (Director or Instructor initiation of conversation w/Judge)	-1.0 per infraction	
Use of Repeats (must play 2 <sup>nd</sup> endings until entire march is heard)	-1.0	
Delay of Inspection and/or Parade (i.e. too long at comp. begin line – reset of band in silent area)	-2.0	
No Conductor's Scores (-3.0 if only one score) (Instrument parts not allowed-see rules and regulations)	-5.0	
Playing in Silent Zone (per infraction)	-5.0	
Entering Competition Zone Early	-3.0	
Not Starting within 30 Seconds of "Go" signal from starter/head judge Time (seconds): <<Time to begin from Go Signal (seconds)>>	-1.0	
Not Starting Competition Music Before Last Rank Crosses "Begin Competition" Line	-2.0	
More than 8 Counts of Standing Fanfare or Drum Roll Off (Band must be moving forward on Count 9)	-1.0	
Overtime in Competition Zone Time _____ (Front rank of band must cross "End Competition" Line in 2.5 minutes or less)	-1.0	
Not Playing Continuously in Competition Zone (Last rank of band must be playing as it crosses out of comp. zone)	-1.0	
Violation of Three Year Repeated Competition Music Rule	-5.0	
Violation of Prohibited Activities	-5.0	
Violation of Improper Display of the American Flag	DQ	
<b>Total Parade Penalties</b>		

**Adjudicator:**

**P7 Comments:**





# P 8 Drum Major

<<Show Title>>

Member: Northern California Band Association

<b>Unit Name:</b>	
<b>Classification:</b>	<b>Date:</b>
<b>Audio Commentary Link:</b>	<a href="#">&lt;&lt;P8 Audio Recording Link&gt;&gt;</a>

√ = Improvement Needed      + = Superior Performance

## Equipment: << P8 DM Equipment>>

<b>Marching &amp; Maneuvering- Use &amp; Consistency of:</b> -Idiom (marching style)    -Verbal/Whistle Commands -Step Size                      -Execution of Salute (6/6) -Carriage                        -Beating of Time: -Posture                                *Ictus & Free Hand -Visual Signals                      # of Out of Steps:	1 = 220-250 2 = 160-219 3 = 90-159 4 = 30-89 5 = 00-29	(250)
<b>Flourishing Composition- Exploration of:</b> -Multiple Planes                  -Transitional Elements -Multiple Angles                  -Free Hands -Difficulty/Complexity           -Tossing -Exposure to Error	1 = 220-250 2 = 160-219 3 = 90-159 4 = 30-89 5 = 00-29	(250)
<b>Flourishing Achievement- Execution of:</b> -Planes                              -Control -Angles                               -Free Hands -Spin Consistency                -Tossing # Slips:                      # Drops:	1 = 220-250 2 = 160-219 3 = 90-159 4 = 30-89 5 = 00-29	(250)
<b>General Effect- Effect of:</b> -Visual Musicality                -Idiom -Creativity                           -Cohesion of Elements	1 = 220-250 2 = 160-219 3 = 90-159 4 = 30-89 5 = 00-29	(250)
<b>Penalties</b> <b>No Salute D.Q:</b>	<b>TOTAL SCORE</b> <b>X .1</b>	

	Box 5 - Discovers			Box 4 - Develops			Box 3 - Knows			Box 2 - Understands			Box 1 - Applies		
	Limited Absent Minimal			Growing Basic Introductory Limited Occasional			Good Evolving Expanding Developing Growing			Excellent Clearly Identifiable Improved Fairly Consistent			Superior Fully Developed Clearly Defined Consistent Complex		
Content	0-29			30-89			90-159			160-219			220-250		
	0-9	10-19	20-29	30-49	50-69	70-89	90-113	114-136	137-159	160-179	180-199	200-219	220-229	230-239	240-250
Sub Caption Spread Guideline															
0 to 1 point				2 to 3 points				4 to 6 points				7 or more points			
Insignificant Differences				Slight Differences				Moderate Differences				Significant Differences			

**Adjudicator:**

BOX 5 SELDOMLY EXPERIENCES 0 to 29			BOX 4 RARELY DISCOVERS 30 to 89			BOX 3 SOMETIMES KNOWS 90 to 159			BOX 2 FREQUENTLY UNDERSTANDS 160 to 219			BOX 1 ALWAYS APPLIES 220 to 250		
LOW	MID	HIGH	LOW	MID	HIGH	LOW	MID	HIGH	LOW	MID	HIGH	LOW	MID	HIGH
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME			SOME/ SOME			SOME/ SOME			SOME/ SOME			SOME/ SOME		
0-9	10-19	20-29	30-49	50-69	70-89	90-109	110-139	140-159	160-179	180-199	200-219	220-234	235-244	245-250

POINTS OF COMPARISON	MARCHING AND MANEUVERING														
The drum major whose marching and maneuvering skills achieved the greater:	0-9	10-19	20-29	30-49	50-69	70-89	90-109	110-139	140-159	160-179	180-199	200-219	220-234	235-244	245-250
<ul style="list-style-type: none"><li>• Marching technique and stride consistency</li><li>• Beat initiation and consistency</li><li>• Ictus clarity and consistency</li><li>• Angle and pitch clarity of the equipment</li><li>• Tempo control</li><li>• Vocal/Whistle command volume</li><li>• Vocal/Whistle command tempo and pacing</li><li>• Carriage and posture</li><li>• Leadership presence and confidence</li></ul>	<ul style="list-style-type: none"><li>• Lack of understanding of marching technique and stride.</li><li>• Lack of understanding of beat initiation.</li><li>• Ictus is unreadable.</li><li>• The angle and pitch is unreadable.</li><li>• Tempo control is not evident.</li><li>• Vocals/Whistle commands are unclear and lack control.</li><li>• Carriage and posture are not engaged and lack definition.</li><li>• The drum major's presence is not evident and is generally unconfident.</li></ul>			<ul style="list-style-type: none"><li>• A developing understanding of marching technique and stride.</li><li>• A developing understanding of beat initiation with occasional consistency.</li><li>• Ictus is developing, but not fully applied.</li><li>• The angle and pitch of the equipment is unstable.</li><li>• Tempo control is inconsistent.</li><li>• Vocals/Whistle commands are developing, but may be muted, rushed, and/or not fully dictated.</li><li>• Carriage and posture are developing, but lack strength.</li><li>• The drum major's presence is developing and is confident in some areas of the performance.</li></ul>			<ul style="list-style-type: none"><li>• A moderate understanding of marching technique and stride with moderate consistency.</li><li>• A moderate understanding of beat initiation with moderate consistency.</li><li>• Ictus is moderately clear.</li><li>• The angle and pitch of the equipment is moderately stable.</li><li>• Average tempo control with some instances of phasing.</li><li>• Vocals/Whistle commands maintain volume and clarity in some of the performance. Timing is moderately kept.</li><li>• Carriage and posture are moderately sustained throughout the performance.</li><li>• Demonstrates good presence, with confidence and professionalism, throughout most of the performance.</li></ul>			<ul style="list-style-type: none"><li>• Excellent marching technique and stride with great consistency.</li><li>• Excellent beat initiation with great consistency.</li><li>• Ictus is mostly clear and controlled.</li><li>• The angle and pitch of the drum major's equipment is principally stable.</li><li>• Excellent tempo control with rare instances of phasing.</li><li>• Vocals/Whistle commands maintain volume and clarity in most of the performance. Timing is in tempo throughout most of the performance.</li><li>• Carriage and posture are well established throughout the performance.</li><li>• Demonstrates excellent presence, with confidence and professionalism throughout the performance.</li></ul>			<ul style="list-style-type: none"><li>• Exceptional marching technique with a highly consistent demonstration of stride.</li><li>• Beat initiation is solid and constant throughout the presentation.</li><li>• Ictus is clearly defined.</li><li>• The angle and pitch of the drum major's equipment is stable and distinct.</li><li>• Superior tempo control, staying in step and in phase.</li><li>• Vocals/Whistle commands are loud and succinctly projected.</li><li>• Vocals/Whistle commands are well-paced and in tempo.</li><li>• Demonstrates carriage and posture befitting of a drum major.</li><li>• Demonstrates unrivaled confidence and professionalism throughout the performance.</li></ul>		

POINTS OF COMPARISON	FLOURISHING COMPOSITION														
The drum major whose routine composition contained the greater:	0-9	10-19	20-29	30-49	50-69	70-89	90-109	110-139	140-159	160-179	180-199	200-219	220-234	235-244	245-250
• Range, variety, and depth of equipment skills	• Skills generally lack readability or are absent.			• Skills are still in the discovery stage.	• Limited, repetitious, singular in effort with short phrases.		• Good range, with fuller phrases exploring moderate variety, ambidexterity, versatility, and dimensionality. Still developing, but provides opportunity for growth.			• Broad and varied range with significant ambidexterity, versatility, dimensionality, and good depth.			• Substantial variety of ranged and complex skills.		
• Difficulty and risk	• No risk or difficulty is present in the routine composition.			• Difficulty and risk is limited.			• Average degree of difficulty and risk.			• A high degree of challenge is present.			• Significant risk, presenting the highest challenge to further enhance vocabulary.		
• Demonstration of ambidexterity, directionality, and dimensionality	• Ambidexterity, directionality, and dimensionality are not present.			• Routine is highly one-sided in nature and is sporadic in directionality and dimensionality.			• A moderate range of material is compatible with the drum major's training.			• A broad range of material is compatible with the drum major's training.			• Significant balance of ambidexterity, while showcasing a mastery of directional shifts and understanding of dimensionality on a high level.		
• Range of material most compatible with the drum major's training	• Range of material lacks any compatibility with the drum major's training.			• A limited range of material is compatible with the drum major's training.									• Consistent and extensive range of virtuosic material is compatible with the drum major's training.		

POINTS OF COMPARISON	FLOURISHING ACHIEVEMENT														
The drum major who executed the better:	0-9	10-19	20-29	30-49	50-69	70-89	90-109	110-139	140-159	160-179	180-199	200-219	220-234	235-244	245-250
<ul style="list-style-type: none"><li>• Understanding and application of equipment principles</li><li>• Accuracy, precision, and clarity of movement</li><li>• Development of breath, flexibility, isolation, and rotation of body movement in relation to equipment excellence</li><li>• Training to support vocabulary</li></ul>	<ul style="list-style-type: none"><li>• Inadequate understanding and application of equipment principles.</li><li>• Lacking accuracy, precision, or clarity of movement in most parts of the routine. Control is not apparent.</li><li>• Lack of development of breath, flexibility, isolation, and rotation of body movement in relation to equipment excellence.</li><li>• Inadequate training to support the vocabulary present.</li></ul>		<ul style="list-style-type: none"><li>• Some development of principles with occasional consistency.</li><li>• Developing efforts of accuracy, precision, and clarity of movement in the drum major's routine. Control is developing.</li><li>• Insufficient development and not fully applied in relation to equipment excellence.</li><li>• Developing or insufficient training for both dynamic and technical responsibilities. There is occasional adherence to style. Recovery is sporadic for frequent breaks and flaws. Weak concentration is apparent.</li></ul>			<ul style="list-style-type: none"><li>• Moderate development and achievement of equipment principles.</li><li>• Longer displays of accuracy, precision, and clarity of movement in the drum major's routine. Control is improving.</li><li>• Use of breath, flexibility, isolation, and rotation is becoming more consistent in relation to equipment excellence.</li><li>• Moderate to good training is evident. Style is developing and is usually present and consistent. Evident recovery from breaks and flaws. Moderate to good concentration and stamina.</li></ul>			<ul style="list-style-type: none"><li>• Excellent development, understanding, and application of blended principles and efforts.</li><li>• Excellent and consistent displays of accuracy, precision, and clarity of movement in the drum major's routine. Mostly in control of all aspects of the routine.</li><li>• Use of breath, flexibility, isolation, and rotation is strong and evident in relation to equipment excellence.</li><li>• Strong and evident mental/physical training. Style is consistent and evident. Evident and quick recovery from infrequent breaks and flaws. Strong and constant concentration and stamina.</li></ul>			<ul style="list-style-type: none"><li>• Superior application of all equipment principles, technical efforts are consistent toward exceptional equipment delivery.</li><li>• Skills and movement are highly accurate and controlled. Routine phrases are clearly transitioned from moment to moment with precision.</li><li>• Fully understanding and engaging in control of breath, flexibility, isolation, and rotation supports the fullest completion of phrases.</li><li>• Superior mental/physical development and training. Effortless recovery from rare breaks and flaws during instances of extreme difficulty and risk. Superior concentration and stamina.</li></ul>			

POINTS OF COMPARISON	GENERAL EFFECT														
	0-9	10-19	20-29	30-49	50-69	70-89	90-109	110-139	140-159	160-179	180-199	200-219	220-234	235-244	245-250
<b>The drum major who displayed the greater:</b>															
<ul style="list-style-type: none"><li>• Visual musicality in routine design as it reflects, interprets, expresses, and enhances the music</li><li>• Creativity as it relates to originality, uniqueness, and imagination represented within the overall presentation</li><li>• Design of equipment and marching elements, presenting opportunities for effectiveness</li><li>• Demonstration of Excellence as an Effect</li><li>• Effective presentation of Difficulty and Risk</li></ul>	<ul style="list-style-type: none"><li>• Routine design lacks visual musicality.</li><li>• Routine is unclear and underdeveloped in coordination with its musical and visual elements, lacking proper layering.</li><li>• Struggles to demonstrate achievement.</li><li>• Difficulty and/or risk is absent.</li></ul>			<ul style="list-style-type: none"><li>• Visual musicality is sporadic.</li><li>• Some fundamentals in the routine are apparent, often weak. Attempts depict development of effect.</li><li>• Crafting of equipment and marching phrases is not apparent.</li><li>• Excellence as an effect is occasional or inconsistent.</li><li>• Presentation of difficulty and risk is minimally effective.</li></ul>			<ul style="list-style-type: none"><li>• Visual musicality is usually successful.</li><li>• Proper fundamentals and layering yield moderate effect. Some moments are unique and creative.</li><li>• Crafting of equipment and marching phrases is apparent and moderately effective.</li><li>• Moderate achievement for longer periods of time.</li><li>• Presentation of difficulty and risk is moderately effective.</li></ul>			<ul style="list-style-type: none"><li>• Visual musicality is frequently successful.</li><li>• Reflects a mature understanding of design and crafting of phrases.</li><li>• Excellent range and variety with consistent quality and effectiveness.</li><li>• Strong and consistent from section to section and moment to moment.</li><li>• Presentation of difficulty and risk is strongly effective.</li></ul>			<ul style="list-style-type: none"><li>• Visual musicality is maximized, the routine design reflects, interprets, expresses, and enhances the accompanied music.</li><li>• Unparalleled profusion of creative and effective design, extremely layering optimum quality, uniqueness, originality, variety, and detail not found in other performances.</li><li>• Superlative achievement of a broad range.</li><li>• Superbly effective presentation of difficulty and risk.</li></ul>		



# Colorguard Individual Analysis

<<Show Title>>

Member: Northern California Band Association

<b>Unit Name:</b>	
<b>Classification:</b>	<b>Date:</b>

The goal of the **INDIVIDUAL ANALYSIS** sheet is to measure and reward the cumulative range of the vocabulary, the training, and development of the performers.

<b>VOCABULARY</b> <i>Whose vocabulary considered the greater:</i> <ul style="list-style-type: none"> <li>Range and variety of equipment &amp; movement skills</li> <li>Range of dynamic efforts</li> <li>Depth, range, and variety of triad</li> <li>Compatibility to training</li> </ul>	1 = 469-500 2 = 422-468 3 = 375-421 4 = 328-374 5 = 300-327	(500)
<b>EXCELLENCE</b> <i>Whose performers demonstrated the greater:</i> <ul style="list-style-type: none"> <li>Understanding and application of equipment &amp; movement principles</li> <li>Understanding and application of dynamic range</li> <li>Achievement of triad</li> <li>Development of breath, muscle, tension, flexion, and rotation</li> <li>Training to support vocabulary</li> </ul>	1 = 469-500 2 = 422-468 3 = 375-421 4 = 328-374 5 = 300-327	(500)
<b>Comments:</b> <a href="#">&lt;&lt;P9 Audio Recording Link&gt;&gt;</a>	<b>TOTAL SCORE</b> <b>X.1</b>	(100)

	Box 5 - Discovers			Box 4 - Develops			Box 3 - Knows			Box 2 - Understands			Box 1 - Applies		
	300-327			328-374			345-421			422-468			469-500		
	300-307	308-317	318-327	328-342	343-358	359-374	375-389	390-405	406-421	422-436	437-452	453-468	469-478	479-489	490-500
<b>V</b>	- Limited - Repetitious - Seldom			- Basic - Introductory - Occasional			- Some - Growing - Moderate			- Enhanced - Increased - Good			- Broad - Varied - Versatile - Extensive		
<b>E</b>	- Limited - Inconsistent - Weak			- Developing - Basic - Fairly good - Introductory			- Improved - Growing - Moderate - Average			- Excellent - Good			- Superior - Consistent - Strong - Well-achieved		

Sub Caption Spread Guideline			
0 to 1 point	2 to 3 points	4 to 6 points	7 or more points
Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences

**Adjudicator:**

**P9**  
**Colorguard**  
**Individual Analysis**

Box 5 Discovers			Box 4 Develops			Box 3 Knows			Box 2 Understands			Box 1 Applies		
300-327			328-374			345-421			422-468			469-500		
300-307	308-317	318-327	328-342	343-358	359-374	375-389	390-405	406-421	422-436	437-452	453-468	469-478	479-489	490-500

POINTS OF COMPARISON	VOCABULARY													
Range & Variety of Skills	- Limited - Repetitious - Short phrases		- Basic - Introductory variety of choreographic opportunities		- Growing - Some variety of choreographic opportunities		- Enhanced - Increased variety of choreographic opportunities		- Broad, varied, versatile - Extensive choreographic opportunities					
Dynamic Range: Space, Time, Weight, Flow	- Seldomly included		- Basic gradations time and weight - Introductory range usually demonstrated through weight and flow		- Growing with more dimensionality - Introduction of space and time		- Increased with more dimensionality that broadens the range - Increased use of all dynamic efforts		- Broad, varied, versatile - Complex dimensional phrases with dynamic range and gradation of efforts					
Depth, Range, & Variety of Triad	- Single efforts		- Occasional layering with equipment or form		- Increased layering of triad		- Increased and more varied, with challenges that broaden the range		- Broad, varied, versatile - Extensive range of the triad					
Compatibility to Training	- An extremely limited range of material compatible with the training		- A limited range of material compatible with the training		- A moderate range of material compatible with the training		- Good range of material compatible with the training		- Broad range of material compatible with the training					

POINTS OF COMPARISON	EXCELLENCE													
Understanding & Application of Equipment & Movement Principles	- Limited & generally lacks consistency - Style not understood - Limited uniformity in method and timing		- Improved, but with noticeable variations - Developing style - Basic body development		- Understood but may vary from individual to individual - Improved adherence to style - Growing body development		- Excellent achievement - Good adherence to style - Good body development		- Superior achievement - Consistent adherence to style - Strong body development					
Understanding & Application of Dynamic Range	- Still being discovered - May not be written in		- Improved, but with noticeable variations - Fairly good uniformity in staging responsibilities		- Understood but may vary from individual to individual - Improved space/time uniformity in staging responsibilities		- Good achievement of dynamic gradations - Good space/time uniformity in staging responsibilities		- Strong achievement of dynamic gradations - Consistent space/time uniformity in staging responsibilities					
Achievement of Triad	- Inconsistent body development causes variations in the look		- Undeveloped body qualities cause variation in the achievement of triad		- Growing body development leads to improved achievement of triad		- Excellent body development lead to good achievement of triad		- Superior body development leads to consistent achievement of triad					
Development of Breath, Muscle, Tension, Flexion, Rotation	- Still being discovered - Not understood or applied		- Discovering and rarely applied		- Known and sometimes applied		- Understood and frequently applied		- Consistently applied throughout					
Training to Support Vocabulary	- Frequent breaks/flaws - Weak recoveries - Limited training & achievement - Limited physical & mental development - Limited concentration & stamina		- Some breaks/flaws - Growing recoveries - Developing training & achievement - Basic physical & mental development - Introductory concentration & stamina		- Less frequent breaks - Improved recoveries - Moderate training & achievement - Growing physical & mental development - Average concentration & stamina		- Occasional breaks - Evident recoveries - Excellent training & achievement - Good physical & mental development - Consistent concentration & stamina		- Infrequent breaks - Quick recoveries - Superior training & achievement - Strong physical & mental development - Concentration & stamina well-achieved					



# Colorguard Ensemble Analysis

<<Show Title>>

Member: Northern California Band Association

<b>Unit Name:</b>	
<b>Classification:</b>	<b>Date:</b>

The goal of the **ENSEMBLE ANALYSIS** sheet is to measure and reward all elements of a unit's show design as it pertains to the use of form, body, equipment, and effect.

<b>REPERTOIRE EFFECT &amp; COMPOSITION</b> <b>As it relates to the "whole" program:</b>  <i>Whose repertoire contained the greater:</i> <ul style="list-style-type: none"> <li>Program Concept (including originality, sound, mood)</li> <li>Pacing &amp; Staging of Planned Effects</li> <li>Range/Variety of Effects (Intellectual, Aesthetic, Emotional)</li> <li>Musicality &amp; Use of Range of Dynamic Efforts</li> </ul> <i>Whose composition contained the greater:</i> <ul style="list-style-type: none"> <li>Use of Design Elements in form, body, equipment (Triad)</li> <li>Motion to Connect Events, Transitions &amp; Equipment Changes</li> <li>Horizontal &amp; Vertical Orchestration Through Time</li> </ul>	1 = 469-500 2 = 422-468 3 = 375-421 4 = 328-374 5 = 300-327	(500)
<b>PERFORMANCE EFFECT &amp; EXCELLENCE</b>  <i>Whose performers better:</i> <ul style="list-style-type: none"> <li>Embodied Character, Role, Identity &amp; Believability</li> <li>Delivered/Sustained Impacts, Resolutions, and Climaxes</li> <li>Communicated the Visual Musicality</li> <li>Demonstrated Excellence as an Effect</li> <li>Sustained Mood inherent in the program</li> </ul> <i>Whose performers demonstrated the better:</i> <ul style="list-style-type: none"> <li>Achievement of Spacing, Line, Timing, Orientation</li> <li>Adherence to Style in Equipment &amp; Movement</li> <li>Achievement of Detail &amp; Nuance</li> </ul>	1 = 469-500 2 = 422-468 3 = 375-421 4 = 328-374 5 = 300-327	(500)
<b>Comments:</b>  <a href="#">&lt;&lt;P10 Audio Recording Link&gt;&gt;</a>	<b>TOTAL SCORE</b> <b>X.1</b>	(1000)

Sub Caption Spread Guideline			
0 to 1 point	2 to 3 points	4 to 6 points	7 or more points
Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences

	Box 5 - Discovers			Box 4 - Develops			Box 3 - Knows			Box 2 - Understands			Box 1 - Applies		
	300-327			328-374			345-421			422-468			469-500		
	300-307	308-317	318-327	328-342	343-358	359-374	375-389	390-405	406-421	422-436	437-452	453-468	469-478	479-489	490-500
<b>RE &amp; C</b>	- Undeveloped - Introductory - Limited			- Evolving - Basic - Occasional - Developing			- Moderate - Improving - Good			- Identifiable, excellent, impressive - Effective, usually			- Clear, successful, effective, well-planned, consistent - Superior, strong		
<b>PE &amp; E</b>	- Limited - Inconsistent - Weak			- Basic - Occasional - Growing			- Moderate - Somewhat evident			- Excellent - Good			- Superior - Consistent - Always - Clear, consistent		

**Adjudicator:**

**P10**  
**Colorguard**  
**Ensemble**  
**Analysis**

Box 5 Discovers			Box 4 Develops			Box 3 Knows			Box 2 Understands			Box 1 Applies		
300-327			328-374			345-421			422-468			469-500		
300-307	308-317	318-327	328-342	343-358	359-374	375-389	390-405	406-421	422-436	437-452	453-468	469-478	479-489	490-500

POINTS OF COMPARISON	GE - REPERTOIRE EFFECT				
Program Concept & Production Value	- Generally <b>undeveloped</b> . - <b>Some</b> thought & clarity. - Minimal production value.	- <b>Evolving</b> with occasional creativity. - <b>Basic</b> production value provides occasional enhancement.	- Clear, <b>moderately</b> developed with adequate creativity. - <b>Improving</b> production value provides moderate enhancement.	- <b>Clearly identifiable</b> with good imagination, creativity, and improved depth. - <b>Impressive</b> and <b>effective</b> production value provides frequent enhancement.	- <b>Clear, successful</b> , and fully developed blend of concepts. - <b>Successful</b> and <b>effective</b> production value provides <b>consistent</b> enhancement.
Pacing of Planned Effects	- <b>Introductory</b> attempt and rarely engages the audience	- <b>Occasional</b> and sometimes engages the audience.	- <b>Attempted</b> and <b>moderately</b> engages the audience.	- <b>Solid</b> understanding and <b>successfully</b> engages the audience <b>successfully</b> .	- <b>Well-planned &amp; successfully</b> engages the audience <b>throughout</b> .
Range/Variety of Effects (Aesthetic, Emotional, Intellectual)	- <b>Introductory</b> with minimal variety.	- <b>Basic</b> with some variety.	- <b>Good</b> with improved variety and depth.	- <b>Clear and identifiable</b> with <b>growing</b> variety and depth.	- <b>Imaginative, successfully</b> utilizing a variety of effects.
Musicality & Use of Range of Dynamic Efforts	- <b>Rarely</b> reflects the basic audio or just the melody. - <b>Limited</b> dimensionality and dynamic changes.	- <b>Occasional</b> reflection of the basic audio structure with <b>some</b> dimensionality and dynamic changes.	- <b>Good</b> reflection of the basic audio structure with <b>occasional</b> dimensionality and dynamic changes.	- <b>Excellent</b> reflection of music with excellent dimensionality and <b>apparent</b> dynamic changes.	- <b>Consistently</b> reflects music with <b>superior</b> dimensionality and <b>frequent</b> dynamic changes.
POINTS OF COMPARISON	DA - COMPOSITION				
Use of Design Elements in form, body & equipment	- <b>Rarely</b> evident, presented singularly, doubly, or sometimes present at an <b>introductory</b> level of the triad.	- <b>Developing</b> level of the triad incorporated <b>occasionally</b> .	- <b>Moderate</b> level of the triad incorporated <b>some</b> of the time.	- <b>Excellent</b> level of the triad incorporated <b>often</b> .	- <b>Superior</b> level of the triad incorporated <b>most</b> of the time.
Motion to Connect Events	- <b>Rarely</b> evident.	- <b>Sometimes</b> incorporated.	- <b>Moderately</b> incorporated some of the time.	- <b>Consistently</b> incorporated most of the time.	- <b>Successfully</b> incorporated throughout.
Horizontal & Vertical Orchestration Through Time	- <b>Limited</b> understanding of orchestration. - <b>Lacks</b> unity of design elements.	- <b>Basic</b> orchestration. - Ideas presented <b>singly</b> . - <b>Questionable</b> unity of design elements.	- Generally <b>good</b> orchestration. - <b>Moderate</b> unity of design elements.	- <b>Excellent</b> understanding of continuity, development, and design. - Unity <b>usually</b> connects the design.	- <b>Full</b> understanding of horizontal and vertical orchestration. - <b>Superior</b> unity and <b>successful</b> design connection.

POINTS OF COMPARISON	GE - PERFORMANCE EFFECT				
Embodied Character, Role, Style, Believability	- Occasional understanding with limited achievement.	- Basic awareness and achievement for longer periods of time.	- Moderately confident and somewhat consistent.	- Usually confident and consistent.	- Superior understanding and communicated with greater depth.
Delivered/Sustained Impacts, Resolutions, Climaxes	- Discovering, but sporadic in achievement. Inconsistent	- Basic consistency from section to section and moment to moment.	- Moderate consistency from section to section and moment to moment.	- Excellent consistency from section to section and moment to moment.	- Strong throughout with added depth and ability to manipulate audience response.
Communicated the Visual Musicality	- Inconsistent understanding with limited communication and engagement.	- Basic understanding with occasional communication and engagement.	- Moderate understanding with good communication and engagement.	- Understood with excellent communication and engagement.	- Strong throughout with added depth and ability to manipulate audience response.
Demonstrated Excellence as an Effect	- Limited awareness			- Basic awareness with moderate achievement for longer periods of time.	- Good achievement throughout.
Ability to Sustain Mood inherent to the Program	- Discovering, but sporadic in achievement. Inconsistent	- Basic consistency from section to section within the show.	- Moderate consistency from section to section within the show.	- Excellent consistency from section to section within the show.	- Strong throughout with added depth and ability to manipulate audience response.
POINTS OF COMPARISON	DA – EXCELLENCE				
Achievement of Spacing, Line, Timing, Orientation	- Occasional achievement. Sporadic uniformity. Still learning how to move through space.	- Growing achievement. Growing uniformity when moving through space.	- Moderately well achieved. Moderate uniformity when moving through space.	- Usually achieved. Consistent achievement moving through space.	- Always achieved well and with clarity. Superior uniformity relative to staging and orientation.
Adherence to Style in Equipment & Movement	- Weak or sporadic.	- Recognizable, but not well developed.	- Evident and growing.	- Fairly consistent.	- Always Consistent.
Achievement of Detail & Nuance	- Weak or sporadic.	- Some understanding and enhancement.	- Moderate understanding and enhancement.	- Excellent understanding and enhancement.	- Clear, consistently achieved and enhanced with dynamic gradations.



<<Show Title>>

Member: Northern California Band Association

<b>Unit Name:</b>		
<b>Classification:</b>	<b>Date:</b>	
✓ = Improvement Needed      + = Superior Performance		
<b>Music Composition</b> <ul style="list-style-type: none"> <li>• Difficulty / Demand</li> <li>• Dynamic Contrast</li> <li>• Melodic Content</li> <li>• Creativity, Originality, and Artistry</li> </ul>	1 = 360 - 400 2 = 320 - 359 3 = 280 - 319 4 = 240 - 279 5 = 200 - 239	(400)
<b>Music Performance Quality</b> <ul style="list-style-type: none"> <li>• Quality of Sound</li> <li>• Uniformity of Percussion Techniques</li> <li>• Clarity of Rhythmic Vocabulary</li> <li>• Ensemble Cohesiveness</li> </ul>	1 = 360 - 400 2 = 320 - 359 3 = 280 - 319 4 = 240 - 279 5 = 200 - 239	(400)
<b>Marching / General Effect</b> <ul style="list-style-type: none"> <li>• Time with Feet / Body</li> <li>• Imagination / Creativity</li> <li>• Coordination of Musical and Visual Elements</li> <li>• Entertainment</li> </ul>	1 = 180 - 200 2 = 160 - 179 3 = 140 - 159 4 = 120 - 139 5 = 100 - 119	(200)
<b>Comments:</b>  <a href="#">&lt;&lt;P11 Audio Recording Link&gt;&gt;</a>	<b>TOTAL SCORE</b> <b>X.1</b>	
		(100)

	Box 5 Discovering	Box 4 Developing	Box 3 Knows	Box 2 Understands	Box 1 Applies
	Absent / Missing Minimal Discovering	Developing Basic Limited Occasional	Evolving Good Expanding Approaching	Clearly Defined Improved Excellent Fairly Consistent	Superior Fully Developed Consistent Complex
Music Comp. & Perf.	High = 227 – 239 Middle = 214 – 226 Low = 200 - 213	High = 267 – 279 Middle = 254 – 266 Low = 240 - 253	High = 307 – 319 Middle = 294 – 306 Low = 280 - 293	High = 347 – 359 Middle = 334 – 346 Low = 320 - 333	High = 388 – 400 Middle = 375 – 387 Low = 360 - 374
Marching / General Eff.	High = 113 – 119 Middle = 106 – 112 Low = 100 - 105	High = 133 – 139 Middle = 126 – 132 Low = 120 - 125	High = 153 – 159 Middle = 146 – 152 Low = 140 - 145	High = 173 – 179 Middle = 166 – 172 Low = 160 - 165	High = 194 – 200 Middle = 187 – 193 Low = 180 - 186

SUB CAPTION SPREAD GUIDELINE			
Very Close	Close with Minor Differences	Noticeable Differences	Significant Differences
1 – 6 points	7 – 13 points	14 – 20 points	Above 21 Points

**Adjudicator:**

## P-11 Street Percussion Criteria P-11

### Music Composition:

*Who had the greater achievement as it relates to:*

- **Difficulty / Demand:** The scope and range of musical repertoire within the score.
- **Dynamic Contrast:** The depth of dynamic range found within the composition.
- **Melodic Content:** Contribution of melodic content to overall percussion arrangement.
- **Creativity, Originality, and Artistry:** The uniqueness of the musical program and percussion arrangement.

### Music Performance Quality

- **Quality of Sound:** Performers produce a uniformed sound with quality.
- **Uniformity of Percussion Techniques:** The Ability of the performers to display an understanding of approach to their instruments that is uniform throughout the ensemble.
- **Clarity of Rhythmic Vocabulary:** The ability of the performers to accurately present the rhythmic content.
- **Ensemble Cohesiveness:** The ability of the ensemble to establish and maintain pulse control and rhythmic stability.

Box 5	Box 4	Box 3	Box 2	Box 1
<u>Discovering</u>	<u>Developing</u>	<u>Knows</u>	<u>Understands</u>	<u>Applies</u>
200 – 239	240 – 279	280 – 319	320 – 359	360 - 400

### Marching / General Effect

- **Out of Step / Feet and or Body Phasing:** Performers display the ability to interpret time with their feet and or body moves.
- **Imagination / Creativity:** The ability to present a known idea with unique variations and original musical concepts.
- **Coordination of Musical and Visual Elements:** The musical score and visual package mirror each other in design and intent.
- **Entertainment:** The performers display a high level of performance throughout the show.

Box 5	Box 4	Box 3	Box 2	Box 1
<u>Discovering</u>	<u>Developing</u>	<u>Knows</u>	<u>Understands</u>	<u>Applies</u>
100 – 119	120 – 139	140 – 159	160 – 179	180 - 200





# Awards Ceremony Guidelines

## Trophy Acceptance

- 1. Trophies for bands and all other units must be accepted at the awards ceremony by a fully uniformed member of the winning band or attached unit(s). (Drum Majors are to wear headgear)*
2. The uniform worn at the awards ceremony **MUST** be one that truly represents the school involved for both the presenter and recipient.
- 3. Schools are limited to sending only one (1) representative from each competing unit to the awards ceremony.*
4. All Drum Majors and Captains who participate in the awards ceremony are expected to stand during the entire presentation.
- 5. Salutes given by the host awards personnel and those receiving awards should be in a dignified and respectful manner.*
6. No lounge chairs will be permitted and any unit or individual who displays poor sportsmanship or behaves in such a manner as to demean or degrade the awards ceremony will be asked to leave the awards presentation area.

## Awards Ceremony

The awards ceremony is the highlight of the band event that has just concluded. Band members, friends, parents, boosters, and supporters are reminded that while in the awards area they will be expected to display proper behavior and good sportsmanship at all times. No throwing of any objects will be allowed. Nothing that squirts or shoots will be allowed.

Any individual, group, or organization that behaves in such a manner as to demean or degrade the awards ceremony, demean or degrade another person or unit, or behaves in such a way as to cause injury to any other person or property will be asked to leave the awards presentation area.

## Community Relations

Hosts of NCBA events have reported incidents of vandalism both on and off campus. Fires in the locker rooms, broken windows, fights, drug and/or alcohol use, and shoplifting during the time visiting bands are present. Please caution your students that this type of behavior jeopardizes that ability of the hosting unit to continue to make this opportunity available for everyone. Directors, instructors and/or head chaperones will be held accountable for any incidents that occur at any event.



# Participants Evaluation Form

TO: Participants – Northern California Band Association Events

FROM: Contest Coordinator

SUBJECT: Comments and Suggestions for Improvement

Please take a moment to give us comments and suggestions for improvement on all aspects of the band event that you participated in today. Comments about the event will be shared with people who sponsored the event and comments are welcome about the direction that is intended by the events that are members of the NCBA.

Comments are also welcome about today's judges. Excessive negative evaluations of a judge's performance will be reviewed by the board of the NCBA. Appropriate recommendations will be made. These recommendations may include re-training or retaining active status as a judge.

**All negative evaluations of a judge must include a copy of the judge's tape and/or score sheet.**

*This form will NOT be given to individual judges. Your name and school will be confidential.*

Name of Event: <<Show Title>> Date of Event: <<Show Date>>

Comments about Judging:

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Comments about Event:

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Optional:

Name and School \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ Zip \_\_\_\_\_

Please Email this form to: [ContestCoordinator@ncbaonline.net](mailto:ContestCoordinator@ncbaonline.net)