



WASMB ONE WORLD JUDGING SYSTEM CONCERT BAND PERFORMANCE

WASMB ONE WORLD CONCERT BAND JUDGEMENT & SCORING PARAMETERS

A) FIXED PROFICIENCY SCALE - CAPTION SCORING (Box System)

The caption scoring of the One World Judgment system consists of 5 boxes with appropriate referenced criteria. Every box is divided into three sub categories (high, middle, low). The judges will apply principles of Ranking and Rating per sub category. A certain score is to be awarded whenever a band complies with a number of criteria within that sub category. Scores assigned in Boxes 3 are the normal range of standard achievement for the majority of competitive bands at International events.

Box 1	Box 2	Box 3	Box 4	Box 5
0 - 64.99	65.0 - 74.99	75.0 - 84.99	85 - 94.99	95.0 - 100
Participant	Bronze	Silver	Gold	Gold - Honors

B) CAPTION SCORES ASSIGNED - ACHIEVEMENT LEVEL

Honours level ratings:

Scores assigned in Box 5 Gold level rating with Distinction (Leading edge):

Scores assigned in Box 4 Gold level rating with Distinction:

Scores assigned in Box 3 Silver level rating:

Scores assigned in Box 2 Bronze level rating:

Scores assigned in Box 1 Participant level rating:

C) The three stages in which a score is derived are:

a) Judges Impression (In which Box is the performance)?

b) Judges Analysis (Where in the Box is the performance)?

c) Score to be awarded (Within what margin in relation to the other bands)?

D) Judges will award a correct score within a correct margin that is either above or below other bands in the category based on the Box criteria. The resulting **Ranking**: is to place every band that has performed best in their category in the number one slot in that category and so forth.

Basis of Musical Judgment Rating Objectives:

Suitability: The instrumentation requirements of the music repertoire are appropriate to the band. The demands of the repertoire match the development of the musicians. The pitch range of the repertoire is appropriate for the level of the band. Technical & Artistic requirements of the repertoire match the abilities of the performers. The music is scored to allow for important musical lines to predominate.

Entertainment Potential: The repertoire is varied. Differing musical styles, tempos, emotions, dynamics, and rhythmic feels provide this variance. The repertoire allows for expression and effect. Potential for communication between performer and audience is present.



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Intonation: The musicians demonstrate an awareness of accurate intonation. Performers demonstrate intonation control in all performed dynamic ranges and instrument registers. When applicable, members demonstrate an awareness that allows them to tune to fixed-pitch instruments. Recovery from inaccuracies is immediate.

Tone: The musicians demonstrate a maturity of quality sound and timbre. Tone quality remains consistent in all performed dynamic ranges and instrument registers. A beautiful and characteristic sound comes from each section. Members are able to maintain a quality tone, while responding to other performance demands.

Balance and Blend: A transparency of sound is present. The musicians demonstrate sensitivity, balance and blend in all performed dynamic levels and instrument registers. A consistent awareness and compensation occurs as instrumentalists move from foreground and background positions. Important musical lines predominate with clarity.

Dynamics: The musicians demonstrate dynamic control and contrast. Dynamic changes are executed with purpose. Dynamic changes do not affect other judged items, such as tone, intonation or balance/blend. Members demonstrate control and maturity within a varied dynamic range. Recovery from inaccuracies is immediate.

Phrasing: The musicians' interpretations of the phrases are appropriate to the chosen repertoire. Members have a common understanding of the phrasing, providing a convincing artistic interpretation of the repertoire.

Articulation: The musicians demonstrate uniformity of articulation, with accurate attacks and releases.

Rhythm & Tempo: There is intensity to the performance as members perform a common artistic interpretation, contributing to a convincing, accurate performance. The musicians' interpretations of the rhythms and tempi are appropriate to the repertoire.

Tempo and Rhythmic Accuracy: The musicians demonstrate consistent tempi. Tempo changes are clearly intended. Musicians are "locked in" to the main pulse of the music as care is taken to achieve a uniform vertically aligned pulse. The performance of rhythmic patterns is precise, together and has consistent clarity of vertical alignment. Potential Phrasing concerns have been given careful consideration, Recovery from inaccuracies is immediate.

Feel and Style: Communication and idiomatic "feel" is created by the musicians' interpretation. The artistic style chosen is appropriate to the repertoire. Members communicate and perform within a common interpretation, contributing to a convincing and accurate performance.

Technical & Artistic Facility: The musicians demonstrate appropriate motor skills. The repertoire is performed with artistic control and technical accuracy.



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5. BASIS OF SCORE ASSIGNMENT (Judgment)

A) Box Five: A cohesive communication of the music performed is achieved throughout the elements of the ensemble and the program. The performers demonstrate a sophisticated understanding of their role in conveying a unified musical presentation. A certain maturity is maintained within the ensemble by exhibiting superior musical tone, timbre, and intonation. Dynamics & effects are appropriately varied and uniform. Evidence of phrasing and design are subtle, sophisticated, present and critically matched to the idiomatic and stylistic goals of the program. Rhythms are cohesive, highly accurate and consistent. Tempi in all segments of the program are appropriate, consistent and well defined. A superior level of performance is maintained throughout the program. A great amount of musical risk is taken on the part of the performers and is almost always successfully achieved, "A leading Edge Performance".

B) Box Four: A cohesive communication of the music performed is achieved throughout the elements of the ensemble and the program. Minor inconsistencies to perform either music are rarely evidenced in nearly all individuals. A certain maturity or sophistication is present and exhibited by the performers the majority of the time. A superior level of tone and intonation is displayed throughout the entire program though it may not always be exactly uniform from player to player. An appropriate range of dynamics is displayed throughout the entire program though dynamics may not always be exactly uniform from performer to performer or section to section. Superior control of phrasing is present that makes sense though the degree of subtlety may vary at times. Proper balance and blend is achieved the majority of the time at a superior level. Idiomatic interpretation of style is authentic to the literature but may vary in minor degrees between individuals. Tempi are appropriate and consistent. Rhythms are cohesive and highly accurate. A superior level of performance is achieved the majority of the time. A superior level of musical demand is placed on the performers and is almost always successfully achieved.

Box Three: A cohesive communication of the musical elements is present in the program that is occasionally mechanical. A high level of performance is frequent and generally uniform. A higher level of performance may occur more often in identifiable individuals rather than the ensemble as a complete whole. Excellence of tone & intonation with proper balance and blend is frequent during the performance. A quality range of dynamic changes is present though it may not occur within the entire called for dynamic continuum. Phrasing comprehension is present though uniformity or subtlety may not always be exhibited. Accurate idiomatic interpretation/style is generally displayed by individuals in the ensemble though consistency and uniformity may not be displayed by all at all times. Tempi are usually appropriate and consistent. The rhythms are accurate with only very minor cohesive concerns occurring. A high level of performance is achieved the majority of the time. There is a high level of musical demand placed on the performers which for the most part is achieved.

Box Two: Continuous evidence of a good musical performance is not present at all times. Cohesive elements of performance may not be present at all times. The performance is mechanical at times. A good level of performance occurs more often in identifiable individuals rather than within the ensemble as a complete whole. A good range of dynamic changes may not occur within the entire called for dynamic continuum or may be infrequent. Phrasing comprehension or subtlety may not always be exhibited. Proper balance and blend is not always achieved. Idiomatic interpretation and consistency may not always be exhibited by individuals in the ensemble. Consistency and uniformity may not be displayed by all at all times. Variance of tempo in some segments occur. Tempi may not be appropriate or consistent. Rhythms may not be accurate. Cohesion concerns occur and rhythmic patterns are not always precise. Balance and blend changes are infrequent, or occur only with the addition or subtraction of voices. Little musical demand is asked of the performers or when required it is not regularly achieved. Performers may exhibit limited development in some areas of expression, idiom or style of performance. A good to average level of performance is achieved only some of the time. There is only an average level of musical demand placed on the performers which for the most part is achieved.

Box one: Cohesive elements of communication occurring during the musical performance are at a mechanical level. Continuous evidence of an average musical performance is not present. Dynamics control is infrequent or inappropriate. Performers may exhibit limited development in areas of expression, idiom or style of performance. Balance and blend changes are infrequent, or occur only with the addition or subtraction of voices. Rhythms may not be accurate or may lack of cohesiveness. Tempi are either not appropriate or consistent. Little musical demand is asked of the performers or when required it is not regularly achieved.