

# Michigan Competing Bands Association

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Caption Workshop

*Music Field and Music Ensemble*

Presented by

David Starnes

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# Music Field Sheet

## From the Evaluator Perspective: Establish Credibility through Education (Process: Micro/Individual - Macro/Section)

- ▶ The judge must consider his/her pedagogical knowledge when evaluating the performance.
- ▶ The judge should consider equal sampling of ALL musical elements on the field as well as the time element in which to do so.
- ▶ Every segment of the musical ensemble expects (requires) your critique.

## From the Director Perspective: Consider Performer Expectations

- ▶ Create an “evaluation zone” for those moments that are musically most important.
- ▶ Establish access to the musical elements. Consider placement of set pieces and colorguard staging relative to the musical moments.
- ▶ Remember, the field level focuses only on the individual/segment performers. This is not an evaluation of the “ensemble.”



CONTEST \_\_\_\_\_

## MUSIC FIELD

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS

Music Field Judge shall operate from the contest field area. Judge will evaluate the achievement of skill and training through the active demonstration of technique and musicianship quality. Provide a representative sampling and evaluation of the individual performance of all musicians, considering the depth of musical, environmental, and physical challenges, with additional consideration for the degree of simultaneous responsibility. In each sub-caption, consider WHAT is being performed and HOW it is being performed.

### \_\_\_\_\_ TONE QUALITY/INTONATION

Quality of Sound  
Consistent Tuning and Intonation Control  
Control and Accuracy of Pitch  
Characteristic Sound Quality and Focus  
Musical, Environmental & Physical Challenges

\_\_\_\_\_  
100

### \_\_\_\_\_ ACCURACY/TECHNIQUE

Uniformity and Method of Articulation  
Timing and Rhythmic Accuracy (Proximity Based)  
Clarity and Uniformity  
Idiomatic Style and Interpretation  
Musical, Environmental & Physical Challenges

\_\_\_\_\_  
100

\_\_\_\_\_  
**TOTAL SCORE**  
(POSSIBLE 200)

\_\_\_\_\_  
JUDGE



CONTEST \_\_\_\_\_

# MUSIC FIELD

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS

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Idiomatic Style and Interpretation	
Musical, Environmental & Physical Challenges	
100	
<b>TOTAL SCORE (POSSIBLE 200)</b>	

\_\_\_\_\_ JUDGE

## From the Evaluator Perspective:

In each sub-caption consider:

**WHAT** is being performed

and

**HOW** it is being performed.

When identifying performance issues consider:

**WHY** the issue is occurring

and suggest a pedagogical solution.

## From the Director Perspective:

“ The L-A-A Concept”

Listen – Analyze – Adjust

# Music Field Sheet

## From the Evaluator Perspective:

- ✓ Understand that the criteria defines the CENTER of each box.
- ✓ Educate yourself on what aspect of the caption delineates the criteria for each box.
- ✓ When creating your bottom line number, consider the total percentage of the sheet. Be the classroom teacher!

## From the Director Perspective:

- ✓ Take the time to teach from the field level...you might be surprised what you hear (and see).
- ✓ Educate your students on the criteria of the sheet as it can serve as a pathway to success and an opportunity to set goals (leadership opportunity).
- ✓ Allow your students access to a Music Field recording and provide a blank Music Field sheet for self-evaluation, a great written exercise!

### MUSIC FIELD DELINEATION

UNSATISFACTORY	POOR	BELOW AVERAGE	AVERAGE	ABOVE AVERAGE	EXCELLENT	SUPERIOR
0	41	51	61	71	81	100
0-40	41-50	51-60	61-70	71-80	81-90	91-100
<b>Box 1 - Unsatisfactory</b> Tone quality and intonation are absent. Purposeful approach to characteristic instrument sounds are not evident. No range of musical and physical challenge is apparent.	<b>Box 2 - Poor</b> Tone quality and intonation are generally lacking in performance. Basic approach to characteristic instrument sounds are rarely displayed. The range of musical and physical challenges is minimal.	<b>Box 3a - Below Average</b> Tone quality and intonation are below average. The approach to characteristic instrument sounds display many inconsistencies. The range of musical and physical challenges is below average.	<b>Box 3b - Average</b> Tone quality and intonation are average. The approach to characteristic instrument sounds are average but display flaws related to performer skills or demands. The range of musical and physical challenges is average.	<b>Box 4a - Above Average</b> Tone quality and intonation are above average. The approach to characteristic instrument sounds are present and coherent, but have performance flaws related to demands. The range of musical and physical challenges is above average.	<b>Box 4b - Excellent</b> Tone quality and intonation are usually outstanding. The approach to characteristic instrument sounds are consistently excellent with few minor performance flaws. The range of musical and physical challenges is at an excellent level.	<b>Box 5 - Superior</b> Tone quality and intonation are consistently performed at the highest quality. The approach to characteristic instrument sounds are displayed throughout the entire performance at an exceptional level. The range of musical and physical challenges is superior.
0	41	51	61	71	81	100
0-40	41-50	51-60	61-70	71-80	81-90	91-100
<b>Box 1 - Unsatisfactory</b> Rhythmic accuracy, and definition are generally lacking in performance. Purposeful approach to technique and uniformity of style are not evident. No range of musical and physical challenge is apparent.	<b>Box 2 - Poor</b> Rhythmic accuracy, and definition are generally lacking in performance. Basic skills of technique and uniformity of style are rarely displayed. The range of musical and physical challenges is minimal.	<b>Box 3a - Below Average</b> Rhythmic accuracy, and definition are below average. The approach to technique and uniformity of style display many inconsistencies. The range of musical and physical challenges is below average.	<b>Box 3b - Average</b> Rhythmic accuracy, and definition are average. The approach to technique and uniformity of style are average but display flaws related to performer skills or demands. The range of musical and physical challenges is average.	<b>Box 4a - Above Average</b> Rhythmic accuracy, and definition are above average. The approach to technique and uniformity of style are sound and coherent, but have performance flaws related to demands. The range of musical and physical challenges is above average.	<b>Box 4b - Excellent</b> Rhythmic accuracy, and definition are usually outstanding. The approach to technique and uniformity of style are consistently excellent with few minor performance flaws. The range of musical and physical challenges is at an excellent level.	<b>Box 5 - Superior</b> Rhythmic accuracy, and definition are consistently performed at the highest quality. The approach to technique and uniformity of style are displayed throughout the entire performance at an exceptional level. The range of musical and physical challenges is superior.

## MUSIC FIELD DELINEATION

UNSATISFACTORY		POOR	BELOW AVERAGE	AVERAGE	ABOVE AVERAGE	EXCELLENT	SUPERIOR
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# Music Ensemble Sheet

## From the Evaluator Perspective...you are on the podium!

- ▶ The judge must consider his/her pedagogical knowledge when evaluating the performance.
- ▶ LISTEN to the performance (inside, outside, and through the sound)
- ▶ Ensemble is more than verticality. Equally, consider the horizontal.
- ▶ Listen with your eyes closed. The reveal will astound you!

## From the Director Perspective...you are on the podium!

- ▶ Consider staging of similar melodic and rhythmic lines
- ▶ Consider the orchestration of the content. Maximizing the product on paper will benefit the achievement of the performers.
- ▶ Mature sounds and musicianship should resonate from the classroom each day. The transfer of successful ensemble teaching in a concert band format will create a natural bridge to innate qualities of musicality on the field.
- ▶ MUSIC first! Do not place physical challenges (drill, body, choreography) on performers who continue to develop from a basic level of musicianship.



CONTEST \_\_\_\_\_  
 MICHIGAN COMPETING BAND ASSOCIATION

## MUSIC ENSEMBLE

BAND \_\_\_\_\_
DATE \_\_\_\_\_
PRELIMS / FINALS \_\_\_\_\_

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The Music Ensemble Judge will operate from the press box where he/she can register the best overall impression of the TOTAL show. Consider WHO is performing, WHAT they are performing, and HOW they are performing within the context of the physical and musical demands.

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<b>TECHNICAL PERFORMANCE</b>	
Tone Quality and Intonation	
Technique	
Balance & Blend of Voices	
Accuracy and Definition	
Rhythmic Precision	
Pulse Control & Timing	
Exposure of All Segments	
100	
<b>MUSICIANSHIP</b>	
Musical Phrasing & Nuance	
Range of Expressive Components	
Ensemble Clarity and Sonority	
Depth of Musical Vocabulary	
Clarity, Uniformity, and Definition of Style	
Idiomatic Interpretation	
Range of Musical/Physical Demands	
100	
<b>TOTAL SCORE (POSSIBLE 200)</b>	

\_\_\_\_\_  
 JUDGE

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CONTEST \_\_\_\_\_

MICHIGAN COMPETING BAND ASSOCIATION

# MUSIC ENSEMBLE

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS

The Music Ensemble Judge will operate from the press box where he/she can register the best overall impression of the TOTAL show. Consider WHO is performing, WHAT they are performing, and HOW they are performing within the context of the physical and musical demands.

### TECHNICAL PERFORMANCE

- Tone Quality and Intonation
- Technique
- Balance & Blend of Voices
- Accuracy and Definition
- Rhythmic Precision
- Pulse Control & Timing
- Exposure of All Segments

100

### MUSICIANSHIP

- Musical Phrasing & Nuance
- Range of Expressive Components
- Ensemble Clarity and Sonority
- Depth of Musical Vocabulary
- Clarity, Uniformity, and Definition of Style
- Idiomatic Interpretation
- Range of Musical/Physical Demands

100

**TOTAL SCORE  
(POSSIBLE 200)**

\_\_\_\_\_  
JUDGE

## From the Evaluator Perspective:

In each sub-caption consider

**WHO** is performing

**WHAT** they are performing

and

**HOW** they are performing it within context

When identifying ensemble issues consider

**WHY** the issue is occurring

and suggest a solution based on what you are

hearing/seeing

## From the Director Perspective:

“ The L-A-A Concept”

Listen – Analyze – Adjust

# Music Ensemble Sheet

## From the Evaluator Perspective: (with podium ears)

- ✓ Understand that the criteria defines the CENTER of each box.
- ✓ Educate yourself on what aspect of the caption separates each box.
- ✓ When creating your bottom line number, consider the total percentage of the sheet.

## From the Director Perspective...Begin with a self-analysis

- ✓ Through my teaching, my focus has been...
- ✓ Rehearsals have been primarily geared toward...
- ✓ As an ensemble, our musical strengths are...
- ✓ As an ensemble, our musical weaknesses are...
- ✓ No score should be a great surprise in this caption if a year-long focus is based in strong musicianship.

		MUSIC ENSEMBLE DELINEATION											
		UNSATISFACTORY	POOR		BELOW AVERAGE		AVERAGE		ABOVE AVERAGE		EXCELLENT	SUPERIOR	
		0	41	51	51-60	61	61-70	71	71-80	81	81-90	91	100
MUSICIANSHIP - 100	Box 1 - Unsatisfactory	Basic skills of musicianship are not present. No attention is given to phrasing, nuance, or stylistic concerns. Clarity and uniformity of style are not present.											
	Box 2 - Poor	Basic skills of musicianship are generally lacking. Little attention is given to phrasing, nuance, or stylistic concerns. Clarity and uniformity of style are achieved at a below-average level. Musical vocabulary is very limited.											
TECHNICAL PERFORMANCE - 100	Box 3a - Below Average	Basic skills of musicianship are below average. Phrasing, nuance, and stylistic concerns are presented at a below-average level. Clarity and uniformity of style are achieved at a below-average level. Musical vocabulary is below average.											
	Box 3b - Average	Musical skills are at an average level. Phrasing, nuance, and stylistic concerns are presented at a moderate level. Clarity and uniformity of style are achieved at a moderate level. Musical vocabulary is average.											
	Box 3c - Below Average	Ensemble pitch, tone quality, and balance and blend are below average with many inconsistencies. Technical skills are minimal and the ensemble rarely achieves rhythmic cohesion. Accuracy and definition are lacking. Performance is at a below-average level.											
	Box 3d - Average	Ensemble pitch, tone quality, and balance and blend are average with some inconsistencies. Technical skills are average and the ensemble displays a moderate achievement of rhythmic cohesion. Accuracy and definition are performed at an average level.											
	Box 4a - Above Average	Ensemble pitch, tone quality, and balance and blend are above average with few inconsistencies. Technical skills are above average and the ensemble displays an above-average level of rhythmic cohesion. Accuracy and definition are performed at an above-average level.											
	Box 4b - Excellent	Ensemble pitch, tone quality, and balance and blend are usually outstanding. Technical skills are performed at a consistently high level with few minor flaws. The ensemble displays a high level of rhythmic cohesion. Accuracy and definition are displayed throughout the performance at a consistently excellent level with few minor flaws.											
	Box 5 - Superior	Ensemble pitch, tone quality, and balance and blend are consistently of the highest quality. Technical skills are highly developed and performed consistently at an exceptional level. Rhythmic cohesion, accuracy, and definition are flawless.											
	Box 5 - Superior	Musical skills are consistently of the highest quality. Phrasing, nuance, and stylistic concerns are presented at a superior level. Clarity and uniformity of style are flawless. Musical vocabulary is of the highest quality.											



## MUSIC ENSEMBLE DELINEATION

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0	41	41-50	51	51-60	61	61-70	71	71-80	81	81-90	91	91-100	100
TECHNICAL PERFORMANCE - 100													
<b>Box 1 - Unsatisfactory</b> Basic ensemble pitch and tonal concept are absent. Technical skills are not present and the ensemble lacks a basic approach to rhythmic cohesiveness.		<b>Box 2 - Poor</b> Ensemble pitch, tone quality, and balance and blend are generally lacking. Technical skills are minimal and the ensemble rarely achieves rhythmic cohesiveness. Accuracy and definition are lacking.		<b>Box 3a - Below Average</b> Ensemble pitch, tone quality, and balance and blend are below average with many inconsistencies. Technical skills are below average and the ensemble rarely achieves rhythmic cohesiveness. Accuracy and definition are performed at a below-average level.		<b>Box 3b - Average</b> Ensemble pitch, tone quality, and balance and blend are average with some inconsistencies. Technical skills are average and the ensemble displays a moderate achievement of rhythmic cohesiveness. Accuracy and definition are performed at an average level.		<b>Box 4a - Above Average</b> Ensemble pitch, tone quality, and balance and blend are above average with few inconsistencies. Technical skills are above average and the ensemble displays an above-average level of rhythmic cohesiveness. Accuracy and definition are performed at an above-average level.		<b>Box 4b - Excellent</b> Ensemble pitch, tone quality, and balance and blend are usually outstanding. Technical skills are performed at a consistently high level with few minor flaws. The ensemble displays a high level of rhythmic cohesiveness. Accuracy and definition are displayed throughout the performance at a consistently excellent level with few minor flaws.		<b>Box 5 - Superior</b> Ensemble pitch, tone quality, and balance and blend are consistently of the highest quality. Technical skills are highly developed and performed consistently at an exceptional level. Rhythmic cohesion, accuracy and definition are flawless.	
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## **In Summary**

### *As a Judge...*

▶ Evaluate through the perspective of a teacher.  
Educate others and but BE educated.

### *As a Director...*

▶ Teach from the perspective that each day provides an opportunity to satisfy evaluation criteria without focusing on a numerical score.

▶ The better the teacher, the better the student.

The better the student becomes...the better the teacher must be.