

**TENNESSEE  
DIVISION I STATE  
MARCHING BAND  
CHAMPIONSHIP**

**Nov. 3rd, 2007**

# OVERALL EFFECT - MUSIC

**Box I**

60 - 65%

Overall design of music repertoire is hard to understand and evaluate. There is a noticeable interpretation problem caused by a lack of program coordination. Repertoire lacks creativity. Design elements such as staging, impact points and climaxes are non-existent.

**Box II**

66 - 72%

Designers exhibit some knowledge of good effect by understanding the basics of repertoire effectiveness. However, there are frequent inconsistencies in interpretation throughout the program. Repertoire displays the beginnings of creativity. Program coordination, if any, generates few impact points and climaxes.

**Box III**

73 - 80%

The design team is occasionally successful in achieving good repertoire effectiveness, but there are a lot of times when it is not maximized. Interpretations of the musical program generate some interest and occasionally synchronize. Although there is inconsistency, there is a presence of creativity throughout the show.

**Box IV**

81 - 90%

Advanced design techniques are apparent throughout the musical program and are usually maximized. Designers understand the concepts of music effect and frequently implement them when coordinating the design of the program. It is apparent that advanced concepts exist, but are not always consistently executed.

**Box V**

91 - 100%

Repertoire design consistently incorporates ideas that maximize effect. The design team has a superior understanding of program coordination with the ability to consistently captivate an audience with fascinating musical performances. Effect is always pushed to the extremes with varying degrees of finesse, impact, and climax.

**REPERTOIRE  
EFFECTIVENESS**

*(Sub-Caption)* 120 - 130

131 - 144

145 - 160

161 - 180

181 - 200

An apparent lack of confidence exists among performers. Inadequate training is obvious as performers do not attempt to create any type of emotion or intensity. Audience interest is not present as musical impact points are absent.

Performers display some confidence though below average training and understanding of performance communication is apparent. There are inconsistencies in the concept of role within the program. There are few times that performers express emotion, mood, and intensity.

Training is obvious as an occasional attempt to communicate emotion, mood, and intensity. Performers understand their role within the program but are seldom sure how to express it. The program includes periods of intensity, emotion, and mood that keep the audience's interest for the most part. However, these performance qualities are rarely maximized. Performers exhibit an average level of confidence

Performers are well trained and understand their role within the program. They frequently communicate emotion, mood, and intensity. The program is often entertaining, fascinating and interesting to the audience, but hindered by breakdowns. Performers display above average confidence and frequently maximize performance qualities.

Performers display a advanced level of training and understanding of their role within the musical program. They consistently communicate emotion, mood, and intensity throughout the performance, creating a fascinating and interesting program. The performers excel at entertaining the audience by maximizing all performance qualities. A superior level of confidence and professionalism is evident.

**PERFORMANCE  
EFFECTIVENESS**

*(Total Score)* 240 - 260

261 - 288

289 - 320

321 - 360

361 - 400