

One Recording and Your Hooked!

Marching Band Teams and Your Adjudicators

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Marching Band Adjudication

- What we (staffs and adjudicators) are looking to develop: do you know, your kids and your staffs? A musical business plan for your group.....all parties are involved!
- We/Me want to be positive, educational, uplifting, helpful, and champion your thoughts and your program!
- Teacher-Counselor-Critic (Adjudicator changes based on the development of the ensemble)
- Understanding the adjudication sheet and the system as well as Critique

The Arkansas State Adjudication sheet

- Deciphering the information/front and back of the sheet
- Staff Knowledge
- Designer Knowledge
- Music Ensemble /Performance
- Music Effect
- Ranking and Rating the Ensemble

“Impressing Anyone Is About the Impression You Create”

How to Continue to Develop and Support

- Assembling a team around you: designers, creators, teachers
- Admin, Colleagues, Parents as your advocates
- Musical Selections that showcase your groups strength: students and school community support enjoy/understand as well as adjudicators understanding their depth and or effect
- Overwritten ? Underwritten?
- Building off your Concert Program...Yes or No?
- Sharing information on your program and selections/ Intimate details/source material/ costume design/ big picture

The more obvious the better, or is it?

Your Teams Approach

- Rehearsals and their goals (yours/adjudicators/designers)
- Yearly, Monthly, Weekly, Daily.....
- How Rehearsals are structured....Who speaks first?
- Do you mold your staff as a team and remind them of the team approach?
- Do the Performers truly understand all the moving parts?
- Is this new to your program, and how to cultivate that...
- Do you bring outsiders in to evaluate? Pre season, during?
- Do you and your staff run evaluation recordings for the kiddos?

And The Truth

- provide commentary designed to coach, critique, and educate all stakeholders, which includes the designers, instructors, and performers. Judges have a very small window of time to write down their numbers, and those decisions are based on multiple factors: again, are there too many layers to decipher? Staging? Performance? Communication? Transitions/Development?
- When your band takes the field, the impression you create even before the official adjudication has begun already begins to affect the judge's evaluation. Judges are first trying to assess which box on the judging sheet your group belongs in based on the states philosophy and how your ensemble fits that criteria.

And More of the Truth

- simultaneously ranking your band with the other performing groups, along with assigning a point spread that communicates the comparative differences between them. (**value of a tenth**)
- The inherent challenge for designers and instructors is making their product accessible to the judging community and the general audience in a way that can be communicated as effectively as possible in performance. If it cannot be communicated as a sustained, readable effect, the band will not receive recognition for it, no matter how many times the staff “points it out” to the judging panels that adjudicate them.

The Critique

- Reacting to every suggestion or criticism from the judges is not possible. Prioritize their feedback and pay attention to comments that you receive from multiple judges on multiple competitions. Pro/Con List....
- Listening to the recordings/taking notes...
- Who speaks to what adjudicator or is a round robin? Do you rotate from contest to contest?
- Does this impact the weeks rehearsals? Next Year?
- Adjudicator after the season conversation?
- Do you wonder why we have Critiques?

The Coda

- We are attempting to successfully combine all of the elements of design and performance together into an engaging show that stimulates them emotionally, intellectually, or artistically.
- Our kiddos are learning and enjoying
- Our staff is a team/family
- Our community is learning and growing
- We are learning and growing and enjoy the connections with the adjudication panels