

Raging Red 2025
Tuesday, March 4-Thursday, March 6
NDSU

Dear Raging Red Participants:

Attached you will find the schedule, adjudication form, and adjudicators listed on the schedule for the 2025 Raging Red Festival. I have tried to accommodate as many of your requests as possible. As you can imagine, with 45 bands to schedule and adding a ½ day of the festival, there have been challenges. ☺ Thank you to everyone for your cooperation in making a schedule that works. Please note that the schedule allows for different clinicians if you have multiple bands performing.

As an additional teaching tool, I have attached a commonly used rubric to help you as you guide your band toward the performance. There is no designated rubric for the festival but this may help you, no matter what your level of experience.

Directors are reminded that you must provide **3 numbered original scores** the day of the Festival. If copies are used, they must be accompanied with a letter of permission from the Publisher or proof that the scores have been purchased and are on backorder.

Reminders: NDSU needs the following **February 12!**

- Program
- Seating Chart (chairs/stands)
- Percussion needs (sticks and mallets will NOT be provided.)

Information regarding Bus Parking and Lunch Options will be forthcoming from NDSU.

The students, staff, and administration of the NDSU Music Department have been incredibly helpful over the years. The addition of a ½ day comes at a great cost to the Department. The expansion that is currently underway will help in the future. Though the construction is an inconvenience this year, it will prove to make the Festival better in the years to come. Please make an extra effort to thank all of them for their help and support. The future of the Festival is dependent on the cooperation and support of all involved.

Looking forward to hearing your bands and a great festival.

If you have any questions, please call me at 701-220-6259.

John Warren
John.warren.ndwoodturner

2025 Raging Red Band Festival

Tuesday, March 4

Adjudicators

Dr. Liz Jackson, Mr. Mike Watts, Lt. Col. James Keene, Dr. Tim Oliver

Band	Warm-Up	Performance	Clinic
Sacred Heart Middle School	7:35	8:00	8:25
Central-Cass H.S.	8:00	8:25	8:50
Lidgerwood H.S.	8:25	8:50	9:15
Grand Forks Central H.S.	8:50	9:15	9:40
Breckenridge M.S.	9:15	9:40	10:05
Fargo South Band I	9:40	10:05	10:30
Long-Prairie Grey Eagle H.S.	10:05	10:30	10:55
Liberty M.S. 7 th grade	10:40	10:55	11:20
West Fargo Wind Ensemble	10:55	11:20	12:15
<i>NDSU</i>		11:45	
Davies Symphonic	12:15	12:40	1:05
Roseau Wind Ensemble	12:40	1:05	1:30
Sheyenne Wind Ensemble	1:05	1:30	1:55
Davies Concert Band	1:30	1:55	2:20
Moorhead 9 th Grade Band	1:55	2:20	2:45
Fargo South Band II	2:20	2:45	3:10
Davies Wind Ensemble	2:45	3:10	3:35
Fargo North Wind Ensemble	3:10	3:35	4:00
Fargo South Band III	3:35	4:00	4:25
<i>AWARDS</i>	5:00		

2025 Raging Red Band Festival

Wednesday, March 5

Adjudicators

Dr. Liz Jackson, Mr. Mike Watts, Lt. Col. James Keene, Dr. Tim Oliver

Band	Warm-Up	Performance	Clinic
Sheyenne Concert Band	7:35	8:00	8:25
Maple Grove Wind Ensemble	8:00	8:25	8:50
Fargo North Symphonic Band	8:25	8:50	9:15
Underwood Concert Band	8:50	9:15	9:40
Fergus Falls Chamber Winds	9:15	9:40	10:05
Carrington Concert Band	9:40	10:05	10:30
Grafton Concert Band	10:05	10:30	10:55
Fargo North 9 th Grade	10:40	10:55	11:20
Moorhead Symphonic	10:55	11:20	12:15
<i>NDSU</i>		11:45	
Legacy Wind Ensemble	12:15	12:40	1:05
Bemidji M.S.	12:40	1:05	1:30
Park River H.S.	1:05	1:30	1:55
Shanley H.S.	1:30	1:55	2:20
Bemidji Symphonic Band	1:55	2:20	2:45
Moorhead Wind Ensemble	2:20	2:45	3:10
West Fargo Symphonic	2:45	3:10	3:35
Sheyenne Symphonic	3:10	3:35	4:00
Maple Grove Crimson Winds	3:35	4:00	4:25
<i>AWARDS</i>	5:00		

2025 Raging Red Band Festival

Thursday, March 6

Adjudicators

Dr. Liz Jackson, Mr. Mike Watts, Lt. Col. James Keene, Dr. Tim Oliver

Band	Warm-Up	Performance	Clinic
Hawley 9 th Grade Band	7:35	8:00	8:25
Hillsboro Junior High	8:00	8:25	8:50
Horace Symphonic Band	8:25	8:50	9:15
Stephen-Argyle Concert Band	8:50	9:15	9:40
Detroit Lakes H.S. Band	9:15	9:40	10:05
Hawley H.S. Concert Band	9:40	10:05	10:30
Liberty M.S. 8 th Grade	10:05	10:30	10:55
Detroit Lakes 8 th Grade Band	10:40	10:55	11:20
Horace Concert Band	10:55	11:20	11:45
AWARDS	12:10		

THE RAGING RED BAND FESTIVAL EVALUATION FORM

Group
Director
School

TECHNIQUE – 30 POINTS –

Rhythmic Precision, Articulation, Attack-Releases, Accuracy

MUSICIANSHIP– 30 POINTS –

Phrasing, Dynamics, Style, Tempo, Musical Expression

TONE – 30 POINTS –

Balance, Blend, Tone Quality, Intonation, Maturity of Sound

STAGE-GENERAL EFFECT-SUMMARY – 10 POINTS

Posture, Uniformity, Response to Conductor, Spirit-Confidence

TOTAL POINTS

Outstanding Section:

Soloist Recognition:

Judge's Signature

Band Concert Competition

Tone (for the classification entered)

Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Div.IV)	Poor (Division V)
<ul style="list-style-type: none"> Students perform with mature, characteristic sounds <u>throughout</u> the performance Pitches are centered and focused. Students perform with good balance/blend with only <u>minor lapses</u> that are quickly corrected. There is “<u>near perfect</u>” intonation within and between sections. Dynamic contrast is <u>obvious and effective</u>. Students perform with proper support and little or no distortion. 	<ul style="list-style-type: none"> Students exhibit excellent mature, characteristic tone, but there are occasional flaws where students are unable to control and focus the sounds. Good balance and blend within and between sections is demonstrated but there are <u>obvious flaws</u> that do not recover quickly. The ensemble demonstrates an awareness of tuning within and between sections, but there are <u>numerous</u> minor flaws. Dynamic contrasts are not always obvious and/or are performed with a lack of control. 	<ul style="list-style-type: none"> Students perform with a fundamental approach to good tone production but performers are <u>often</u> pushed beyond their ability to control tone quality in varying dynamic ranges. Proper breath support is lacking <u>at times</u>. Sounds are <u>at times</u> harsh, thin and/or pinched Balance and blend are present, but <u>lapses</u> consistently occur. Instruments are tuned, but individual and sectional problems <u>consistently</u> occur. 	<ul style="list-style-type: none"> Students exhibit an <u>immature</u> approach to characteristic sound throughout most of the performance Performers demonstrate a lack of understanding of balanced musical lines and blend of sounds within the ensemble Performers demonstrate little awareness of tuning tendencies of instruments and uniform intonation within the ensemble. There are an extreme amount of flaws. There is little or no use of dynamic contrast. 	<ul style="list-style-type: none"> Students demonstrate poor characteristic tone quality and have little or no control or focus of their sound Performers appear to have no understanding of balancing musical lines and blending sounds within sections or the ensemble Performers demonstrate no understanding of tuning tendencies of instruments or sensitivity to uniform intonation within the ensemble There is little or no evidence of attempts and dynamic contrast

Technique (for the classification entered)

<ul style="list-style-type: none"> Students do not miss notes Manual dexterity and flexibility are <u>near flawless</u> with only <u>minor</u> flaws that recover quickly Precision and clarity are good at <u>all</u> tempos Rhythmic approach is uniform <u>throughout</u> the ensemble Articulation is appropriate and <u>consistent</u> throughout the performance 	<ul style="list-style-type: none"> Students do not miss notes Manual dexterity and flexibility are excellent, but there are often lapse that do not recover quickly. Precision and clarity are good but some passages are occasionally not performed together. Articulation is appropriate much of the time, but there are occasions when inconsistencies detract from the overall performance. 	<ul style="list-style-type: none"> Students do not miss notes. Manual dexterity and flexibility are good but <u>at times</u> individual skill is lacking causing a consistent loss of clarity and precision. There are <u>inconsistencies</u> in rhythmic approach. Rapid passages are not performed together <u>much of the time</u>. Attacks and releases are inconsistent throughout much of the performance. Articulation is used inappropriately <u>at times</u>. 	<ul style="list-style-type: none"> Students obviously miss <u>some</u> pitches throughout the performance. Manual dexterity and flexibility are obviously missing resulting in overall lack of clarity and precision. Attacks and releases are not performed together <u>most</u> of the time. Articulation is inappropriate <u>most</u> of the time. 	<ul style="list-style-type: none"> There are <u>numerous</u> missed pitches throughout the performance. Performers’ manual dexterity and flexibility are pushed <u>beyond</u> their ability to meet the technical demands of the music. Attacks and release are <u>not</u> performed together. There is an inadequate approach to <u>total</u> articulation performed in the music.
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Musicianship (for the classification entered)

<ul style="list-style-type: none"> Students perform artistically with the appropriate musical style on <u>all</u> selections Students are very sensitive to musical phrasing, shaping phrases and giving direction to musical lines. Students give <u>obvious</u> attention to musical nuance and dynamic markings. Students perform the music at an <u>appropriate</u> tempo. Performers <u>convey</u> an artistic, energetic, and emotional understanding of the music to the audience. 	<ul style="list-style-type: none"> Students perform artistically with the appropriate style with only minor inconsistencies. Students are sensitive to musical line and phrasing, but there are minor flaws that detract from the performance. Students’ use of musical nuance and dynamics are effective, but there are minor flaws. Tempo is excellent for the selections performed, but there are minor lapses – rushing, dragging - that detract from the performance. Students convey musical understanding <u>most</u> of the time. 	<ul style="list-style-type: none"> Performers use proper style much of the time <u>but</u> there are <u>noticeable</u> inconsistencies. Performers <u>often</u> rush phrase endings and fail to shape musical phrases. Performers exhibit an awareness of pulse and tempo, but there are <u>lapses</u> and performers are <u>often</u> slow to recover. Performers are <u>inconsistent</u> in achieving dynamic variation and use of musical nuance markings. Performance is somewhat mechanical, lacking emotion and energy. 	<ul style="list-style-type: none"> Performers do not address musical style throughout <u>most</u> of the performance. Little attention is given to proper shaping of musical lines and phrasing. Tempos slow or inconsistent throughout <u>most</u> of the performance. Little attention is given to musical nuance and dynamic contrast. Students are unable to convey musical understanding due to a lack of one or more fundamental performance skills. 	<ul style="list-style-type: none"> There is no attempt to address musical style throughout the performance. No attention appears to have been given to proper shaping of musical line and phrasing. Tempos are inadequate for the music performed. Almost no attention is given to musical nuance and dynamic variation. Students’ display of musical understanding is inadequate due to a lack of most all fundamental performance skills.
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